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The Musician

VOL. VI.
NO. 1.

JANUARY, 1901.

This Number Contains: THE TEACHERS' FORUM, Conducted by N. J. Corey; HINTS FOR THE NEW YEAR, by Evelyn G. Marsh; STUDY WITH HANS VON BULOW, by Fred. S. Law; THE PRACTICE HOUR, by Carrie Teale; TEACHING, by Dr. Henry G. Hanchett; SUGGESTIONS TO VIOLIN STUDENTS, by H. W. Hart; THE SINGING VOICE, Eighth Lesson, by Frank H. Tubbs; 24 PAGES OF MUSIC.

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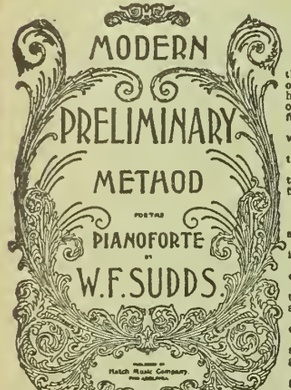

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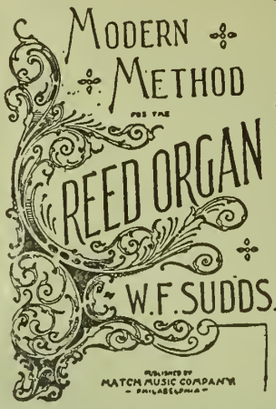

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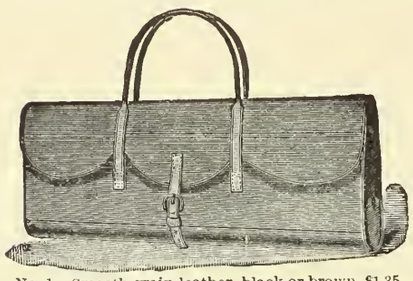

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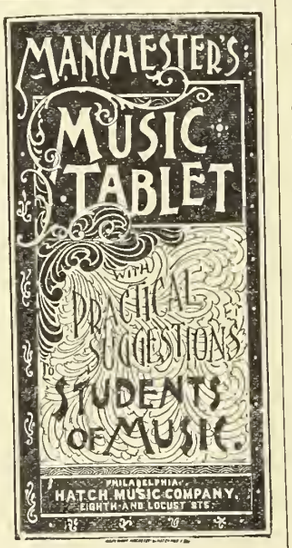

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SCHUMANN'S FOREST SCENES.

FRANCIS L. YORK.

"Who will go to the theatre in May or June when he can go into the woods?" So wrote Schumann to one of his friends, Dr. Haertel. Surely, no one would i he could hear the voices in nature that Schumann heard, could find "sermons in stones," whole music dramas in the rush of the wind among the branches or a tragedy in the wild bird's mournful cry. Schumann, like many another poet and musician, was filled with a love of nature and it is in these forest scenes that he shows his love by describing for us his impressions of objects in nature. This little set of nine pieces was written only five or six years before Schumann's death, while he was still in possession of his full powers. Though short and written in a most unpretentious style, they are probably such as no other composer who ever lived could have written. They are a series of pictures showing us woodland scenes as Schumann himself saw them, giving us in music the thoughts and feelings that those scenes awoke in his mind and even describing some incidents. Perhaps we can get a more perfect idea of them by calling them collectively, "A Day in the Woods," and regarding them as a musical setting of the experiences, both mental and physical, of a party of young German students out for a holiday. Schumann himself could enjoy such an outing as well as any one, and that, too, not only in a grave or poetical mood, but also in a decidedly hilarious way. Witness the fact that once, when riding on a stage coach, he took the reins from the hands of the driver and drove for miles at a breakneck speed, only stopping at the wayside inns along the route to treat the passengers to beer.

The title of each little piece indicates more or less clearly its musical contents, but one may study them for years, and by constantly finding new meanings and hitherto unnoticed beauties. Although apparently so simple they are in some respects the most complicated piano music I have ever seen. The wealth of musical ideas, of descriptive, of suggestive, of reminiscence is really wonderful.

Let us take up a few of them somewhat in detail and see what we can discover besides what lies on the surface.

Number one is the entrance into the forest, that is, one's first impressions on entering the forest. How fresh and breezy it is! It is full of woodsy noises. Notice the figure in the right hand of the first two measures. Could anything be more descriptive of the incessantly shifting play of the sunbeams on the fallen leaves as they sift down through the leafy branches over head? To be sure, it must be properly played—no baseball-battered fingers will do for these delicate staccato, vanishing phrased notes. After the little introduction of eight measures (repeated) we hear in the distance the winding of a Waldhorn or huntsman's horn (measures 9, 10, 11, soprano part). Then we listen a moment while the dancing sunbeams plays at our feet. Then, like "horns of elfland faintly blowing," comes the answering call (in the tenor this time) dying away to silence (measure 17) and again the dancing sunbeams. Another faint call is heard and then the soughing of the wind as a gust arises away off among the trees, gradually coming nearer, and as it sweeps by it brings to us again the call of the forest horn (measures 32–33, tenor part). Again the shifting light, a sudden rush of the wind like the cry of a startled bird, and the picture is gone.

The next scene that we examine is number three, the Solitary Flower—and a more delicate *aquarelle* has never been drawn, whether by painter or musician. I may be wrong, but I firmly believe that there are but two flowers and that they are blue—two little blue star-like flowers in some half-lighted forest glade, gently waving to and fro on their graceful blade-like stems as the Spring breeze touches them. As we watch them swaying, now towards, now away from each other, touching each other lovingly as their slender stems cross, we think of the story of Narcissus, of Daphne, of Nymphs and Dryads, and the music becomes an idyl of sylvan love and beauty. Written in the simplest style (as becomes the subject), technically almost in the first grade, this little composition requires the most delicate and artistic handling if its beauty is to be appreciated. I know of but one other piano piece comparable to it—the second of the twelve little preludes by Bach, the one in C minor.

The next one of the set—the Haunted Place—shows us another side of Schumann's character, the side that finally became predominant and caused his life to end so painfully, namely, the gloomy, morbid. This composition could only have been written by a German, one who was full of the gloomy stories of the Black Forest who, at night, saw the Erlking behind each shadowy willow tree, or heard the galloping of the Headless Horseman in every sound of the midnight wind. Here, too, we have a suggestion of flowers, but as the motto prefixed to the piece tells us, they are not of a heavenly blue but pale as death itself—all, save one, that stands in the midst a dark clotted crimson. Here they grow in some noisome fen, dank and miry, the scene of a dreadful deed, and the crimson flower has its color from the dark red blood of murdered men. The piece itself is full of sudden starts and shudders and half-suppressed groans. Towards the end come two long shivering moans, and at the very end a shriek. Of all wierd, uncanny music this is certainly the most remarkable.

Number six—Wayside Inn—is a jolly, roistering bit, perhaps suggested to Schumann by a reminiscence of that memorable stage-coach ride. Our student party, tired and thirsty, come across one of those little taverns that were so frequent along the German roads, and enter to rest and to procure the indispensable beer. First comes a snatch of a jolly, drinking song, followed by the noise of the glasses rapping on the tables. The fun grows more boisterous until, during a momentary lull, one of the students, a tenor, is heard (measure 25) singing in a most sentimental, love-sick way, presumably to the bar-maid. She, however, refuses to listen to any such nonsense and very promptly cuts him short. The noise increases again, more rapping on the tables for more beer, bits of the song somewhat distorted are heard, then suddenly the bar-maid's laugh is heard and, after a few rather clumsy attempts at the song, the party starts to go. As they go away they wave the hostess a good-bye and disappear at the turn of the road. Then back, borne on the wind, comes the sound of the students, merrily whistling their drinking song.

Number seven is called the Prophet Bird, a composition that is a favorite with many of our best concert pianists. It most exquisitely represents the dainty flutter of the feathered songster as he flits from branch to branch, now poising for a moment in the air, now gracefully sliding down his airy path. Six bars of harmony follow, containing the "prophecy," after which the bird begins again its capricious flight and, suddenly, with a dainty shake of its bright wings, is gone.

Number nine, the last and most beautiful of the set, is the "Farewell." The day is past and the tired merry-makers are returning home. In spite of the calm and quiet of the evening, there is an inducement of melancholy, that "feeling akin to pain" that there is in every parting. But the day has left its impression on the members of the party. They recall the solitary blue-eyed flower (measure 17), one student hums to himself the air of the drinking song again (measure 38). Again is heard (measure 39) for an instant—or is it only their fancy?—the note of the forest horn. As the friends part the "Farewell" is twice heard softly uttered as becomes the time and the mood of the speakers, the night wind sighs softly once more "*Farewell.*"

* * * * * * * *

"But," some one says, "this jumbled talk of sunbeams, horns, bar-maids, murdered men and prophesying birds is all nonsense; this is something you have read into the music and not something that Schumann put there. Let us have music *as music*, let us not try to see visions and dream dreams in music, but leave it to its own sphere."

Well, it may be that part of what I have written *is* fanciful, but surely not all of it. Else why the highly suggestive names of the pieces? Why these peculiarly formed phrases and rhythmic figures? And, above all, why this recurrence in a composition called the "Farewell" of ideas already heard in other pieces of a totally different nature? Schumann certainly meant part of what I have written, if not all of it, and the pianist who ignores the presence of these wonderfully suggestive musical expressions not only loses a great deal of enjoyment, but in his playing he either misrepresents Schumann or fails to interpret him adequately.

PRIMARY TEACHING.

Editor of THE MUSICIAN.

Dear Sir—I have noticed articles in THE MUSICIAN on primary work which advance ideas that have given me more trouble in trying to train other teachers' pupils than anything I ever had to combat with. In the first place, one after another has said: "Let them (the primary pupil) read first one part, then the other and afterward put both together." My experience has led me to believe that the quicker you put a child to reading not only two but *four* score music, the better reader he or she will be. The eye is as much a creature of habit as any other part of the body, and if taught to focus on one line will merely see that one line, but if trained to read vertically instead of horizontally can and will adjust itself to as many lines as it is used to. I never allow a pupil to *read* one part at a time but, of course, where one hand has much more difficult work to do than the other, it must *practice* more.

As a child I browsed a great deal in the old-fashioned hymn-books, where everything was written on four different lines, and firmly believe that I owe to this accidental experience the fact that I have always been a rapid and correct reader, and I have never had any trouble in making good readers out of pupils that I have started in this manner.

As to the time to teach touch and technic I find it a very enjoyable part of the little one's lessons, as they grow tired of hunting notes in a very few minutes and it seems to be quite a delight to them all to try to make the fingers *mind*. With the very little ones I use touch and technic in a kindergarten way—having them play the fingers are children and that they must make them obedient, and as the game goes on they become quite excited in trying to help the poor, fourth child to be just as strong and useful as the rest, and in a short time it only takes a word to bring out the tones I wish.

These discussions are very helpful to me, and though one may not, at present, have a pupil they will help, he may have to-morrow and every suggestion has its value. May the good work go on.

MISS DE LA MATYR,
Superintendent of Music of Public Schools,
Glenwood Springs, Colorado.

THE Teachers' Forum

Conducted by N. J. COREY

This department is inaugurated for the purpose of uniting the many teachers who read THE MUSICIAN in a bond of professional brotherhood. It is to be their medium for the interchange of ideas, experiences, encouragement, discouragement and difficulties. The fullest correspondence is invited. The questions will be answered and suggestions given by the conductor and the contributions of those who wish to gain new light or to present their methods will be printed. We propose helping ever teacher who will permit us to do so; we intend to do everything possible to overcome the isolation with which you are burdened. Will you co-operate with us?

No conditions are attached; the department is open to *all* MUSICIAN subscribers. Address all communications to the Teachers' Forum, care THE MUSICIAN, Eighth and Locust Streets, Philadelphia, Pa. Do not hesitate, but be among the first to ask help, or to give some other teacher a suggestion. Let us know what you would like to have treated in its columns.

Mr. Corey's opening article takes a survey of the teachers' work and prepares the ground for future discussion.—Editor of THE MUSICIAN.

"The gates of art are closed unto none; who so entereth thereat, though he seeketh perfection, yet shall he not find it."

—Ancient Egyptian Papyrus, 3580 B. C.

The couplet, "A man works from sun to sun, but a woman's work is never done," might not inaptly be paraphrased in this fashion: A mechanic works from sun to sun, but a professional man's work is never done. Certainly no music teacher of any amount of experience would dispute the assertion, nor can he or she fail to realize that the most difficult and exhausting part of his or her labor is done out of normal working hours. The time actually spent with the pupil is short compared to that devoted to preparation for the problems which invariably present themselves with each new name inscribed upon the teacher's book. And the point of intellectual development arrived at in our day and generation is largely responsible for this. It is not so long ago since a text book in the hands of an instructor, and a more or less successful effort of the memory—we may call "the memory of repetition"—on the part of the pupil, constituted the general formulæ for the production of so-called education. This process, not so singularly as we all now opine, was not eminently successful in flooding the world with thinkers; that is, those who gave us new products through mental generation. Antecedent thought was handed down, but it soon became sterile, a body without a soul, and your most thoroughly taught and trained man frequently proved your most inefficient. Little by little, as the schools were arraigned by such men as Carlyle and others of of his ilk, there came into the general mind the appreciation of the value of a memory association, rather than one of repetition, a vivified articulated intelligence which was a stimulus to new intellectual growths. The *idea* began to be the consideration, more than its mere vehicle of conveyance, and tradition, the usurper, was once more dethroned for the reinstalment of truth.

What we, perhaps, may define as narrow pedagogy, nowhere worked more havoc than in the domain of music. The young scholars, overweighted in mind by technical, and, to them, unmeaning terms, and overtired in body by acts of digital repetition quite as meaningless and unattractive, remained at a dead level of attainment, which was graced by the flattering term of accomplishment. Original taste and even gift frequently succumbed to the benumbing influence of a mistaken process, and the pupils who were strenuous enough to continue their musical studies until school years were past, rarely made them an integral part or interest of their later lives. Many have been the excuses for these lapses—lack of time, outside pressure, etc., etc.—but a matter of really vital interest and pleasure is rarely completely crowded out altogether, and the real reason for this condition of affairs was the slight, and, therefore, ephemeral hold that music had really obtained upon the minds of its so-called students. The result was no special advance along the line of musical art in America. But the new activities of mind which began to obtain suggested to the music teacher, among others, that a primer and a book of exercises, however excellent in themselves, were not necessarily either luminous or satisfying to the little ear craving the "concourse of sweet sounds," and the little mind actuated by the desire to reproduce them. The melodic sense, which was the child's real inspiration, the magnet which drew it to music, began to be recognized as demanding consideration and a certain amount of satisfaction instead of being too rigorously condemned aad excluded. A bad master, undoubtedly, it was yet a good servant, and as such is now utilized. The scales, analyzed and now given to a child to construct like a block house or a picture puzz'e, and completed by the common chords, so simple of formation, proved a very different affair from a succession of notes interscribed upon a page, to be painfully read and tediously played, with an attention distressfully divided between the two great unknowns—the keys and music rack.

There is neither time, space nor necessity for going into detail concerning the methods of teaching in use to-day. Suffice it to say that they recognize the power of associated ideas and seek to develop the pupil in technique, understanding and feeling at the same time. The road to learning is becoming a royal one to the pupil, but it is no road of triumphal and easy progress for the teacher. Discrimination between each individual, earnest thought and endeavor to develop the peculiar gifts and overcome the peculiar defects of widely different personalities, and all this without ceding any of the real essentials of method, and of proper musical foundation—it is these things which claim one's attention when solitude and silence are supposed to bring the reward of a well earned rest. "I don't like this piece," used to elicit from the easy-going teacher the response: "I'll give you another," or from the stern martinet the order: "It must be learned." But the conscientious teacher of to day, knowing that the selection was a wise one, will also know that it must not be changed, but, if possible, made agreeable.

And this is where the gift and grace of teaching comes in. To learn to understand, if possible, just what a pupil lacks, why he lacks it and how to supply it—this is the high function that calls for discernment, power of analysis and a synthetic presentation of a subject that shall make the pupil able to master it. This is generally difficult, but always more or less possible. It takes, however, an amount of self-devotion more exhausting than the severest manual labor, and an infinity of patience and inspiration. There are pupils who are as stars upon a dark night, but they are not plentiful. And there are others, such for instance, as remark during their first lesson: "I don't care anything about music, and I didn't want to take it, but my mother wants me to!" who do not seem to promise infinite things; but it is a good thing to remember that early promise is sometimes scanty in fulfillment, and that occasionally a later growth is as strong and fine as it is unexpected.

After all a teacher must feel a rare pride in not merely having developed, but actually implanted, a taste for art. And this has been and can be done, though, perhaps, not commonly. There are sometimes dormant activities in the mind of a child, or even an older person, which have never received any definite direction, and which prove virile when once thoroughly awakened. This is matter for consolation, but there come many moments to the most earnest and conscientious and enthusiastic and optimistic of us, when we seem fairly at a standstill as to how to proceed in a given case. These are the moments when counsel would be invaluable to us. Counsel from some one who has had sufficient experience to understand our difficulties. Then it is that we long to ask the advice and opinion, and possibly profit by the adventures, of our fellow-teachers. Alas! They are not always available, nor at leisure to receive or bestow confidences.

How then shall we secure advice which may prove invaluable? Invaluable, whether we act upon it or not, for stating our case sometimes clarifies it to our own thought and gives rise to intellectual suggestion; and debating a course proposed to us by another also helps to show us our own wisdom and unwisdom when we are in doubt or perplexity. The standing between two opinions is the really perplexing "cross-roads" of the mental highway. How valuable then is a sign-post in the way of "why not?" or "do not!" or "try this or that," or "I have succeeded by doing so and so!" It has seemed to THE MUSICIAN that some such comfort and help might be secured through the medium of its columns. Feeling that it stands for education, it realizes the importance of an intimate interchange of ideas between those to whose care educational interests are committed, and it bespeaks a free correspondence upon topics of individual significance to teachers in the case of pupils committed to their care. Very often, what seems unheard of, unmanageable and unconquerable to inexperience, has been met and vanquished by older teachers.

This department, therefore, will be open to all questions and requests for counsel. What shall we say of the pupils of ability and little application; with application and little ability; with a mind equal to the highest polyphonic combinations, and small, tightly-knit hands; with large, loose, long-fingered hands and a mind unable to understand the simplest harmonic sequence; of pupils who do not know how to practice; of others who wish to be merely superficial; of those who overestimate themselves; of those who underestimate themselves; of those who have been badly taught and those who have been unevenly developed—one and all interesting and of moment to the teacher devoted to his vocation, his art and the musical future of his country, the hope of which rests, to some degree, upon the shoulders of every music student in America. Is not the field wide? And ought it not to be capable of great cultivation? The answer to these questions can only be obtained by hearty co-operation on the part of all subscribers who are teachers, a co-operation we confidently hope to receive.

The three points to which we desire to call attention most particularly in the present article, aside from the brief outline of an editorial departure, are these: The modern methods in education, the growth in consideration of the individual and the possibilities of both teacher and pupil. The change has been briefly indicated heretofore between the cultivation of a memory of repetition aud a memory of associated ideas. To foster the former nothing was necessary but a dull and wearisome routine, a routine which meant misery to the pupil, and frequently resulted in the mental decline of the power of the teacher.

What childish, or even more mature enthusiasm, could remain entirely proof against the years of drudgery which were essential to a mastery of technique, a mastery of which the old school felt should be completed before the door into the enchanted Palace Beautiful of musical æsthetics should even be unlocked? How many realized that this long travel over and over the same well-worn paths was like the journey through a mirrored maze, which frequently left the mind bewildered and the original love and purpose lost? Intelligence too long held in abeyance is a dangerous thing. It either becomes rebellion and breaks due bonds (which it loses by overpassing), or it gradually withers and dies for lack of purposeful use. In either case it is a damage rather than a benefit to its possessor and to the world at large.

Therefore, it behooves those who have its guidance under their direction to see to it that it is employed as early and constantly as it can be without over-development or undue strain. The minutest detail should be explained clearly to the pupil, and all work attempted should be logical work; that is, hold within itself the explanation for its necessity. When musical structure, resting upon tone foundation and its laws of relation, is accounted for little by little, as the pupil progresses, and seems to be almost a something builded by that pupil's own mental operation, we may expect to see that structure gain new aud beautiful forms by an easeful and natural process, the legitimate outcome of understanding and long familiarity of contact.

When the pupil reads, writes and plays music at the same period then we may expect to see an even and logical development of intelligence which cannot but prove fruitful in the domain of art. We will find, if we consider, that in no other of the manifestations of the art spirit—painting, sculpture, architecture, poetry, etc.—is the student condemned to the dreary and barren waste that he has been in music. From the first he is stimulated by an element of the beautiful which is permitted to come into his daily work, and this should be true with us also.

We should not merely strive to make study interest

ing and vivid, but we should pay close attention to the order of mind with which we have to deal. The personality of the student should be allowed to impress us and to appeal to us strongly. In this way we are brought into a sympathetic contact which is of immense value in imparting and receiving knowledge. Love of the abstract is the highest form of enthusiasm, but love of the abstract is exceedingly rare. It is well to supplement it by a regard for the master and a desire to do well the work he appoints. This is best fostered by a regard given to the pupil, which extends to the humblest and most limited capacity, a due measure of respect and care.

We can easily see how important is the function of an elementary teacher, in view of the methods now in use, and what an amount of ability and endeavor it requires. The fresh mind is confided to his keeping, upon which to impress weariness or zest, in which to cultivate a plainly expressed tendency, or a latent and struggling capacity. With or without the assistance of the will of his pupil, he is to endeavor to lay the foundation of an art which is designed to be one of the forms of expression of the intellect, and one of the dominating influences of the spirit. The power of music is a tremendous power. The Pied Piper of Hamelin is a symbol of its influence over the hearts of the race. It is the divine, the universal language, "whose speech has gone out into all lands." It remains, therefore, with those of us who teach, to be very careful how we discharge our trust. Long ago, in the fertile Nile Valley, a sage with the open vision looked out over the far spiritual distances and declared who might traverse them and in what fashion. The dullest might attempt to understand, the cleverest need not hope to compass all there was to be understood. We should not despair of any pupil committed to our charge, nor fail to cheer them with the hope of attainment, nor shall we fail to check our own pride, nor the egotism of the most promising, since the utmost would still forever elude both them and us. For our warning and comfort, that voice from the dark Egyptian tomb, built thousands of years ago, still solemnly but tenderly proclaims: "The gates of art are closed to none; whoso entereth thereat, though he seeketh perfection, yet shall he not find it."

HINTS FOR THE NEW YEAR.

How to Take a Lesson.

EVELYN G. MARSH.

I.

How shall a pupil make good teaching better and find good even in poor teaching? Do not say that the pupil has nothing to do with the teaching, that his part is only to receive instruction. Neither has a member of Dr. ——'s congregation anything to do with the sermon, except as he is attentive or not. Yet his attitude toward both sermon and man affect to a marked degree his appreciation of the discourse. A well-known clergyman said recently: "A good sermon is one which produces good results," and to show how to obtain these results discusses his topic under the following heads, which I have borrowed. From them I wish to show not how to hear a sermon, but how to take a music lesson and receive the most from it.

Get Ready for It.

In order to get the most out of a lesson the pupil should be sure that his part in preparing it has been been thoroughly done. It is scarcely economy of time or money on a pupil's part to go to his lesson to be told things which, by a little study, he might have discovered for himself. Carelessness is largely to blame for wrong notes. Any pupil, ordinarily advanced, can figure out the time for himself; he can watch for legato passages or for the phrasing as indicated. These things constitute the mechanical part of his study and must be mastered before any artistic finish can be given a composition.

Having prepared himself as well as possible, let the pupil go to a lesson with a receptive and attentive mind. No teacher likes to have an entirely irrelevant question asked the moment an explanation ceases, nor to have a pupil gaze out of the window while he is patiently showing how the lesson should be played. Yet I have experienced both of these annoyances from pupils whom I considered too old to be told: 'Pay attention!" They surely indicate wandering thoughts, and an attempt at explanation under such circumstances was like casting seed upon ground in which it can find no nourishment. What result would a farmer expect from unprepared soil which had never been enriched or harrowed or in any way fitted for the seed? He would properly prepare the soil before he sowed his seed. Pupils must come to a lesson prepared in mind as well as in fingers.

Many come to a lesson expecting to be warmed, to be enthused; in short, to be *made to think*. Don't expect a teacher to do everything—the pupil's work as well as his own. Don't expect always to have his stock of enthusiasm to draw upon. But do your part toward being a thinking, reasoning and receptive pupil.

Expect Something From It.

Go to the lesson looking for some special help. How does the eager botanist discover some new frail flower hidden from other eyes? Because his eyes are looking for it and he will find a dozen species when an ordinary passerby sees but one. Why are the eyes and ears of an Indian so keen that the faintest sign of life, the smallest broken twig in the forest never fail to speak to him? His training has taught him to look, to listen for these things. Expectant eyes see quicker than dull ones.

Is any particular point troubling you? Watch carefully for some hint that may help you. Be attentive to the little suggestions. Watch eagerly for new ideas. In order to expect and to receive the most from a lesson there must be a purpose and leading motive in one's study. Then will all our work be seen in a new light. Not that the instruction differs from that of yesterday, but that to-day we have a new motive in receiving it.

It will be conceded that the most thorough study is done by pupils preparing to teach. Naturally such pupils will want thoroughly to understand and appreciate each point in order to be able to impart the knowledge to another. How many teachers we find who say: "I never expected to be obliged to teach," implying that their instruction might have been of a different character had they expected to put it to practical use. Said a mother recently: "I want Alice to study with this in view that she may be able to teach some day. I never expect she will be obliged to, but with this in mind I think her work will be more thorough, more painstaking."

Whether this be your motive or not, have one that will call forth your best energies and will demand the most conscientious work on the part of the teacher.

Think It Over.

To think over a lesson makes it more to us. How it would rejoice the heart of many a teacher if he knew pupils thought over a lesson after it had been given—that it wasn't a case of "in one ear and out the other." A wise plan is to play over the lesson as soon as one is alone and strive to recall what suggestions or corrections the teacher has just made, fixing each in its proper place. Try to think out why he made the suggestions he did. One trait in a good teacher is that he will give you something to think over, if it is only some small matter. He should set you to thinking for yourself.

Talk It Over.

This is the fourth point in "How to hear a sermon"; that talking it over recalls it and it becomes a sort of second sermon. Of course, the opportunity to talk over a lesson is never so great, and with older pupils the previous point will undoubtedly cover this one. Yet, with younger pupils talking it over is a good suggestion. The things young minds notice and remember are ofttimes surprising. It reminds one of the ancient saying: "Little pitchers have big ears." Ask the small pupil to "see how much he can remember to tell mamma when he gets home." Notice how alert and attentive he is. He may remember some points wrongly but, rest assured, part will be correctly fixed in mind.

Some time talk over practical points with your older pupil and draw out his ideas. It will give you an opportunity to correct any wrong impressions unwittingly made or will suggest new ideas to you. For instance, discuss what seems the most important thing in a composition. You may have noticed wrong notes and time so carefully that the pupil thinks they are important above all else. Or he may have divined the right idea, without your aid, that the true musical idea, the sentiment and feeling in a piece should be given first place. Correct time and notes are essential, but compare the enjoyment of a teachnically correct rendition and the one with less exact mechanical parts, but with the soul, the heart of a musician sounding in every tone. Who does not prefer a Paderewski to a music box? Any discussion of a subject surely leads to new thoughts upon it.

Do a Little Writing.

An eminently practical suggestion, for nothing is of more value to the music student than a notebook. Have a small-sized memorandum book, one that is convenient and easily carried. What a multitude of things sharp eyes and ears can find to jot down for future reference or further study. The concert you heard last week with the noted artist who appeared; the program given which may be pasted in under such a note; the specially strong points of the pianist heard this week; the pieces you study this year entered with the date you commenced each. In connection with lessons proper note any suggestions as to practice or interpretation that your teacher gives you. This might follow the entry of the piece or sonata as noted above. Lose no hints for making your work better. Note any question that may come to you or its solution by the teacher.

If you have time keep a larger book and in this write a sketch of the life of each composer as you study his works, his best-known compositions and what place he occupies in the music world. Newspaper or magazine clipping will be of value in this notebook. In later years you will find these a source of help and delight to you. Ought not the topic of this paragraph to be altered to: "Write all you can on musical subjects?"

Live It Out or Work It Out.

Live out the sermon but work out the suggestions of the lesson if you would gain the most good from it. Strive to reproduce in your playing the style or the touch of the teacher, as he has illustrated the lesson for you. Surely, even inferior teachers have some good points. I am taking it for granted you are having the best instruction you can procure. But by noticing the playing of other teachers or artists or even fellow-students as you hear them, you may often gain helpful suggestions.

The life of the seed is never ended until, nourished by receptive soil and by kindly sun and rain, it has reproduced itself in fruit-bearing. So the seeds of the lesson hour, kindly received, should grow into fruitage in the musical life of the pupil. Often in later years the truth of many a caution, the patience and perseverance of a teacher, seemingly unappreciated, will come to us with new force.

Never think you have grown too old to learn. Our greatest men are the humblest men. They would bestow sincere pity upon one who thought he had come to the end of learning, that he "knew it all." The more we study the broader the field of study and of a life's usefulness opens up before us. The more we see of the vast storehouse of knowledge the smaller seems our own limited attainments. Let the new year find us all more persevering, more teachable.

Briefly summed up, the points this article should teach are these: the importance of a receptive mind; the great need of possessing a seeking and inquiring mind; the importance of being a thinking pupil; the aid and delight we may find in recording each lesson's inspirations. But above all and through all these must be the practicing pupil, who lives out and works out all he learns at the lesson hour.

Years ago numerous books—now very valuable, says the *London Chronicle*—were published dealing with the effect of music on animals. Prof. McConnell is one of those agriculturists who believe that cows and sheep do appreciate melody. At the Eastern counties dairy farmers' dinner he informed those present that music, suitable in quality and administered at the right moment, was a never-failing means of increasing the supply of cream. His remarks naturally caused some surprise, but they are confirmed by an enterprising musician, who combines the occupation of a wholesale milkman with that of a professional organist. He used to sing to the cows, and never had a pail knocked over, whereas his assistants were frequently kicked by the animals. Music, however, has its advantages as well as disadvantages. A poor Scotchman was at death's door in a hospital ward and begged that he might hear the pibroch. His request was granted, and to the amazement of the doctors he recovered. But many of the other patients were brought to the verge of death.

STUDY WITH HANS VON BÜLOW.

Beethoven.

THEODORE PFEIFFER AND J. VIANNA DA MOTTA.

Translated from German by Fred. S. Law.

The limited compass of the piano which Beethoven used often proved the source of unexpected beauties. Precisely because he did not have at his command this or that note which was required by analogy to a parallel passage, he devised expedients which resulted in new beauty. For this reason we must be cautious in altering such passages and not always say, "If Beethoven had had the piano of to-day, he would have written so and so." It is certain that he did not have it, and its lack obliged him to invent some wonderfully beautiful variants. Look, for instance, in the Sonata in D minor, Op. 31, No. 2, at the three measures beginning at the 40th measure from the end of the first movement. Here, in order to correspond with the same passage as it occurs before the working-out, the D should rise to B flat. But at the time Beethoven wrote this sonata his piano extended only to the small three-lined F, hence he wrote the beautiful variant with the pedal point on D. On the contrary, in the first movement of the Sonata in C minor, Op. 111, we can, with a good conscience, in the 29th measure after the second signature of three flats, play the small four-lined E flat indicated by Klindworth instead of the C. Compare the previous corresponding passage in the 6th measure following the signature of four flats.

Sonata in A flat, Op. 26.

First movement. M. (measure) 9: Like an earnest entreaty:

M. 14. Var. I., left hand:

M. 18, right hand:

M. 20, similarly:

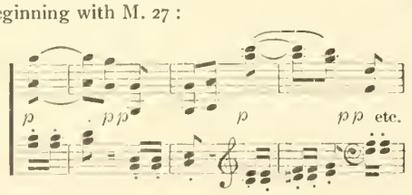
Take the second variation quietly; it should not be played like a brilliant étude. This is a common fault of amateurs and indifferent virtuosos.

Var. III., M. 7, left hand:

You must imagine the fourth variation orchestrated: strings in the left hand, wood wind in the right.

Var. IV, M. 26: Accent the E flat in the right hand, third count. . . . .

Beginning with M. 27:



Var. V, M. 3: *Crescendo;* M. 4, *decrescendo,* and thus:

Beginning with M. 35, note the relation of the basses to the theme.

In the last four measures of the fifth variation, the pedal is to be used thus:

Of the funeral march, he said that in his opinion it surpassed Chopin's. The first part of the latter march was certainly very fine, but the middle section was "abominable." "As an improvement, I would suggest a canon in the octave," and he played:

The effect was so irresistibly comic that all burst into homeric laughter. "In any case," he continued, "the Beethoven funeral march is not for women to play. It would be like a bass singer singing 'Tis there, 'tis there, might I with thee, O my beloved flee!'"

The last movement must not be taken too gaily. It should go at a comfortable pace, rather slowly than otherwise, so that the contrast with the funeral march should not be too great—"not as though you go from the burial to the beer saloon."

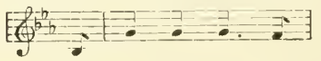
In this passage,

separate well the single voices one from another. It is a dialogue, and each one must be polite enough to let the other have his say out and not to fall in before he has finished.

Sonata, Op. 27, No. 1.

The lady who played the sonata tried von Bülow's patience to the utmost. We were astonished to see how quietly he went through it, almost note for note, until her utter incompetency finally became too much for him. Pointing to his forehead, he said, "I beg of you, play a little with the head, *ja?*"

Play the figure in sixteenth notes at the beginning like a graceful obeisance. Much could be learned from a dancing master in the matter of musical expression. In the second subject, one should think of



Raphael's Saint-Cecilia. Here he could no longer restrain himself at the utter want of sympathy in the player and broke out with impatience, "Good heavens! why do you take sonatas that are too hard for you. You are too young to understand Beethoven. If you will play him, play his Op. 2."

With Beethoven one must not display his technic, but rather conceal it.

Sonata in C sharp minor, Op. 27, No. 2.

First movement. The bass must sound full and the first notes of the right hand must be accented, but only once in each measure, e. g.:

M. 10: the passage in E minor must be very melancholy. M. 16 and M. 18: the bass must be brought out. M. 25: the F sharp on the first count, as being the end of the phrase, must be softer than the three C sharps which precede it, e. g.

M. 30: here another voice is heard; the one preceding is out of breath, therefore the touch must be varied in order to give this new voice a different timbre. In the next measure still another voice is heard an octave lower. Though the whole is a monologue, the speaker is represented by different voices. The same holds good for the two measures which follow. Between M. 36 and M. 37 there is no connection, therefore in the first measure, release the pedal a little sooner. In M. 41 bring out strongly the bitter wail of anguish on the third count (D natural).

Senza sordini means with the pedal, and *con sordini* means without the pedal. The word sordini has nothing to do with our "soft pedal," as is so often erroneously thought. The sordini are the dampers; so, when I wish to play without the dampers—*senza sordini*—I must take the pedal, in order to remove the dampers from the strings, and *vice versa:* in order to play with the dampers—*con sordini*—the pedal must not be used so that the dampers may fall back upon the strings.

Second movement. This movement should be played very quietly; most lady pianists take it too fast. It is, as Liszt says, a flower between two abysses, a charming picture seen between dark melancholy (first movement) and flaming despair (third movement). The beginning should be shaded thus:

In the second section the left hand must dominate; the end should by no means be retarded.

Third movement. Make no *crescendo* in the arpeggios leading up to the two chords; play these so that the second always forms the echo of the first. The left hand accompanies the arpeggios in an uninterrupted staccato. The tremolo accompaniment in the left hand, beginning M. 21, is to be played very solidly. After the chord in A major, M 33, pause a moment. From M. 43 with much spirit, but without hurrying the tempo. From M. 57 very delicately, but take care that the last sixteenth note in the right hand is not detached:

It is not well to repeat the first section; a repetition would suspend the dramatic continuity. In the cantilena in F sharp minor, M. 73-75, the last sixteenth note of the right hand must not be slurred over. Play M. 38, counting from the end, in exact thirty-second notes. The runs beginning with M. 15, counting from the end, are to be played *molto tranquillo* with strict division into rhythmical groups. They are not an empty figuration; they have melodic and rhythmic significance. A chromatic run written by Czerny, is a different thing from one written by Beethoven.

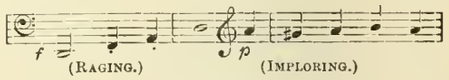
Sonata in D minor, Op. 31, No. 2.

First movement. The difference between *ritenuto* and *ritardando* is, that the first calls for a slower tempo, but requires a regular movement in that tempo; *ritardando,* on the contrary, means growing slower and slower by degrees.

M. 6: the eighth notes in the time of the previous half notes;

In general the sixteenth notes of the Adagio are equal to the quarter notes of the Allegro.

M. 21: raging in the bass; M. 22: imploring in the soprano:



M. 41-2-3: soft and hesitating (there is knocking at the door); the last count of M. 43 and the next two measures *forte* (here it bursts out); the following measures similarly.

The arpeggios in the opening measures of the working-out section (immediately following the double bar) must sound as though from another world. The following tremolo in triplets should, by means of changing fingers, be kept up close and full, for if any notes are missing it reminds one of a broken-down horn player who has taken up the viola. The recitatives in the second section (marked *Largo*) must be played with great expression; adapt words to them and sing them—that will give you the proper expression. The figures in the left hand at the end of this movement are to be played without the pedal—or, the first three measures with the pedal and the last three without.

Second movement. The teacher must often caricature the pupil by exaggerating his faults; in that way the student learns what they are. If we know both extremes it is easy to find the golden mean. The teacher by showing one extreme and then the other, can soon bring the pupil to a correct conception of his task. Play delicate staccato passages without passing the thumb under. This results in greater equality of touch, since a certain effort is always necessary to play lightly with the thumb.

M. 9: the last quarter note in the right hand may be taken by the left hand; the same in M. 11. Beginning with M. 23, play the thirty-second note triplets on the lower staff with the treble clef before them lightly (*flatternd*) with the right hand. In the last measure the *crescendo* in the right hand can be aided by the pedal.

Third movement. This movement must be played very quietly. Beginning with M. 9, accent the basses, G, E flat, C sharp, D, A.

In Beethoven's sonatas and symphonies there is always an intellectual connection between the single movements. This is not the case with Haydn and Mozart.

Sonata in E flat, Op. 31, No. 3.

First movement. In this sonata Beethoven is himself again. We have no adagio; the menuet takes the place of the lyrical movement.

You will find the same characteristics in the E flat major Trio, Op. 70, and in the Eighth Symphony. For the tempo of a menuet take the one from Don Giovanni as a model. In the Eighth Symphony we also find the term *Tempo di Menuetto;* therefore the movement must be played quietly and with dignity. Richard Wagner was the first to conduct the symphony in this manner.

The first movement of this sonata begins with a chord with a fifth and a sixth. The fifth is not merely an empty fifth, it has another character; here it expresses a certain longing. In the second measure the question becomes more persistent and must, therefore, be played stronger. M. 35 and 36, angrily; M. 37 and 38, with resignation—the same in M. 39 and measures following. In M. 57 the following fingering is recommended for the right hand:

Also for the parallel passage, M. 71, counting from the end. In M. 60, the E natural in the bass forms a cross-relation with the E flat on the following count in the treble; its dissonance should be softened by playing the E natural rather lightly. M. 82: after the first eighth note in the right hand play *piano;* M. 83 and 84, earnest; M. 85, cheerful. The same holds good for the parallel passage, beginning M. 41, counting from the end.

Second movement. Avoid all sentimentality in the beginning of this movement. In M. 4 make a *crescendo* on the four sixteenth notes of the second count and begin the next measure *piano.* The change of fingers in the chords of the left hand beginning M. 50, must be well studied; they cannot be played without practice. Master everything; do not always practice the entire passage, but the weak point as well, in slow tempo with a strong touch.

Third movement. Shade M. 3 and 4 thus:

In the trio, after the second count of M. 14, play *piano.*

Fourth movement. Beginning with M. 13, mark well the B flats struck by the left hand crossing over. In M. 20 the sustained E flat in the left hand must sound like a horn.

Von Bülow said to the lady who was playing: "Imagine such compositions orchestrated. It is not unbecoming for ladies to understand something about orchestral instruments; you are not obliged to play them. I must confess, however, that it is more interesting to me to see a lady blow the tuba than to hear her play the piano—there are very few ladies who play the tuba."

Sonata in F major, Op. 54. This sonata has no adagio; it has but two movements. Brahms was once asked by a man who had bored him with the most stupid conversation, whether it was absolutely necessary that every symphony should have a scherzo. His apt answer was: "When the whole is playful (*scherzhaft*), a scherzo is not needed." So here it may be said that when the whole is tiresome (*langweilig*), an adagio is not needed.

When you think that you have mastered a piece lay it aside for a month. When you take it up again you will discover new difficulties to overcome. That shows that in the meantime you have developed. Do not play the second movement like a study; it is advisable, however, to practice it as a daily study, slow and strong.

Sonata in E flat major, Op. 81, a (Farewell, Absence and Return).

First movement (Farewell). In the beginning of the working-out section there appear only two notes of the "Farewell (*Lebewohl*)" motive (*Lebe*); e. g., M. 4-5, 8-9, 12-13, 16-17, counting from the first double bar. Von Bülow said jestingly, "Beethoven evidently thought that the friend could not live without the absent one and so divided the motive."

When at the piano do not make any exaggerated bodily movements. To be sure, it looks very fine and apparently awakens confidence, but it is very ugly.

Second and third movements (Absence and Return). Play the second measure stronger than the first; the foresaken one sighs, and the second time he sighs more deeply. If you play the second measure precisely like the first the public will say, "Good heavens! she must be practicing!"

Von Bülow said, "Fräulein, have you then never experienced longing (*Sehnsucht*)? Certainly we do not wish you to reveal your secrets here, but I beg of you, do not bring out the tones in such strict marching order. To be sure, the later Beethoven is not written for ladies; you should play things musically easier of comprehension."

Compare M. 21 with Brünnhilde's death-warning motive in the *Walküre* (piano score, p. 140); for that reason play the thirty-second note E in the right hand very clearly. The rapid figuration of the right hand in the last half of M. 33 should seem as delicate as flower dust.

When the lady began the last movement in a furiously rapid tempo and blundered, von Bülow said, "Hold! In your joy over the return you rush out, entangle yourself in your train, fall headlong, and throw down all the flower-pots in the garden!"

This movement must be played with excitement but it must be an artistically regulated excitement. "This sonata is an old acquaintance of mine; we have been friends for more than thirty-five years and it still has power to excite me. You must excuse my ill-temper at hearing it maltreated; when you play it badly it is a personal affront to me, since it is one of my best friends."

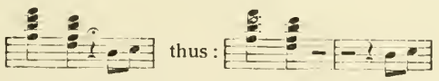
Note, at the beginning of the last movement, M. 5, 6, etc., the cry of "Huon (from Rezia's great scene in Weber's Oberon)!" and Isolde's signal (from Tristan and Isolde, beginning of the second act).

Sonata in B flat, Op. 106.

(*Sonata for the Hammerclavier*).

First movement. This sonata is the Ninth Symphony among sonatas.

Pauses must always be counted so that the hearer may not lose the rhythmic thread. Therefore play M. 4,



In Beethoven's orchestra each single instrument has its own individual life; the Italian orchestra is a monstrous guitar. In M. 5, counting from the signature of three flats, the subject knocks at the door as though it had been forgotten; what follows is music for the understanding.

Second movement (Scherzo). Play the dissonances forcibly; they must be heard by the ear of the understanding rather than by the physical ear. At the D, F sharp, F sharp, D, *pianissimo,* M. 12 before the signature of four sharps, von Bülow said, "Ladies and gentlemen, this comes directly from the spirit world."

As the young man (an executant of great ability) who was playing the sonata was about to begin the Adagio, von Bülow said, "No, you cannot play that yet; you are too young."

Fourth movement. This movement von Bülow declared, technically, and even more especially, musically, to be the most difficult work of all pianoforte literature. "This movement," he said, "belongs to the so-called impossibilities of Beethoven. To be sure, the melody does not rush forward and embrace us; but we must, on the contrary, win it by conquest. You have the ability to play this piece," he continued, addressing the gentleman who was playing, a Scotchman; "the Scotch are far more musical than the English. Mackenzie is a fine composer; his *Colomba* is the best opera that has been written since *Carmen*"

This last movement is a colossal task not only as regards technic, but much more so as regards movement, rhythm, melodic flow, outline, proportion. It is music really written for the eye; it is more for reading, as is often the case with Schumann, who must generally be read in order to be understood. The proper interpretation, however, will do much towards enlightening the listener. The fugue is a tonal fugue. After the episode in A flat the subject appears, M. 7, after the first signature of two sharps, read from the end backward. This will be more readily understood by those who can read the Talmud in the original Hebrew; it is the movement of a crab, and crabs are only for epicures. After this episode, beginning with the second signature of two sharps, there comes something new; a subsidiary subject which afterwards is combined with the principal fugue. This must sound as though played on the organ.

Thirty-two Variations in C minor.

This work belongs to the same period as the *Sonata Appassionata,* Op. 57. Take heed not to play the variations in such fashion that the hearer can keep count of them, one after the other, on his fingers, and at the sixteenth, cry out, "Good heavens! there are sixteen more to come!" Play them in groups, e. g., the first three in one group, the next three in another group, the next three in a third group. The tenth and eleventh will form a fourth group; the twelfth to the sixteenth, inclusive, a fifth group (C major).

Var. IV. The changing notes (notes foreign to the harmony) strong; the bass very clear.

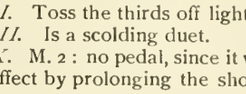
Var. VIII. The pedal is not to be held throughout the entire measure, but only during the first count. Be careful not to accelerate with a *crescendo* nor to diminish with a *ritardando.* You must transpose technically difficult passages into other keys and practice them with the same fingering. The doubtful place will then go much easier.

Var. XII. From here on new strings are to be touched; before it has been wild and daring, now it becomes tender and more feminine in character. In playing two repeated notes always change the fingers if one note is on the *Arsis* (accented count), and the other on the *Thesis* (unaccented count).

Var. XVII. Here form a new group. In playing a canon search for what is most characteristic in the theme and bring it out, so that the hearer may not fail to remark the imitation.

Var. XVIII. Start firmly on the scales which begin after the second sixteenth note. In M. 5 put the thumb on the highest F sharp.

Var. XXIII. This variation must inspire awe and supernatural terror; it must remind one of the flapping wings of the owls which, in *Der Freischütz,* flutter around Caspar's head in the Wolf's Glen.



Var. XXVI. Toss the thirds off lightly.

Var. XXVII. Is a scolding duet.

Var. XXIX. M. 2: no pedal, since it would destroy the staccato effect by prolonging the short notes; the same in M. 4.

Var. XXX. M. 5: bring out the alto.

THE PIANO CHAIR.

WILLIAM H. SHERWOOD.

I have been asked whether it is advisable to use at the piano a chair or a stool, and when are best results obtained: sitting high or low?

The few students of music who have the good fortune to obtain physiologically-correct habits of practice for the development of the arm, wrist, knuckles and fingers are scarce, and I am always pleased to answer such a question.

It injures a student's back frequently to sit high at the piano. The young lady who says it tires her to play with a low stool evidently has not yet developed enough muscle and method to stand the habit of sustaining the weight of the forearm. Correct methods whereby one may develop the best individuality and control of the fingers, knuckles and wrist are greatly aided by a low stool, and rendered almost impossible by a high one. Rubinstein, Liszt, and other great masters with whom I studied always sat low; but it is hard to do so until the strength of the arm has been developed.

I was on the stage at one of Paderewski's recitals last winter in Chicago, and his piano-chair, which is carried all over the world with him, was brought back to be fixed, as something had happened to it, and I took an ordinary chair and stood it up with the piano-chair. The piano-chair was at least five or more inches lower than the other. I regret to say the piano-stools are an American invention manufactured only for the sake of selling something more with the piano, and they generally develop bad habits for the student, as they are used in too high a position. Sit low at the piano, and always use a chair.

Young Composer's Column.

RULES.

1. MSS. marked "Young Composer's Column" must reach us by the 10th of the month to ensure notice in next issue.

2. Each MS. must bear the full name and address of the writer; the initials will be used unless a *nom de plume* is added.

3. Stamps must be enclosed if MS. is to be returned, but it is to be distinctly understood that the Publishers assume no responsibility for any MS.

4. No charge is made for the examination of any MS., and compositions of any nature may be submitted. The criticisms will be general and of such a nature as will be helpful to those honestly desiring frank and unbiased criticism.

5. No criticisms will be sent through the mail.

W. E. C.—(369). An excellent march of the Sousa type, rhythmical, "swingy" and catchy. Can you do anything else?

Chopin.—(371). We are very sorry, but we can make nothing at all out of your piece; it seems to us just a rambling—along without beginning or ending. You have, evidently, got the music divided wrongly into measures and we suspect you have omitted measures, so that the whole thing is impossible to get hold of. We print a little. Our readers may judge for themselves.

G. S. F.—(372). "My Sainted Love" shows a good feeling for melody and harmony, though both are sometimes vague or incorrect. We have indicated a few objectionable things by an X. A good musician could take your melody and write a good, artistic accompaniment (a single one, too), on the same lines that you select. We have trouble in making our friends understand that to write something which sounds fairly well is not enough: it must be grammatical and harmonically correct. You have talent, no doubt; but, study! Send us the Lullaby.

L. A. S.—(373). Your ideas about harmonizing a melody could not easily be worse than they are. Take A, for instance; here the harmony is plainly the dominant (g-b-d), but you have harmonized the passing-notes, g-e and e-c, by the tonic triad; mistakes of the same nature elsewhere are indicated by an A. At B there are two measures too many; at C, two; at D, two; the strain, E-F, is rambling and without form; these are bad errors and should be corrected; your ideas as to accidentals are hazy. Now for your good points: you make a clear MS.; you have a gift of melody and sometimes you hit the right harmony. You ought to study Counterpoint and learn how to harmonize melodies so that passing notes may have a strong, musical treatment. Make another waltz and send it to us.

L. O. E. 2d.—(374). You undertake a difficult task in setting the Te Deum and you do not succeed in avoiding monotony. It is not difficult to set the different sections to tunes and harmonize those tunes: anyone with music in their souls and a knowledge of Harmony can do that. It is quite a different matter, however, to make out of the Te Deum a musical *composition*. Of course, one may make a Te Deum of disjointed fragments sufficiently tuneful and varied in rhythm to hold the attention; but that power of holding the attention does not make the work an artistic one. The three processes that have marked masterpieces up to modern times are (1) Presentation, (2) Development, (3) Recapitulation. Your piece is fairly correct in harmony, tho' you have carelessly allowed much incorrect work to pass: that you understand something about part-writing, however, is evident. At A you have a melodic phrase of which you are unduly fond; many writers (as it seems to us justly) condemn writing the phrase, "The Glorious Company of the Apostles (solo) Praise Thee (chorus)"; the temptation to do this is strong, but is it right? You have a habit of writing F natural for E sharp, etc. The rhythm is very monotonous; say the words over and adopt the spoken rhythm. We are quite well aware that Smart in F and other Te Deums by English writers are often monotonous in rhythm; but this is often atoned for by a splendid march of the harmony or by a beautiful melody or by a churchly, devotional atmosphere. You need to *study* Te Deums more. Get Buck's in B minor for the rhythm and the placing of the words, Smart in F for the co ordination of the parts and the unity of the whole, any one by Stainer, Martin or Calkin for dramatic power and the relation of the organ part to the voice parts, and Arthur Foote's in B flat minor for study of effective writing for a quartet. Then try your hand again and send us the result. You've got good stuff in you; persevere!

Hyvalda—(375). We do not think you should be discouraged at our previous criticism; you send in your MS. in order to get beneficial criticism, not praise. Of what use would the latter be to you? It would be pleasant but valueless. The first thing that strikes us in your setting of "Yea, Though I Walk" is the sombreness of it; surely, you miss the true key-note. Is it not a joyful one? There is very little melodic charm to the piece—nothing that can be called tuneful. There is much invention and fluency of invention and much variety of harmony; there is also very little form or plan. You are much better schooled than most of those who avail themselves of privileges of this column and we see no reason why you should not do a good deal in composition. At present, however, what you do seems simply queer. Write us and tell us more about your study and what you are trying to do and we shall take pleasure in advising you.

Questions Answered.

[Under this heading THE MUSICIAN will be pleased to answer any questions submitted by its readers which may be of general interest. *All questions must be accompanied by the full name of the questioner.* Answers will be published without such names. Those who send questions should take care to state clearly what information is wanted. Only such questions as will be of interest to general readers will receive attention in this column. All others will be answered privately, for which purpose stamps should invariably be enclosed.—ED.]

I. B. B.—Mendelssohn wrote the overture to "The Midsummernight's Dream" before he was seventeen years old, the date on the work being "Berlin, August 6, 1826." During the year Felix and his sisters had been reading, at their new and charming garden-house, an excellent German version of Shakespeare, which is said to have resulted in this composition. It makes a distinct era of his teacher, Zelter. The incidental music for the whole play was not written until seventeen years later. A competent critic said: "That no one piece of music contains so many points of harmony and orchestration that had never been written before."

W. M. E.—(1) A plan for discovering whether a composition is major or minor will be found in Burrowe's Primer, Chap. IX, Hatch Edition. (2) The melodic minor scale has semitones between 2d and 3d and 7th and 8th sounds *ascending*, and between 6th and 5th and 3d and 2d tones *descending*. The harmonic scale has semitones between the 2d and 3d, the 5th and 6th and 7th and 8th sounds, both ascending and descending. The Primer also explains this in Chap. X. (3) The slur is one of the methods of indicating phrasing. (4) In "Day Dreams," by Williams, the notes connected from treble to bass show that the melody is transferred from right hand to the left, and *vice versa*.

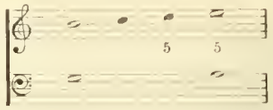
A. C. L.—The correct arrangement of the 24th measure of Field's fifth nocturne is here given.

The copy you quote is faulty in having the C a sixteenth note. It should be an eighth note, as given above. The 8th, 9th and 10th counts are syncopated in the treble.

L. D. H.—(1) Practical Harmony, by Ludwig Bussler, and Harmony Primer, by Dr. John Stainer, are both excellent and standard works on the subject. (2) Classical compositions are not necessarily ancient ones. There are plenty of classical writers who have lived in the past quarter of a century. Such works, being pure and scholarly, as are worthy of preservation and of being used as examples are classics. Custom has determined that they should be constructed in certain forms, like the movements of a sonata, etc. Brilliant *salon* pieces and ordinary dance rhythms do not come within the definition.

A. M. B.—The word *opus* has nothing to do with the order of writing, but refers to the order of publication of the works of a composer.

A. E. M.—Hidden *fifths* are said to be produced when two parts move, in similar motion, to a *fifth* to which at least one part proceeds by a leap! In this example



B, in progressing to E, is held (by some authorities) to pass the tone D, thus forming a *fifth* with the G in the bass; as both then move a tone upward to a *fifth* A-E, it is said that hidden or covered *fifths* have occurred.

E. W. B.—(1) In the Haydn Sonata (No. 9), the six notes in bass against four in the treble should be divided, thus making three against two: this is not difficult. Commence both together: proceed *steadily* with the second note of the triplet (L. H.), playing second *treble* note immediately after, then playing third bass note. Now the notes again come together, beginning the second triplet and a similar division takes place. Four notes against three is more difficult to play regularly. Do not attempt to make an arithmetical division. Count the time aloud, according to the value of the triplet, playing the three notes with a firm touch, accenting the first, until its rhythm is well impressed upon the ear: then—still counting the same time in a firm voice—play the group of four notes as evenly as possible. After thorough practice of each separately, put them together, still counting aloud the time at the same movement as before. In a little while they will work smoothly together *if* the counting is adhered to. (2) The harmony question has no value. It is simply an expression that such diminished intervals would be of no practical use. Theoretically the key of G♯ can exist, but practically we would use the key of A♭, obtaining the same result.

Reviews.

SONGS AND SONG WRITERS. By Henry T. Finck. Published by Charles Scribner's Sons. 12mo. 254 pages. Price, $1.25.

This book is an illustration of the effect of bias upon the work of a critic. Those who are familiar with Mr. Finck's writings need not to be told that it is interesting, forceful and, in many respects, invaluable. It is alone in its field and has a mission to every lover of songs and singing. Yet it may wrongly direct those whose opportunities for original investigation are limited. It is full of truth and it is full of Mr. Finck's prejudice. The limits which he has set to his predilections, the strength of his likes and dislikes, the surrender he makes to them, weakens the position of this volume as guide to the uninitiated. The bold assertion that most of Beethoven's songs are poor stuff and of Schumann's two hundred and forty-five, only twenty are first-class, can hardly be accepted as final. Schubert is generously treated and the value of his songs fully conceded, but others, in whom we have persuaded there is much good, receive quite scant courtesy. While we admire Mr. Finck's courage, we must receive his dicta *cum grano salis*.

Knowing Mr. Finck's idiosyncrasies, we can read "Songs and Song Writers" with profit. It is written in the entertaining style of which he is master, and contains a copious supply of valuable information. Its eight chapters treat of "Folk Song and Art Songs"; "German Song Writers Before Schubert"; "German Song Writers After Schubert"; "Hungarian and Slavic Song Writers"; "Scandinavian Song Writers"; "Italian and French Song Writers"; "English and American Song Writers"; Portraits of Schubert, Schumann, Franz, Jensen, Liszt, Rubinstein, Grieg, MacDowell illustrate the book. It is the second of the Music Lovers' Library issued by the Scribners.

THE MUSICIANS' ROSARY. By Mrs. J. Morgan Bruce.

This little volume of 33 pages is a compilation of short and pithy sayings about music. Nicely printed, with wide margins, it is an attractive book for the table.

A BUNCH OF FORGET-ME-NOTS. By Frances F. Penny. Published by The Neely Company. 12mo. 66 pages. Price, $1.00.

This is a collection of short essays, something after the order of "Reveries of a Bachelor." They are well written and chaste in style. Reminiscent in character, they provoke memories sad and tender. The book is unpretentious, but fills a place for idle hour musing.

THE PRACTICE HOUR.

CARRIE TEALE.

The trials of childhood? Could we, for one moment, enter into the young lives and select the *bete noir*, we should say with them, "the practice hour!" Childhood's trials, to my mind, receives too small an amount of sympathy. We see the little one cry over a broken toy, or for something it cannot have, but do we always stop to realize that these troubles are often as burdensome to them as those of real life to us? They look small—often we smile over them—but we should get inside the child-heart, feel for him in this cross, and lend a helping hand.

"Yes, but it is so hard!" I hear you say. Let me see—perhaps I have been hidden behind a door when such a conversation as this went on between grown person and child. We'll take a boy in this illustration—a boy with his play and fun first in mind.

"Willie, I want you to come in and practice now!"

The boy hears. A moment ago he was laughing with his playmates over some huge joke—now, all life has changed! The sky is full of clouds, a storm is about to come. Then the lightning strikes! It must be so, judging from the contortion of his face. What a change from the voice we heard at play.

"Oh, pshaw! That's just the way it always is! Come in from school and want to have a little fun, then I have to practice!"

"But, dear, you seem to forget you have had an hour's play since schooltime. Come in, put your mind on your task, and before you realize it your work will be finished! After you may play all you wish."

These comforting ejaculations are hardly heard by the same small boy. At least if they are the time for true appreciation of them has not yet arrived. They might be understood after the awful hour of pain and torture is over for that day, but not now. No!

The ideal grown person in our picture insists. We see the forsaken little bit of humanity stamping into the house, cast down, indeed—temper to the front. He is reprimanded for this last breach of etiquette, and cools down a bit. Then he washes his dirty little hands and stands around.

The countenance brightens. He hopes, perhaps, to escape this dungeon of woes by relating a small piece of boyish news—so he begins; Tom's sailboat or Jack's box kite being the chief topic of conversation. Our disciplinarian tries to appear interested, but soon an awkward pause ensues. Then he is once more reminded of his duty, assumes a "coming-back-to-life" expression, murmurs a pianissimo "Oh, yes!" and wanders off to the drawing room. Needless to say enthusiasm is not written on his countenance. Let us peep inside.

The metronome is taken down for those dreadful scales! How slow his movements all the while. Life has suddenly become a burden too heavy for his little back to bear. Finally, after he is seated on the piano-stool, a long, deep sigh is heard. Apparently in a brown study of his own, which no one else can know or understand, he gazes out of the window. The clock strikes. He jumps like a nervous horse over a firecracker, and before a few more moments have passed we hear the thud of a scale, the notes coming out one by one, like drops of rain after a wind-storm. Sometimes the notes increase in lightning rapidity, like a barrel rolling faster and faster down hill, and with a harsh "bang" the false ones ring out, as when the barrel strikes a rock. Once in a while, between the acts of the play, idle dreaming is indulged in by our culprit. During one of these dreams a member of the family might happen to be coming down stairs by merest chance. Not so thinks he. The "goblins" are after him, and his happy dream has hastily turned into a nightmare! He looks around, going to work again in double-quick time. If our guardian is musical we hear fragments of conversation in the shape of advice, viz.:

"Willie, you must not play that so fast!"

"Don't forget that place in your piece I mentioned yesterday!"

Or,

"That is a half note there, not a quarter!" and so on until the hour is over, leaving both weary indeed.

Now while I grant you some of this is unavoidable, the greater part can be prevented by careful study of the child by the older person Making these hours a greater source of pleasure than they are in the large majority of cases should be the aim, not only of the musical instructor, but the parent or guardian of the child. Patience is also required, and those in charge should endeavor in every way possible to persevere, bearing in mind the day when the little one, grown to manhood or womanhood, will be grateful for the interest and perseverance that has been shown. Pardon me here for a tiny chapter from my own life:

Toward the end of the first year of my musical education a time came when my interest began to lag. I had begun my study with much ardor. but too soon finding, like many others, that "Rome was not built in a day," and realizing, to some extent, what work lay before me, I began to lose heart. This fact was soon communicated to my father, who one evening called me into the library and said:

"You are not practicing every day, I hear. Is this true?"

A reply was given in the affirmative. He talked to me of the expense attached to my musical education, adding that my lessons should be discontinued should I fail again to accomplish my part of the work. Girl-like, I shed a few tears. To abandon my music was not my desire, and I resolved in my heart, then and there, to study constantly in the future. About twenty-four hours passed when my father had another conversation with me on the same subject. By way of note, the children of our household had always been taught to earn their spending money. My father said: "I have thought out a plan. For every hour of future practice I will give you two cents; you may practice as long as you wish each day, but any time this is not done one hour of the day you must forfeit four cents."

Some might call this strict discipline, but it was just the kind for me. Before another year had passed my father's ingenious offer had not only made me an interested student as long as I should live, but a fond lover of art. I have lived to see a day when gratitude was mine for all his concern and perseverance on my behalf. My mother was kind and sympathetic. Often when struggling over the most difficult passages, that most surely must have startled all her true sense of melody, a clapping of hands from the upper stairway greeted my ears, accompanied by an encouraging sentence or two at that particular moment, acting like some bright light on a dark pathway.

All children cannot be as Mozart was in his juvenile days, but music in the home alone is one of the sweetest gifts God gave mankind.

Perhaps a few suggestions can be used to advantage from my own little book of experience and observation:

1. Have a regular hour for practice, allowing no trifling excuse to interfere. On this point be strong, being careful to persist in a kind manner. Have this hour looked upon as an hour of pleasure rather than drudgery.

2. Secure the best instruction possible. The good derived from twenty lessons of a master far exceeds that gained by one hundred from an amateur. For young children select, if it be in your power, one who will simplify all work, making it almost like a story, viz: One instructor I know of tells the children, until they can understand better, that lines are telegraph wires, the notes little birds who come and sit there to sing. If the note should be "A" that bird's name will be Mr. "A," and he will sing A, etc.

(*b*) Some parents who are not particularly musical themselves have sometimes employed experienced young women to come an hour on days between the lessons given by the teacher, for the sole purpose of carefully watching the child's practice. This is an admirable plan if the right person can be obtained.

3. Read and simplify the lives of our great composers, and when the child asks for a story work in one of these lives. There are some books written in a comprehensive manner which may be used for older children.

4. Give children, and especially small ones, two lessons a week in preference to one. In the latter case the little engine has just been started, and if the engineer be not often there the steam may run down, the engine stop, before you know the cause.

5 Encourage all you can, being careful to speak of an error, and giving a word of praise if that error be rectified. Once in a while a tiny reward is not a poor plan. Find something you can give (even if self-denial has to be practiced on your part), then promise it, and if concientious practicing has been given fail not to hold your promise good.

Children are differently made up, and should be dealt with accordingly. Make this a study, be you teacher, parent or guardian. All work together and find the plan which will fit your particular *portégé*. Lay the apples in so they may come to a good quart, then regret will come neither to you nor to the child that "in days past his musical education was neglected."

F. B. Meyer says: "It is a great thing to give a child a sunny background to its life; as sunny as possible, so that whatever may be the shadows of after life, it may ever have a corridor of memory, a picture gallery, into which it may turn for refreshment and stimulus."

Let the "practice" hour be one of the beautiful pictures in that gallery.

RECUPERATION.

HARVEY WICKHAM.

That musicians, both professional and amateur, are nervous and overworked, or, perhaps, overworried, is a fact patent to all. How to recuperate is a vital problem, and one which the ambitious should be first to master. No good work can be done by one in a semi-exhausted condition, and any effort attempted under such circumstances is not only futile but dangerous.

Exercise used to be considered the proper medicine for a tired brain, but physicians—eminent ones at that—have learned better, and now prescribe rest. The idea that physical labor is a valuable alternative for mental labor arose from the fact that anyone weary from a day spent in the close confinement of the store or studio, feels immediate relief from a walk in the open air, or a spin on a bicycle, for example. The error lies in attempting the healing to the muscular movements indulged instead of to the oxygen breathed. Every movement of a limb exhausts vital energy, and the same kind of vital energy that a thought or an emotion exhausts, for the very good reason that there is but one kind of vital energy to be exhausted. When the store of vitality has for any reason run low the first thing to do is to cut off all further waste. The best conservator is sleep. Men who have accomplished great things, especially those who have shown wonderful powers of endurance, and have lived to a green old age, have cultivated the ability of sleeping soundly under almost any conditions.

The next thing to do is to get rid of the tissue which has been used up by the previous exertion, mental or physical, the presence of which in the system is responsible for that distressing sensation which popular language has canonized as "the tired feeling." Here is where fresh air and sunlight should come in. In our climate it is often impossible to get these, and at the same time keep warm, without moderate exercise, and of all exercises walking is the best. In the first place it is gentle, which is more than can be said of wheeling, and the good the *ozone* does you while you walk is not entirely undone by the labor of walking. The heart is quickened just enough to hurry the house-cleaning process which the blood is conducting, and gravity is helping to reduce the congested condition of the brain. If the vital forces are not at a very low ebb indeed, all will soon be well, and hunger will remind you that your body is at last ready to undertake the manufacture of more energy. If the overtaxing of the system has been going on for weeks or months, however, or if you are ill, or temperamentally weak, even walking is too violent, and a recumbent position out of doors, say a nap in a hammock, is the best thing for you if it can be had. When sleep is out of the question some occupation has usually to be provided, such as conversation or light reading, or better yet, an easy manual pastime. Otherwise, the mind is apt to go over and over its past tasks.

Recuperation is like speculation in this—it is not well to invest the small remaining capital at too large an interest, lest the capital itself be lost. Better recover while doing nothing at the rate of five per cent. per annum, so to speak, than by eating and working, endeavor to get ten per cent. better every day.

It was King Frederick William IV of Prussia who induced Mendelssohn to write his "Antigone" music. A Berlin paper recently printed a letter written by Meyerbeer to a friend in Paris which shows that the same King, who was a great admirer of the Greek drama (especially of Sophocles), also tried to induce Meyerbeer to set one of those old dramas to music. Some time after he had been appointed General-Musik-director Meyerbeer was invited to dinner by the monarch. To his surprise, he was the only guest, and the King tried hard to convince him of the charm of his plan of wedding modern music to the Greek drama. Meyerbeer, however, had little faith in it, and would not promise to do anything in that line to the obvious annoyance of the King.

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A NEW YEAR

When this number of THE MUSICIAN reaches our readers, they will have entered upon a new year of peculiar interest. New years, like all that is mortal, come and go. But among MUSICIAN subscribers there is not one who will be privileged to see the dawning of a New Year's day such as is that of 1901, for it ushers in a new century. To the present generation, the words "Nineteenth Century" have long been very familiar. Some of us have lived during a quarter, a third, a half, and perhaps, two-thirds of it; we are intimately acquainted with the progress its years have seen. We have participated in its increased facilities and opportunities, and have felt the effect of its strenuousness.

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It is not necessary to consume space here in a review of its musical advancement. It seems but yesterday when the masters were giving to the world their great and glowing creations, and to go back to the beginnings of modern music requires but little mental effort. The historical methods of the Nineteenth Century have made us thoroughly acquainted with all the past. We have dug deep below earth's surface and resurrected the libraries of antiquity until we are in touch with the very beginning of earth's history. So much has the past hundred years done for us along these lines. As we contemplate the standard classics of the present, passing in review before our thought the lives, characteristics, methods, sufferings and achievements of the masters; as we meditate upon the instruction of the past, its crudities, its halting progress toward better methods, its evolution into system, we wonder at the fecundity of the Nineteenth Century.

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But the Nineteenth Century is now a part of the past, the Twentieth Centnry is here. What of *it?*

It is eminently proper to believe that the forces which have developed the resources of human activity during the past hundred years have lost nothing of their power. Indeed, all signs point to an increase in the strength of these forces which will be productive of wonders far beyond those of the past. Occasionally humorous predictions detail as happening one hundred years hence what to us seem improbable accomplishments. Yet who dare say they are impossible? The story of past incredulity is too fresh in our minds to permit us to repeat the blunders of our ancestors. The inertia of barbarism is overcome, the momentum of civilization is gathering strength with each succeeding year, and we dare not limit the future.

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In our own field of labor new ideals are influencing us. Whether we will or not, we are changing our methods. We look from different angles of vision and old things are becoming new. The purely technical processes of only twenty years ago are either being displaced or supplemented. Music education now means more, much more than *finger education.* The indispensable nature of ample technique is still recognized, but it has also dawned upon our consciousness that technique alone is not music education. The cry goes up for better players, better singers, and the answer comes back, "make better musicians." Train head and heart—and they both can be trained on definite lines—base technique on knowledge, wide, all-embracing and deep, on emotion, controlled and wisely developed; let music education be absorbed through many intellectual and emotional pores, and the better player or singer is an accomplished fact, all about us.

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There are many sources from which music education can be derived that are not yet fully understood and therefore are going to waste. Conservatism is as dogmatic to-day as ever it was; it takes up new ideas, new methods, and utilizes new forces as slowly as in the past, but the trend of the last years of the Nineteenth Century has been unmistakably toward the new—without letting go the best of the old—and the Twentieth Century will see the new ideas triumphant, and better players and singers active as the result of more far-reaching methods of music education.

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Will MUSICIAN readers have a part in this development? We believe they will. The journal purposes doing its full share in the promulgation of the new ideas; it will be found ready to advocate advance, when advance is right. Its readers are anxious for improvement and will surely keep their faces to the front. But all this means intense mental activity, increasing labor, constant watchfulness and unflagging courage. Are you ready to pay the price? With the blessing of the Nineteenth Century have come heavier responsibilities and necessity for greater skill. Competition has partaken of the general development and old methods of doing business will not pass now. Perhaps this is not the least of the Century's blessings, although we are apt to bewail it as a burden. At any rate it is a fact, and we must face it. Will you, then, pay the price?

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THE MUSICIAN goes to its clientele this month desiring to bear with it wishes for the success and fullest prosperity of its readers. It may wish them a Happy New Year, but this will not preclude the opposite. Hence with its New Year and New Century greetings, it couples an admonition. Make your New Year happy, make it prosperous. How? Watch, study, grow. Fill yourself to overflowing with the power that comes from steady, persistent, well directed self improvement. Be conscious that you are moving forward with the Century, that you are participating in the development of new ideas. You can create as well as some envied great one. You can analyze your way of doing your work and discard ineffective means. Your mind can seethe with aspirations, until, from out its turbulence comes clearness of perception, strength of purpose and realization of plans.

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Take advantage of a quiet hour to think over your work of 1900, examine your mental furnishings, find out what you have added during the year, and then formulate a plan of operations for 1901, with the highest ideals of musicianship and helpfulness to your pupils as the goal for which you strive. Having done this, lose no opportunity to improve yourself and your work.

A Happy and Prosperous New Year to you all.

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RANDOM THOUGHTS

One's amiability is sometimes severely taxed, as the following anecdote of Joachim shows. The great violinist was walking with Thomas Carlyle, and the sage, in amiable mood, discoursed pleasantly of great Germans, and the violinist, to repay compliment in kind, spoke of famous Englishmen, mentioning Sterndale Bennett. "Eh!" said the sage, forgetting, or not forgetting, the vocation of his companion, "I don't like musicians—wind-baggy sort of people!"

There may be, and doubtless are, "wind baggy" musicians, but the average person can better endure a wind-baggy individual than one of those so-called philosophers whose chief claim to supremacy rests on the output of a sharp tongue. Joachim might have remarked that he did not like sages—they usually think they know it all.

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The December MUSICIAN gave a preview of the coming concert and opera season. The number of eminent artists, who will play or sing in various parts of the country, is quite large and includes many whom our readers should most certainly hear. While it is an old story, we venture again to urge all who read these lines to take, and make if necessary, opportunities to listen to good artists. Get outside yourself and your routine, gather all you can that is fresh and inspiring, fill your mind with new ideals and let yourself grow. In listening, do so with attention, and not merely to derive pleasure. You may derive a sensuous pleasure from good concerts, but that will never increase your musical stature. The intellectual processes must be active, you must listen to perceive. Underneath the beauty of tone you must learn to see the skeleton of form and artistic workmanship, it you would hope to gain the greatest good from your investment in concerts. Then go to learn rather than simply to be entertained. Faulty deductions made at first will give way before a determination to obtain a correct insight of musical structure through hearing.

Hear all the artists you possibly can, but hear them with the understanding.

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What are your plans for the coming year? Have you made any, or are you working along without directness of purpose? Have you taken account of stock? Do you know to a certainty the balance left in your mental and physical treasury? Are you adding to your investment, or are you drawing on the principal? These are New Year thoughts worth thinking. You should take them into consideration and come to some conclusion regarding them. There comes a time when activity lessens whether one wills it or not. A new year will dawn when your past will outweigh the future. Now is the time to prepare for the future that will stare you in the face then. Labor, long sustained and hard, taxes one's persistence, and temptation to lessen one's efforts often comes. Do not yield to it. Then, again, be careful what form your labor takes. You may labor diligently and accomplish nothing. Beware of this. It is well-directed labor that counts. So examine yourself and take account of stock.

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What about your pupils? How do they begin the new year? They will not take a mental inventory unless you help and inspire them. After your balance sheet is struck, turn to them. Take each one in hand. Settle the nature of the characteristics that have shown themselves during the last twelve months, and diagnose present conditions. What mental, artistic or mechanical ills are in need of cure, and what remedies shall you apply? Have you failed to understand the needs, then correct that failure. Have you misjudged a condition, then set that judgment right. Are you not in touch with your pupil, then establish a close relationship of interest at once. Think, search, strive and the New Year will be the best you have ever had.

BOSTON SYMPHONY HALL

BOSTON'S NEW SYMPHONY HALL.

H. J. STORER.

Musical Boston is now rejoicing in the completion of a new hall which was primarily built for the concerts given in the city annually by the Symphony Orchestra. For this reason it has been named "Symphony Hall," and perhaps also another, and that is, a music hall (so called) is understood to signify, both in this country and in Europe, a place where variety entertainments, mainly of the "song and dance" order are given, and the new hall, in Boston, will be used for no such purpose as this, though the art of song in its best sense will often be exemplified within its walls.

The construction of the new Symphony Hall was the outcome of a necessity that had been felt for many years that the old hall, built in 1852, was inadequate for present day uses and ideas, being unsafe in case of fire, with poor convenience and ventilation and, further, lacked the important essential of a good organ. The new structure, situate on the corner of Massachusetts and Huntington Avenues, two of the important thoroughfares of the city, is built of red brick and limestone, in the style of the Italian Renaissance. The interior, the walls and ceiling of which are of a light gray color is, in size, about the same as the old hall, the seating capacity being a little over 2,500. Probably the most striking feature of the interior is the proscenium arch, which is square, being some 45 by 62 feet in dimensions; the frame is a broad gold band in a handsome design of fruits and acanthus leaves. The name of Beethoven being inscribed upon a scroll where the keystone of the arch would naturally be located. The balconies are two in number, the railings of which are of gold, in the manner of the proscenium arch, the tops of the rails being upholstered in crimson plush, which makes a very pleasing yet striking effect. The design of the ceiling is quite elaborate, being done in panels with curved beams, and the general effect is greatly brightened by the large number of bronze chandeliers, which contain hundreds of sixteen and thirty-two candle-power incandescent electric lights, those on the stage being behind the arch and removed from the view of those in the auditorium. The organ monopolizes the entire background of the stage, the decoration being of light gray with gilt pipes. In another article in this issue the organ will be fully described, and it is only necessary at this point to state that on the front of the organ are two small clusters of electric lights which, to a great degree, heighten the effect of the color and arrangement of the pipes.

What was the chief source of anxiety to the builders was the problem of acoustics, as this point could not be settled until the hall was completed and the test of an actual musical performance submitted. After the services of dedication, at which time Beethoven's Mass in D was performed by the Cecilia Society, with the Symphony Orchestra and the new organ, the question of acoustics was happily settled, as everything proved satisfactory in this respect, which cannot be said about many another hall in this country, some of the finest of which are wanting in satisfactory acoustics, though well-nigh perfect in all other respects.

Among other special features of the new Symphony Hall may be mentioned its wholly fire-proof construction, extra large corridors on each floor, sixteen exits from the floor and four from each balcony; a large foyer on the second floor with a high arched ceiling, situated over the main entrance on Huntington Avenue; its system of heating and ventilation, the most modern that could be devised, and also the conveniences for patrons in the way of four coat-rooms and spacious toilet-rooms for ladies and gentlemen. There is also an outside convenience and an important one in stormy weather, and that is a "marquise," or ornamental shelter, over the Massachusetts Avenue entrance, sixty-five feet in length, and principally designed for symphony patrons arriving in carriages.

It becomes quite an impossibility, within the limits of a brief article, to describe the many beauties and advantages of the new Symphony Hall, which is a fitting home for the concerts of the orchestra, which is well-known and probably unsurpassed throughout the whole musical world, and is the chief corner-stone upon which rests whatever reputation Boston possesses as a musical centre, being at present at the climax of its excellence.

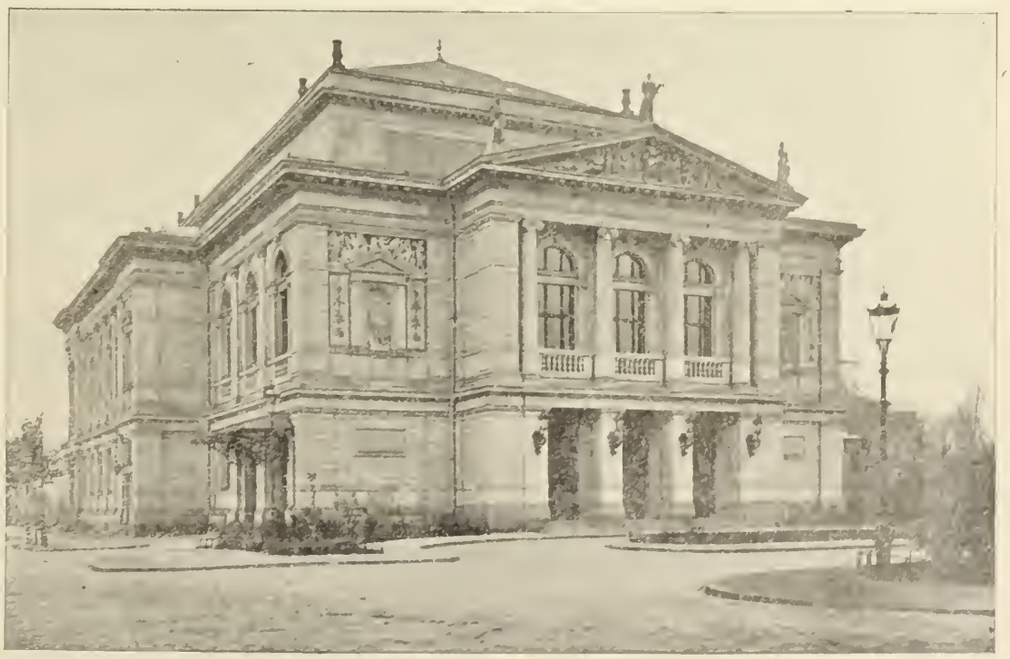
Residents of the city, while proud of the new hall and the orchestra for which it was designed and constructed will, none the less, have a pleasant remembrance of the old music hall, which was in use for nearly fifty years and where so many distinguished artists have appeared, including as it does the names of Albani, Sontag, Thalberg, Rubinstein, Wieniawski, Patti, Nilsson, Von Bülow, D'Albert, Joseffy, Paderewski, Rosenthal, Sembrich, Materna, and, in fact, hundreds of others. The memories of the earlier concerts of the Händel and Haydn Society, the Harvard Musical Association, the Cecilia, Boylston and Apollo Clubs, the Thomas orchestral concerts of the early seventies and the commencement of the symphony orchestra concerts are still vivid to many; and the names of C. C. Perkins, whose labors and public spirit built the old hall, and of Henry S. Higginson, which created and since has maintained the Boston Symphony Orchestra, are the shining lights in the musical history of the city—past, present and future.

"There 's an end to the reign of the lay inane,
But it 's weary the waiting, weary;
Where my darling dies, to my endless pain,
In the final verse, to a triplet strain,
With the organ pealing might and main—
But it 's weary the waiting, weary.

"There 's an end to all ballads some day, sweet day,
But it 's weary the waiting, weary:
And the critic dreams of a distant shore,
Where every concert is over by four,
And the daily allowance is one—and no more,
And no singer is suffered to give an *encore*.
But it 's weary the waiting, weary."

—*E. L. Ashford.*

The London *Musical Times* prints a sketch of Prof. Henry Hiles, of Manchester, who has fought all his life against musical pedantry. Three times, as a boy, he threw away his theoretical books in sheer disgust, as they contained mere dry rules unsupported by any reason, and contradicted by every composition of worth which he took up. In various articles on the "Absurdities of Musical Notation," "Are We Making Musicians?" etc., he has combated the stupidity of professionals who oppose progress and enlightenment. In one of his papers he says: "You are familiar with the arpeggiod chords in Bach's 'Chromatic Fantasia.' A recent critic has been bold enough to insinuate that even modern research does not justify them all. If so, so much the worse for the 'modern research.' To me, they seem to show a wonderfully modern insight into harmony." Regarding the craving for a mathematically perfect scale, he says that such a scale, if it could be devised, "would create such a multiplicity 'of false relations,' and would so utterly prevent the fairy-like transitions and delicately insinuated modulations, which give such charm to modern art, that music would be robbed of almost every shred of poetic character, and would degenerate into the dismal stereotyped and uninteresting condition of the monotonous lucubrations of Zarlino, Fuchs, Albrechtsberger & Co."



THE GEWANDHAUS CONCERT HALL.

THE NEW EDUCATION.

Arthur L. Manchester, Thomas Tapper } Editors.

FOREWORD.

The *New Education* offers its readers, for 1900–1901, the best plan for a year's study that it has yet presented. It will be the best in two particulars: in choice of subject matter and in manner of presentation. The hearty reception which this novel educational feature has met with makes it possible for THE MUSICIAN to continue to develop the idea of home music study and to offer the best advantages that are to be attained in this manner.

The general high degree of excellence is due to a widespread interest in the subjects treated and to the careful manner in which our contributors have sought to deal of the various subjects. Scores of papers sent in by clubs show the excellent results of that method of making much of the *New Education*. The club elects a presiding officer, conducts its meetings regularly, arranges definitely for the reading and discussion of the month's lessons in each subject; takes up the questions included in each lesson for study; and, all this having been done, each member, independently, writes up his paper and sends it in. The plan is feasible either with a club of two or of a hundred.

The editors of the *New Education* department hope to see the number of these clubs greatly increased during the coming year. Club work is an excellent stimulus to study, and as the work of this department is so well adapted to club uses, there should be many bodies of students banded together in its prosecution.

Let every club inform the department of its organization, membership, purposes and manner of work, reporting at stated times details of its existence. In this event, we will keep a roster of *New Education* Clubs. Intercommunication can then be established which would doubtless bring mutually advantageous results.

The series of subjects for the coming year follows. Each subject is in the hands of a specialist and will be treated practically and as fully as possible in twelve lessons. In order to meet the immediate demands of students who seek information on special points in the work the editors will be glad to furnish:

Suggestions for the further study of any subject.
A bibliography of any subject.
Information on any question in the lessons.
The consideration, and, if necessary, the presentation, for general discussion of any point that comes up in actual teaching.

The subjects for the coming year are as follows:

I. Advanced History of Music; twelve lessons, with suggested reading.
II. Psychology and Pedagogy of Music; six lessons in each subject; suggested reading.
III. Advanced Music Form; twelve lessons developing those already given in this department.
IV. Harmony and Melody; twelve lessons; six in each topic.
V. The Literature of Aesthetics and Criticism in Music, twelve lessons.
VI. The History and Development of the Piano, twelve lessons with illustrations.

It is desirable that the work be sent in as promptly as possible after the study of the month's lessons. Write clearly; explicit answers are requested. Do *not* write queries on your lesson paper; *send them separately to the editors for immediate reply. And send them in every case direct to the office of The Musician, addressed as indicated below.* Never send your work in lead pencil nor in pale ink. Aim at plain, straightforward, careful work.

The following conditions *must be observed:*

1. Address all communications for the *New Education* department, thus:

THE MUSICIAN,
New Education Department,
8th and Locust Streets,
Philadelphia, Pa.

2. Write your name on the envelop.

3. Write your name and address and the *subject of the paper* on the back of *each sheet* of your papers.

4. Write only on one side of the paper, and use paper 8 x 10 inches in size.

5. *Do* NOT *roll your manuscript.*

6. The answer for each month must be sent as soon after the issue of the journal containing the subject to which they relate as possible, and before the next succeeding issue. No papers are to be held until end of course. New members can join at any time by sending names and answering questions contained in current issue.

7. The editors are obliged to say that no paper will be read or rated that fails to comply with conditions 3, 4, 5 and 6.

8. No two subjects should be written on one sheet. All sheets pertaining to one subject—for example, History—should be independently fastened.

A few words should be said regarding answers to the questions. There exists a great temptation to read the text and answer questions in the words of the writers. This is not a good plan and in order to stimulate our readers to original effort, we will state that the ratings will be largely influenced by the following points:

Accuracy.
Clear, concise, yet smooth diction.
Grasp of the subject.
Originality of thought and statement.

As to the questions following each lesson, they have two purposes: First, to connect the readers mind directly with the text—the most fundamental, that is, lowest duty a question can serve, but necessary. Second, to suggest a thought beyond the mere expression of the words in the text; the most useful, that is, highest purpose a question can serve. If a student is to abandon one or the other of these two kinds of questions he should not hesitate a moment in deciding. The first is by far the least useful if he has a memory; the second the most useful if he has a reasoning faculty.

The editors will welcome letters from teachers which contain:

a. Suggestions as to what will make this department more valuable, the suggestion being dictated by the teacher's individual experience.
b. Statements regarding the application of this work with pupils as well as in one's own effort to secure a broader education.
c. If there is any line of thought of practical value to you, and likely to be equally practical to others, let us know it.
d. All such suggestions must be sent to the office of THE MUSICIAN, addressed according to direction given in regulations.

[NOTE—Despite the efforts of the Editors, it has been impossible to finish rating the papers in time for an announcement, in this issue, of successful students. While the delay it regretted, the editors feel that care should be taken and hence they have preferred to postpone the announcement until February rather than to make it prematurely.]

II. MUSIC AS INFLUENCED BY CHRISTIAN WORSHIP.

PERCY GOETSCHIUS, MUS. DOC.

The incentives to a refined and heartfelt musical practice that were wholly lacking among the Pagan races, were destined to be aroused by the birth of a purer and nobler religious faith. The momentous turning point in the world's history, when the first seeds of Christianity were sown in a soil from which hitherto so much evil and so little lasting good had sprung, was the turning point also in the history of the Arts; and the resulting influences were probably nowhere more significant than in the music art.

The new Christian belief with its purer, higher, more unselfish aims; its stronger appeal to the human heart through the example of divine love and sacrifice; its more immediate association of the individual soul with its Creator, and its powerful enlisting of all the tenderer and nobler impulses of emotional life and feeling—provided a soil peculiarly rich in precisely the conditions most favorable to the evolution of music, the "art of emotional expression." And not only the soil, but also many of the external agencies and opportunities necessary for this evolution were supplied, at least primarily, by the Christian Church and its elaborate forms of worship. It is not difficult to believe, in looking back over the slow, laborious, but steadily advancing growth of our art during all these hundreds of years since the death of Christ, that no other combination of influences and agencies could have prepared the foundations of modern music; and though, for the last century or two, the best and most genuine specimens of the art have no connection whatever with the Christian Church (as, for instance, the symphonies and other masterpieces of instrumental music), it is nevertheless undeniable that these are but the flower and fruit from branches that trace their common root to the vital soil of the early Christian Church.

These influences, it is true, were very far-reaching. So much so that they appear to have led to no significant changes in the character of music for 300 years after the organization of the early congregations. Not for over 600 years did they achieve the establishment of definite, characteristic forms, indentified with the spirit and ritual of the Church and capable of a certain crude—ultimately artistic—treatment and development. Not for nearly 1000 years was any such development successfully attempted; and finally, not until within 300 years of to-day, can the historian point to those peculiar consequences of these influences which gradually coalescing with the products from other secular sources, led up in rapidly accelerated stages to the marvelously rich and beautiful art that the modern sense enjoys.

The music of the earliest Christian congregations was, no doubt, of the simplest conceivable character—more severe and unadorned than much of the contemporary Pagan music may have been. Nothing is known, nor can ever be known, of its actual effect; but in all probability it was borrowed from the old Jewish Temple ceremonial and closely resembled those venerable recitative melodies, or chants—whatever they were like. Certain it is that they were *melodies* only (not like modern hymn tunes in full harmony). Sometimes, though surely not frequently, accompanied by an instrument or two, and as an almost invariable rule, sung antiphonally, that is, in alternation between two choirs (often male and female), or between leader and congregation.

This sober, devout, inartistic style prevailed for two centuries or more. Originating in the temple-psalmody of the only pre-Christian race that recognized Jehovah, adhering probably very closely to its traditions, but, not unlikely, catching up here and there some available fragment of old Greek theory reverently fostered by the Church, not as an adjunct, but as an integral part of its worship. These germs of the new art grew as the Church expanded in confidence and power. And, as the time came for founding the empire of the Church, music obtained its share of serious attention. History mentions Basil of the Eastern (or Greek), and Ambrose of the Occidental (or Latin) Church as promoters of a more systematic order of musical service—both of them near the end of the fourth century. The form established by Ambrose, Bishop of Milan, or at least at his instigation, and still designated the Ambrosian chant, was of far the greatest and most direct influence upon the subsequent *art* of music. Its nature is almost as complete a mystery as that of the earliest music, but it is at least known to have been systematized to the extent of distinguishing four "modes" (somewhat analogous to the modern distinction of "key"). And it is safe to conjecture that it was much like a recitative intonation, though from the fact that the entire congregation was still permitted to participate, it may be inferred that it preserved a fairly regular rhythmic form.

Thenceforth music kept steady pace with the growth of the Church ceremonial As the ritual became more elaborate and sumptuous, the musical concomitant advanced in importance and claimed closer consideration. The first fruits of this was the Gregorian system of "plain song" (end of the sixth century), whose influence extended down to the very threshold of modern composition (1600). This was followed, in time, by the quaint experiments of Hucbald (900), and the extraordinary achievements of the Benedictive monk Guido (1030) and his followers, in organizing

and perfecting systems of musical instruction and notation. Until about 1250–80, the zeal of learned monks led to the recognition of certain laws of tone-combination, out of which, at least, the great system of musical theory and the practices of composition were evolved.

All of this was attained within the shelter of the Christian Church. But, wonderful as it was, and so unlikely to have been realized under any other than just such auspices, it must not be confounded with *artistic* development. Such labors as were expended upon music concerned and affected its *exterior* conditions only, and it may be seriously questioned whether the Church, during all this period, up to the Reformation ever penetrated the outer shell, ever did anything that tended inevitably to disclose the true spirit and essence of "Music" as we now know it. It was, after all, reserved for the common minstrels to find and touch the nerve of true music, and to quicken it into the life with which it now pulses.

What music owes to early Christian worship was, then, the gradual defining of its outward forms. The moulding and strengthening of its corporeal elements, so to speak; the preparation of an *organic body*, into which, in the fulness of time and through secular channels, the spirit of Life was to be breathed.

QUESTIONS.

1. By what were the incentives to a heartfelt musical practice to be aroused and in what did they consist?
2. Was the operation of these influences speedy or slow?
3. What was the presumable origin or character of earliest Christian music?
4 In what did it consist?
5 Who were the earliest promoters of systematic musical service?
6 What is known of the Ambrosian chant?
7. What other salient advances are recorded?
8 With what must these not be confounded?
9. What, in brief, does music owe to early Christian worship?

VALUE OF MUSIC THROUGHOUT THE SCHOOL COURSE.

FREDERIC H. RIPLEY.

The subject which has been assigned me is capable of many interpretations, and under each interpretation a variety of divisions should be made, but for the sake of making a beginning I shall consider this to mean "What values are derived from a course of music which extends throughout the full time of school life?" and I shall consider also that this course of music is such as can be taken in classes under the usual conditions of the school room, and that individual study and instrumental practice is not included.

The value of music, of course, depends much upon the character of the course pursued and the skill which is exercised in its execution. The value, too, is individual and general, temporary and permanent, and under each of these divisions much must be said.

Let us for the present consider that the course includes a complete development of the subject, and that it is skilfully conducted under favorable conditions, and ascertain, if possible, first, the general benefits, and, secondly, the effect on individuals.

Every head of a large institution of learning in which the details of work are delegated to subordinates derives his power from certain dominant qualities within himself. He is respected and obeyed, either from his superiority in moral or mental power or from his ability as an expert along certain well marked lines, or from a combination of the two. The strongest principal is he who combines the two; that is, who adds to superior moral excellence the largest number of subjects in which he may be said to be an expert.

To gain the power to influence a large number of pupils at one time, and to be able to apply this influence, the principal must command some subject which is of general interest and in which all can participate simultaneously.

It is obvious that no subject in the school course is so well suited to the purpose as music, and those who have witnessed general exercises in music conducted by a successful teacher cannot doubt that as a means of general culture and a promoter of all that is high and pure and good in school, music must stand at the head.

I recently witnessed an exhibition of this use of music in New York City. Several hundred children were gathered in the hall. The principal, a lady, conducted the devotional exercises, and an assistant led the singing. It was one of the grandest exhibitions of power for good that I ever have witnessed. Every one was deeply impressed, and when the school separated for class exercises in various studies a spirit of attention, of respect and of personal responsibility was clearly present in every class.

Then we may safely assume without much danger of provoking a controversy, that as a means of unifying the efforts of a large number of people music is important.

From the general effect exerted on a large number at one time, we may proceed to a study of smaller groups, as of single classes in separate rooms. Here again we notice the same unifying effect and deepening of thought. We observe that the pupils become more docile and that they have greater regard for each other and for the teacher.

It may be noted in schools where music is a marked feature of the course that the general atmosphere of the school is superior to that in schools in which music is absent.

This is a general influence, and is temporary, so far as music itself is concerned. It may not be temporary so far as moral and intellectual development is dependent upon, or is made possible by, the receptive condition of mind which music creates, for the skilful teacher takes advantage of these conditions to emphasize her general instruction, so that music, in and of itself, is but a means, and the results in after life depend upon a supplementary effort not logically connected with the music.

But this statement is true when considered in its general aspect only. Music as an *individual* study has an influence on the individual pursuing it quite different from that produced by general class or school exercises.

We assume now a "complete development of the subject," to be a thing quite well in mind by the reader, and that a "skillful conduct" of the course is fully understood, and with this understanding we may consider what the effect should be on the individual first, while in school, and second, in after life.

Beginning with his first day in school, the ear is trained systematically and skilfully to discriminate between sounds of different pitches, duration and intensities. By a series of well-arranged steps he proceeds from the very simple to the more complex arrangements of tones, until he has at command all the musical relations of tones of different pitches, including major and minor scales, with chromatic alterations to and including the chromatic scale.

His study of the duration and grouping of tones, progressing in the same way from the simple to the complex, gives him the power to interpret what he sees and to express what he hears.

His study of the intensity of tones in relation makes him master of phrasing and appreciative of forms, as developed in larger compositions.

This work, conducted as a musical training, is so related to the other departments of art as to bring the learner into intimate relations with those foundations on which all art rests. His course in music is the means of awakening the artistic nature, and not only that, but it gives definite direction to the pupils' thought, and makes him able to see in every department of art the development of the principles of beauty which he has mastered in music.

And for this permanent benefit he possesses two invaluable treasures—one, the power to appreciate, the other, the power to do or create. For it is the creative faculty after all that we must look to for success and happiness in life, and it is to the study of art that we must look for the development of this faculty.

With proper musical development in school comes a consciousness of power—a feeling that we know, and hence can execute. This feeling is not confined to music. It extends to every act of life. The girl who can compose a good melody will, by the application of the same principles of arrangement, set the dinner table artistically. The further the study is carried the broader becomes its applications, and the freer the pupil is from petty rules. He goes into life with an ever present sense of proper relations, as existing between things of all kinds, in all times and in all places.

Again, the course in music thus conducted reveals the genius who, in some chosen line, will make the applications of its teaching his life work, and bestow on the world gifts which otherwise would be lost.

And finally, in the ordinary relations of life music, as an art, or as a basis of art, is a potent factor. When we observe some uncouth or ill-judged action of a person, in public or in private, we are apt to say "he has no sense," meaning, I suppose, that he has no sense of the proper relation or fitness of things—or, in reality, that he has no artistic sense. He is devoid of all knowledge of proportion, of the connections and relations existing between times and places, persons and things. He has no sense of unity and of harmony, and so he goes blundering along, always needing guidance, because never commanding himself, and all for lack of training in those habits of thought which a proper course in art tends to advance and to establish.

I am aware that all this may seem Utopian, even foolish, to those who have had experience with schools of art, and who study the career of those who make "art," so called, their vocation; but this is because most people are studying in what they call "art" have too small an end in view. They are usually striving to play a "piece," to sing a "song," to get before the public in a "recital" or as an opera singer; or in the other field, to paint a picture to be accepted by the club, to win a prize at the salon, and so on. They are not studying art as an entrance into life, as a means of greater manhood and womanhood. Ruskin says, in speaking of this phase of art: "I formerly addressed audiences expecting to be generally understood, but now I am gratified if I find one who understands me," and I feel very certain that one great mission of the music teacher, and of the course of music in school, will be a better, fuller and wider appreciation of those simple truths of art and of life to which Ruskin dedicated his powers.

QUESTIONS.

1. What powers must all persons in charge of large institutions of learning possess?
2. What are the sources of power?
3. What difference is there between the influence of music as a general excuse, and its influence as an artistic individual study?
4. What powers should the student possess at the end of his course?
5. What influence should the study of music excel on art and life?
6. What faculty of the mind should be cultivated by study of music?

FORM.

Second Lesson.

THOMAS TAPPER.

Interesting as Bach made the Suite, the Form, as a whole, was destined to arrive at a stage of arrested development from the nature of its inherent structure. The movements in the Bach Suites are highly contrasted and, individually, beautiful to the extent that the underlying dance rhythm becomes the pulse of the highest expression. And yet the Form proves so limited in certain directions that no one but a master greater than Bach, and yet a master after his kind, could no more with it than Bach did. I do not here overlook the fact that modern writers had used the Suite-form, but they have added to it little more than the possibilities which have come from the structure of the piano itself. They have not modified the Form in any important particular. And then, one may say, passingly, that masters of Bach's kind are rare.

Somewhat to review the principles set forth in the First Lesson we may recall that the Suite in its best sense at Bach's time—had a definite order of procedure: Allemande, Courante, Sarabande and Gigue. If other movements were used they were regularly introduced between the Sarabande and the Gigue. In the case of the English Suites of Bach, the dances are preceded by a Prelude which proves a fitting opening to the æsthetic use of dance rhythms. In its general structure the Suite is interesting.

We find that Prelude, if one is employed, that the four regular forms—Allemande, Courante, Sarabande and Gigue—together with any other movements the composer may care to introduce are one and all in the same key. Here then there is a sameness in color which could be relieved by key-change. The moment we look over half-a-dozen Suites another fact impresses us: the corresponding movements are ever the same in meter, rhythm, form, character, tempo, individuality. Here, then, there is a sameness in structure throughout, which may only be relieved by freedom in all that enters the individual and collective nature of a Suite. Indeed, in Bach's Suites there is always present an indication that the regular order is stilted and must be relieved and be sure to relieve it

by adding a Prelude and by bringing into the Suite other dances after the Sarabande. Now these dances are of artistic value in the Ensemble, not only in their individual traits, but also, and what is more important, in this, that just what dances they shall be is entirely at the composer's will, hence unknown to the listener. This brings in a pleasant, unknown, unforeseen element, entirely needed.

But still there remains this fact, true of all Suites: the numbers are dance-form; let them be made in the highest form of art, they are yet in a definite mould. To an extent they seem to suggest their rhythmic origin, less now with the unused dances than with those, like the Gavotte, that we know familiarly through physically expressing its rhythms in graceful motions.

The inference is, then, that if an art-work in music be made from a group of movements they must be highly individual, not on a stereotyped plan, and in a line of procedure which has at once some definiteness and some indefiniteness.

The pupil will do well to take up for study any one of the French or English Suites of Bach, and to note the points thus far brought forth. Comparison should then be made between several forms of the same kinds; thus, several Sarabandes, to set the mind to inquiring wherein the composer seeks to differentiate the type. The same should be done with the other dances. This study will acquaint the pupil with the Suite and be necessary for the comparative study which, in THE MUSICIAN for February, will be suggested in the Form Lessons.

Questions are reserved until the February issue for the reason that certain elements of contrast between the Suite and another movement group will be made then. It is well to suggest, however, that the student play, besides any one of the English or French Suites, one or two of the Suites by Händel. Number Sixteen is particularly pleasing; so, too, is Number Five, which contains the well-known Air and Variations. Every point of difference in general structure noted by the student should be written out clearly, for the sake of making each a definite impression.

HISTORY OF HARMONY.

DR. H. A. CLARKE.

It is always impossible to discover the beginnings of things. We know that everything must have a beginning, but we can never manage to put a finger on the spot and say, here is the beginning. Harmony, instead of being any exception to this law, is one of its best illustrations. Seeds always grow in the dark, hidden from sight, and it is only when we see the leaf that we know that growth has been at work. Harmony began when men first tried the experiment of sounding the notes of dissimilar pitch together. Possibly the ancient Greeks did it, as they had a word, Symphonia, which means sounding together; but the general consensus of opinion is, that they did not make a practice of it. The earliest authentic information we have of the attempted combination of two sounds dates from the tenth century, and is said to be the invention of a Flemish monk, Hucbald. If the decipherment of his notation is to be trusted, this "Harmony" consisted of a succession of fourths, fifths and octaves and was called Diaphony or Organum. A hundred years after Hucbald, another monk, Guido—one of the great names in the history of music—wrote a work on music from which we learn that the Diaphony of Hucbald was still in use. The next step was called Discantus. This was made by singing two melodies together, altering each slightly so as to avoid the clashing of discords too ugly to be tolerated. The laws of Discantus were elaborated by another monk, Franco of Cologne, in the eleventh century. Franco was apparently the first to admit the sixth, and he was also the father of all those who forbid consecutive octaves and fifths. The next clear light comes from the thirteenth century, Marchettus of Padua. He gives rules for the use of Suspensions, and was the first to class the perfect fourth with the dissonances. Jean de Muris, in the fourteenth century, gave to intervals the classification that is still maintained, that is, perfect and imperfect Consonances and Dissonances, but he excludes the *minor* sixth from the Consonances. The development of the art of putting sounds together received a great impulse in the fourteenth century from Wm. Dufay, the founder of what is called the Belgian School. The combinations and successions used at this time were exceedingly crude according to our notions. It is, therefore, with great surprise that we find that more than a century before Dufay, some unknown writer in England produced a Canon, "Sumer is icumen in," that may even yet be heard with pleasure. It goes far to prove that in the "wreck of time," more has been lost than saved, were it not that the genuineness of this composition is indisputable. It would seem incredible that it was written only one hundred years after the barbarous Diaphony of Guido.

All written music at this period was in the Ecclesiastical Scales. As the feeling for combinations grew, it was discovered that it was necessary to modify these scales by the use of accidentals. At first these accidentals were not written, but singers were provided with a set of rules which enabled them to supply them when necessary. The accidentals were first written by Josquin De Pres, a Belgian composer, the friend and contemporary of Luther.

All through the existence of the Belgian School, there was a constantly growing feeling for "Harmony," as distinguished from the combinations that resulted from the old Polyphonic writing based on the Ecclesiastical Scales. The idea of "Tonality" gradually came into existence; in other words, the major and minor Scales gradually took the place of the church Scales, these latter not being susceptible of harmony.

The production of the first Opera, in 1600, marks a great stride forward in the development of Harmony. The writer of the second Opera, Monteverde, was the first composer who used the dominant seventh chord. It was not long before musicians recognized the close relation that exists between the Tonic and Dominant chords, and the satisfactory effect of a close in which the final Tonic is preceded by the Dominant.

Foremost among the pioneers of harmonic writing were Carissimi and Viadana. In their works are to be found the earliest definite modulations from the principal key to the related keys. Musicians now began to experiment with various combinations and successions, so that by the time J. S. Bach began his work (born 1685), nearly all, if not all, recognized chords had been discovered. From Bach's time to the present time, the advance in Harmony has been, first, in the direction of greater freedom in the use of Dissonance. Second, in the various attempts that have been made to find a Scientific Basis in Acoustics for the Art of Harmony.

One of the most important steps in the growth of Harmony was the invention of the "Figured Bass," a sort of musical shorthand by which the chords that each note was to bear were indicated by figures. It served its purpose so well that it has been retained to this day as a means of teaching Harmony—in spite of the fact that, without a bewildering array of figures, it cannot indicate the complexities of modern Harmony. It is not known who invented it, but it first made its appearance in the works of the Opera writers at the beginning of the seventeenth century.

QUESTIONS.

1. How did Harmony begin?
2. What is the date and what the nature of the first attempts at combining Sounds?
3. What was this kind of composition called?
4. What was the next step? What was it called?
5. What was Franco of Cologne's contribution to the Art of Harmony? Where did he live?
6. What additional rules were given by Marchettus of Padua? Where did he live?
7. Who classified intervals, as we have them, and what exception did he make?
8. Who founded the Belgian School? What is the date of its foundation?
9. Who first introduced accidentals! What was the practice of singers before this was done?
10. When was the first Opera produced?
11. Who first used the Dominant Seventh Chord?
12. In what condition was the Art of Harmony when Bach began to write?
13. What advances have been made in Harmony up to the present time?
14. When was Figured Bass first used?
15. What is Figured Bass?

The New York *Tribune* calls attention to the fact that most musicians persistently mispronounce Smetana's name. The accent should fall, not on the second syllable, as it is sounded 99 times in 100, but on the first, *Smet-ana*.

A GUIDE TO THE STUDY OF MUSICAL LITERATURE.

ARTHUR L. MANCHESTER.

We are now dealing with a literature in which the author's personality, ability and sincerity are pre-eminently important. Our object being to acquire a knowledge of music and musicians as contained in statements of fact, the critique of our author must be based on truth, be conservative yet unwaveringly progressive in judgment and be free from personal prejudice, if it is to be a guide in the formation of our own judgment. If it be the duty of an historian to place before us in orderly succession, and with absolute fidelity to accuracy and true perspective, even to the utter elimination of himself, the events of the past, if the biographer should tell us the story of a life in an unbiased narrative, it is perhaps even more essential that the author of a book of criticism be sure of his facts, be absolutely impartial in their presentation, be of sterling judgment and keen discrimination. In no department of authorship is the saying of Dr. Noah Porter more applicable than in that of criticism. "A book is always written by a man, and is never by any magic or mystery any better than its author makes it to be." We may truthfully add that the book is never better than its author.

As was stated last month, musical criticism is supplementary to the creative activity of composers. When compositions had accumulated and the creative genius of a comparatively few favored sons of the Muse had infused into the tone language meanings deep and sometimes obscure, there arose need for someone properly endowed to interpret them for the mass of music lovers who are not able of themselves to analyze the work of the masters. But critics themselves differ as to the nature and office of criticism. The personal equation shows itself in this and no standard exists that has been adopted by those who contribute to this phase of music literature.

There are obstacles in the way of the writing of analysis and æsthetics, which are overcome according to the ability and the peculiar mental equipment of the writer. When a critic fails to perceive the trend of the time and of the art of his day, he is certain to make serious mistakes. The laws of music change. As we all know, progressions and intervals which once were considered irreconcilably wrong are now more highly esteemed than some which were considered eminently correct. A Beethoven or a Wagner arises, setting aside accepted tenets and striking out along new paths. The writer of criticism must be quick to perceive the essential principles of this pioneer genius's art, else his criticism is inevitably astray. Consequently a danger which closely besets the critic is his tendency to measure new creations with the tape line of an earlier art development. Perhaps this tendency is less pronounced to-day than it was in the time of Beethoven and Schumann, but it still not infrequently exerts an influence more or less prejudicial.

The possibility that the critic may write into a work his own interpretation rather than explain the ideas of the composer is not altogether remote. Indeed, it is frequently asserted that much more often is written than has basis in fact; that this imagination of the critic supplies much that has no existence outside itself. True it is that such an infusion should not be permitted to displace the original. Yet even when the critics' fancy is somewhat exuberant, the result may be a healthy stimulation, of inquiry and a final determination of worth which can only result in clearer ideas and a fuller understanding of the work in hand. The very exuberance of the critic's fancy often results in an original contribution to musical literature of more than ordinary value. As we will learn while proceeding with these articles, the thoughts that have been born in the imagination of the critic, having had their suggestion in the work under criticism, oftentimes prove the most helpful and stimulating to us. It is the sparks which fly, when the flint of the creator's conception is struck by the steel of the critic's thought, that enkindle our own originality and develop our own perceptional and judicial powers. There are critics whose writing is keen, cold, depressing; who rightly divide the perfect and imperfect, but rob us of the enthusiasm which should be our portion in gaining acquaintance with the product of genius. Their pedantry bewilders us in a maze of technicalities, all the while leading us further and further away from the true meaning of the work under consideration. The fact that music is not able realistically to describe, that its language is one of emotion over which the intellectual powers may, yes should,

exert control, makes the task of the interpreter one of especial difficulty. The attempt to translate tones into specific thought is attended with a liability to exaggeration if not total misconception. Yet the enthusiastic critic, whose imagination aids him in impressing upon us the beauties he sees is preferable to the cold-blooded pedantic scholar who, concerned with the letter of the law, is blind to its spirit. It is the critic who surrounds us with the atmosphere of the composer, who imbues us with the feelings which animated him, who does us the best service.

As good criticism is, perhaps, the most difficult form of musical literature to produce, it also requires most careful selection and thoughtful reading. If it is true that the book is no better than its author, the value of a book of criticism must largely depend on the mental trend of its author, which makes clear the need for discrimination in reading criticism. If we wish to gain information through other eyes, we must strive to be sure that those eyes are clear and well focused.

Then, too, our reading must be done in the right way. Memory must be alert, the attention fixed and concentrated, else what is read will not be understood and will leave no permanent impression upon our art life. Various methods for overcoming listless habits of reading have been announced, but when one is interested nothing else is required. If you are interested in the works upon which you read critical dissertations, and do your reading slowly and thoughtfully, you will master your subject and retain that which you gather from it.

QUESTIONS.

1. What is an important element in the literature of criticism?
2. What are the essentials of a good critic?
3. Why is there no standard of criticism?
4. What makes criticism difficult?
5. What dangers beset the critic?
6. To what extent should the critic's imagination enter into his criticism?
7. What good may result from the active participation of the critic's fancy? State how.

THE DEVELOPMENT OF THE PIANO.

ARTHUR L. MANCHESTER.

As was stated in last month's instalment, the monochord grew into an instrument in which the keys were used not only to produce the tone, but to determine the pitch as well. From the Psaltery, which was played by plucking the strings with a plectrum, came a keyed instrument called the virginal. This instrument was small, usually being placed on a table, and was of different shapes, oblong, square or wing shaped. Its keys was furnished with a jacks to which were attached quills, which, when a key was depressed, rose and plucked the string. This was properly tuned and did not depend on the key for pitch, as in the case of the monochord.

The virginal is said to have gotten its name from the fact that it was especially suited to young maidens. It was of limited capacity; while it had considerable power, its tone could not be varied by the touch of the player, and was therefore unsuitable for nuances. This was remedied to some extent by the use of stops, which, when drawn, made it possible to use one, two or three strings on a single key. This made some advance from piano to forte. Other combinations were made in the attempt to make the virginal, or spinet, a satisfactory instrument, but it was only a transition instrument. While it marked some degree of progress over its predecessors, its limitations prevented its ultimate development. Despite these limitations, it was very popular in England during the seventeenth century. Queen Elizabeth was a skillful player upon it. Its tone was metallic and glittering, its touch light and agile. Its compass was about three octaves. From the light tapping of the fingers necessary in playing upon the virginal to the arm, hand and finger touches of to-day is a long distance, but a good deal of music was written for it.

While the opera and oratorio were engaging attention, and music was striving to evolve logical art principles, this simple instrument was inciting composers to the preparation of music suited to its peculiar style. In England there were several collections of music written especially for the virginal. One was known as "Queen Elizabeth's Virginal Book," although it was never in her possession. It contains a composition by the Amsterdam organist, Sweelinck, and a large number by noted English composers of the seventeenth century. They were largely airs and variations. There were a number of other virginal books containing music similar in style to that just mentioned.

If we wonder at the influence of so imperfect an instrument, and seek to discover a reason for it, we can find it in the general tendency of music practice at the time. The bondage of Choral music was being broken and absolute instrumental music was taking an important position. The instruments of the time were imperfect and inadequate for the expression of musical meaning, and with the exception of the organ and violin, were really out of the race. The organ, which by nature was more comprehensive than the violin family, was still swayed by the heaviness of the Church Choral forms, and when an instrument, which combined something of its comprehensiveness with a more flexible quality, as did the virginal, came into being, it was at once seized upon by those who perceived, or thought they perceived, its mission.

In the virginal, spinet, clavichord and harpsichord we see the efforts instrumental music was making to free itself of the incubus that trammelled it and prevented its growth. Hence these virginal books with their stiff, and somewhat harsh, variations proclaim a pronounced advance toward the piano music of our day.

The technique of the sixteenth century was awkward in comparison with that of the modern piano. The nature of the instruments in use precluded sustained or sonorous tones, the lack of which had to be provided for by embellishments. This required light and rapid playing of passages within the scope of the compass of the instrument. With all this, the polyphonic character of music still lingered. Fingering was done principally with the third (middle) and fourth fingers ascending and with the third and second descending.

To England belongs the credit of developing clavier playing. Tallis, Byrd, Bull, Orlando Gibbons, Morley and Cosyn are represented in the "Fancies" with which the collections already mentioned are filled.

The union of string and key furnished a basis for further advance, and while the manner of setting the string into vibration was such as to require strings too light to give sonority, the movement was in the right direction.

QUESTIONS.

1. In what way was the plucking of the string utilized?
2. What instrument resulted?
3. Describe it and give capabilities.
4. In what was it weak?
5. In what country was it popular, and what did that country contribute to its literature?
6. State why the virginal exerted such an influence on instrumental music.
7. What was the technique of this period like?

There was a time when the enemies of Liszt tried to persuade the public that even his friend Wagner did not like his music. In doing so they relied on the belief that the public would not be familiar with the scattered pages in the ten volumes of Wagner's literary works in which he expresses his admiration for Liszt compositions. Further proof of Wagner's appreciation is now furnished, notes the New York *Evening Post*, in a letter he wrote to Hans von Bulow, in 1856, after a festival, in St. Gallen, where he heard two of Liszt's symphonic poems. The letter is printed in the *Musikalisches Wochenblatt* of July 5, and in it Wagner says, among other things: "I am quite taken with Liszt's new compositions; the asses —for that is what most of them are—will find it a long job to suppress the phenomenon. . . . I hold the first ('Orpheus') as a unique masterwork of the highest perfection. Even 'Les Preludes,' in which I could have wished for greater originality of subject matter, are beautiful, free and noble." One can imagine how great Wagner's enthusiasm would have been could he have heard Liszt's "Tasso" at that festival.

Quality is more important than quantity. One half-hour of concentrated study or practice is worth three times as much, if indifferently done.

MUSICAL REFLECTION.

THALEON BLAKE.

The coming of that very desirable time when Americans shall take a greater interest in classical music is not hastened very much by present methods of creating intelligent knowledge of such music. Until people understand classical music they cannot enjoy it. It has been suggested that the public must be educated to see and know its mysterious beauties just as a teacher would educate a pupil—by beginning with simple forms and gradually taking up the more complex. But no practical plan has been evolved.

The charge—sometimes made—that the symphony orchestras have not as yet done as much for art in America as was expected of them, is quite true. Aside from the too conservative management, non-appearance of representative American talent and exorbitant price of admission to symphony concerts, which prevents the attendance of many, the programs have often been miles above the comprehension of audiences, especially of the social element—the main supporters of these concerts—whose habitual self-sufficient complacency unconsciously takes on an air suggestive of a state of helpless boredom before many numbers are played. The wealthy faddists go because it is the fashionable thing to do, and their applause is guided by about as much reason or intelligence. How often, in looking over the usual audience of gilded butterflies, does one wish that the expressionless, upturned countenances might be exchanged for rows of earnest student faces.

When symphony concerts cease to be the plaything of society and are supported by and for the people, then we may confidently expect maximum results. The much-talked of musical atmosphere will begin to envelop us shortly after the day which sees the lighter compositions of the best composers given by generous managers, at popular prices, so as to be within the reach of everybody. Symphony concerts are necessary to any city which aspires to be a musical centre, but their influence is curtailed when for any cause they are placed beyond the reach of the people. What teacher in New York, Philadelphia or Boston has not dreamed of the day when his pupils can saturate themselves with ideas and ideals and get any amount of inspiration at such concerts for a merely nominal admission fee. Such organizations should have municipal support, if necessary, and liberal management that they may become popular in the true sense of the word. The musical atmosphere will come when we have long seasons of symphony, opera and concerts where teachers and pupils can mingle together and drink their fill of music any night in the week. The American city which can first bring this activity and interest in music about will have the "atmosphere" and reap the advantages to be derived therefrom and become the Mecca for musical people. With all its wealth New York is a long way from it, and whether this ideal musical city shall be in the East or West is a question the coming century will decide.

I had an opportunity several months ago to observe American and European music students under very favorable conditions for making a just comparison. What chiefly attracted my attention was the confident intelligence displayed by the young Americans at all times and in all places. Surely, they are not at all afraid to assert themselves! They seemed to have acquired a larger stock of all-around information than their European cousins of the same age, as a rule, but were handicapped much more by *impatience*. The desire to get along is not peculiar to any people; but it is the speed at which the American desires to go that marks him so distinctively. This celerity is accomplished at the expense of tremendous nerve vitality, and, as a consequence, "American nerves" have already attained an international fame. When students realize that haste is only made certain by slow, plodding work and not by brilliant dashes, they have already taken a long step toward success. Perhaps no study needs more patience to master than music, and if the American brings to his work the same restless spirit which dominates the business world, he is very apt to retard his progress by impatience. An ideal pupil is one having talent, patience and vivacity—"French *nerve*, German patience and American intelligence"—as one teacher put it. Such students are lively, painstaking and quick to comprehend. It is the teacher's business to develop talent, the pupil's to cultivate patience and perseverance, without which a great deal of instruction goes to waste. Teachers should drop a word here and there during lessons illustrating the value of patience.

FOR THE YOUNG PEOPLE

The Young Musicians' Perseverance Club.

Conducted by ARTHUR L. MANCHESTER.

Christmas is past and the New Year is begun. Let us hope it will be a successful and happy one for us all.

The Editor has received a delightful Christmas present from a number of Club members. One morning he found on his desk a pile of photographs with good wishes written on the back of each. It was a very pleasant surprise and, in return, he sends greetings to those who gave them. He hopes there will be other photographs, for he feels better acquainted with these members already.

Our Christmas Musicale was very successful, but only one correct list was sent in, and that came from South Dakotah; Miss Ethel C. Porter sent it. Here is the program with the composers' names added:

Overture, for four hands	*Mozart*
"Wayside Inn." Forest Scenes, Op. 82, No. 4	*Schumann*
Valse in A flat, Op. 42	*Chopin*
Invention in C, No. 1	*Bach*
Fantasia	*Schubert*
Rondo in G, Op 51, No. 1	*Beethoven*
Chaconne in F	*Handel*
Minuet in C	*Haydn*
Gavotte in D minor	*Bach*
Melody in F	*Rubinstein*
Songs Without Words, No. 1	*Mendelssohn*
"Santa Claus" (Album for the Young), No. 2	*Schumann*

Now we will have our monthly chat.

The November story must have been something of a puzzler, for quite a number of our members did not answer the questions. However, it is better to try and fail than not to try at all. The answers are printed below. I hope those who could not find the name will look up this musician, whose sonatinas are so widely played by young students.

1. Anton Diabelli.
2. Salzburg.
3. Any composition.
4. Sept. 6, 1781-April 8, 1858.
5. Michael Haydn.
6. Joseph Haydn.
7. Händel.
8. Music publishing.
9. Beethoven's.
10. 33 Variations, Op. 120.

Here are the names of those who sent answers:

Emma L. Olmstead.
Almo Young.
Ethel C. Porter.
Helen Weber.
Cora Overbaugh.
May R. Keefer.
M. Genevieve Overbaugh.
Estelle Keefer.
M. Camille Bunty.
Louise Keffer.
Mary McCann.
Annie L. Yantis.
Nellie Smith.
Violet M. Smith.
Mary Johns.
Liguori Hemler.
Marie Eldridge.
Ava Miller.
Corinne C. Johns.
Helen Johns.
Regina Poist.
Leia Busbey.
Genevieve Johns.
Marie Josepha Timmins.
Ida C. Price.
Mary Cleary.
Letitia C. Marlowe.
Margaret McQuirk.
Katheryn Landers.
Alma Kernan.
Maud A. Busbey.

Here are quite a good many belated October answers:

Almo Young.
John C. Johnson.
Marion Frye.
Hilda M. Maurer.
Geraldine Busbey.
Carol Robinson.
Ethel C. Porter.
Edna C. Maurer.

Here is a new member from that delightful State, California. Our members can be found all over this big country. What a helpful and pleasant society we can make. Let us all try.

OAKLAND, CAL.

Dear Sir—I am going to write to you and tell you I should like very much to join THE MUSICIAN'S Club. I am twelve years old and have been taking lessons in music for about two years and a half. I have learned the "Lark's Song," "Maiden at the Spinning Wheel," "Impromptu," by Gurlitt, "Angel's Lullaby," and a number of duets from THE MUSICIAN. I am going to try my best to answer the questions in THE MUSICIAN.

Your friend,
MATTIE HALBERT.

And here is another from Missouri. We see from this letter that our members are interested in each others' doings, so do not fail to send letters to the Club.

DE SOTO, MO.

Dear Mr. Manchester—I wish to have my name enrolled as a member of the Perseverance Club. I am very much interested in the composers. I am 11 years old. I am in the second book. I have taken the musical journal for so long a time and never miss reading it. I love to read about the clubs and the letters that are written in it. I want to compliment Corrine C. Johns on the letter she wrote.

Your little friend,
BIRDIE M. KITCHELL.

Here is a member who is fond of practicing. We hope there are many like her. Why should you not like to do the work which gives you power to do so beautiful a thing as making music?

WIDE AWAKE CLUB, IRONTON, OHIO.

Dear Mr. Manchester—I like the stories in THE MUSICIAN very much and expect to derive much benefit from the Perseverance Club. I am in the fifth grade, at school, and am eleven years old. I have taken Mother Hubbard Waltz and Fairy Polka. I am in the First Grade of the National Graded Course. I like music and am very fond of practicing. My sister takes THE MUSICIAN and I get the answers from it. Wishing the Club success, I remain,

Your little Club member,
OLIVE THERKILDSON.

Here is a letter from a member who is evidently interested. We hope the Club will do him good.

GARLAND, PA.

Dear Sir—I am a boy eleven years of age and have been a member of the Young Musicians' Perseverance Club since May. I have not answered any of the questions so far. I think that the "Messiah" was composed by George Frederick Händel, in 1741, when he was fifty-six years of age. I must close my letter. So wishing the Club success, I remain,

Its sincere friend,
MASTER LEE MICKLE.

These two letters came from friends. The pictures were received and are now on my desk.

ST. JOSEPH'S ACADEMY, MCSHERRYSTOWN, PA.

Dear Sir—I have been taking lessons since last September. I have learned the scales of C, G, D, A and E and several exercises and pieces. I like to practice sometimes, and I always love to hear music. I like to belong to your Club, and I hope you will be pleased with our pictures. Won't you please put all the pictures in THE MUSICIAN?

With best wishes,
LIGUORI HEMLER.

Dear Mr. Manchester—Liguori is busy writing to you and I will have this done to send with her letter. When I heard that Liguori was taking lessons I wanted to do so too. I practice pretty well, but if I had pieces I would like to practice better than the scales and exercises I have now. If I am very good, and work hard, I may have a piece after Christmas. I come to the Club every week, and when we had about Mendelssohn and Moscheles, I had a query to answer before all the girls. Now I wish you a Merry Xmas. Ida Price, one of the blind girls, is going to take you these letters and our pictures.

Your devoted Club-member,
REGINA POIST.

NOTES FROM A BOY'S DIARY.

This is the season when a good many people, big and little, resolve to keep a diary, but there are so many broken resolutions and unfinished diaries that it is no wonder that little books with their clear, white leaves and gold-lettered covers and tiny pencils, must be more and more bewitching every year, and what is more suggestive for a Christmas present than one of them? So there are plenty of people around the counters where they lie shining and dainty, and plenty who receive them as gifts and determine to use them every day in the year.

There was once an American boy who loved to write about the happiness of his life, and perhaps the reason that he persevered so well in doing it was because he did not decide to write every day, but only at times, but still the record was kept, even when he became a man. Extracts from it then were printed in a book and named *Notes of a Pianist*, but even the little paragraphs written in his childhood, and which he read aloud sometimes to his sisters, are full of interest. He lived then in sunny Louisiana, amid the orange groves, the fragrance of magnolia blossoms and the beauty of the scarlet pomegranates. He was a lovable child, but dreamy, and fond of rambling about by himself. One day when he was only five years old he went with his parents to visit friends who lived on a plantation where the poor negro slaves were cruelly treated. An old colored woman was being punished by the overseer, and the child, crying with pity, ran to the great mansion where its mistress was entertaining his parents and begged her to sell his father the slave. So the old negress, "Sally," went back with them and became his faithful friend and nurse, and he tells us of her, sometimes, in the diary. The old Creole ballads, which she sang to the boy and his sisters as they sat in the warm evenings with the moonlight shining down thro' the magnolias, he wove into the little pieces he began to compose as he grew older, for he loved music, and was never so happy as when practicing or writing these pieces. Even in the compositions which he wrote when he was grown up, and had left the beautiful Southern home to travel and play in concert, are snatches of the negro melodies. Sometimes he called one simply a "Nocturne," or another a "Berceuse." One, a dance, named the *Bamboula*, is full of the southern beauty of moonlit nights, when the negroes gathered and danced and sang under the banana trees. But let us read what he wrote as a child about these days:

Jan. 1st, 18—.

I ran away from Celestine and came up here to write. I am going to keep a diary like my beautiful mamma. How I love her; she is so good to me. She is tall and dark and speaks and sings to us often in French. I can play the songs, all of them, just from listening. We study French with Monsieur Mauroy and music with Mr. Letellier. I take violin lessons, too, of Mr. Ely, but I like the piano best. There, Celestine is calling for me all over the house, and I must go.

Feb. 3d, 18—.

Celestine and Clara are my sisters. Clara is very little yet, but Celestine and I play duets together. We have two pianos in the drawing-room, and sometimes I make Clara play some of her baby pieces on one piano, when we have company, and I play variations to them on the other. Our friends applaud, and I enjoy it immensely, for Clara thinks it is she who is playing it all.

March 12th, 18.—

There was a barn-dance last night, and we all went to see the negroes dance. Some of them play fiddles and some banjos, and they all sang, and the great barn is lighted with lanterns and trimmed with red camelias and orange boughs. Sallie carried Clara in her arms, and the neighbors came, and we all sat on high ladders to watch the fun.

May 10th, 18—.

I played last night at one of Mrs. Boyer's evening parties. She is the leading music teacher in New Orleans. I heard her afterward saying I should be sent to Paris to study, but mamma said it must be years before I can go.

Aug. 7th, 18—.

Sally sings to us a song that I love. I have written it down, and shall play it with the variations I have made on it, at a concert soon.

Oct. 2d, 18—.

To-day I was walking in the grove and a bird seemed to be following me and singing. I sat down, and there he lighted on a bow over my head, and sang his most beautiful warblings and trills. Then he flew away, and I ran home in a hurry and rushed into the drawing-rooms, scarcely noticing that they were filled with company, I was so afraid I would forget some of the bird's song. I sat at the piano a good while practicing it, and by and by I could make it sound like a whole bird concert, with warblings and trills and flute-like calls. The people all clapped their hands then, and I turned around surprised to see that they had been there listening all that time.

Jan. 1st, 18—.

A year since I last wrote, and I have been so busy! A few weeks ago I gave a concert, and had to practice hard, for I played some of my own pieces, and besides all the piano parts for Mr. Miolau, a poor violinist, for whom the concert was given. I was so glad the receipts were good, for I gave them all to him, and afterward he came with a good many of his friends and gave a most beautiful serenade that same night just underneath my windows.

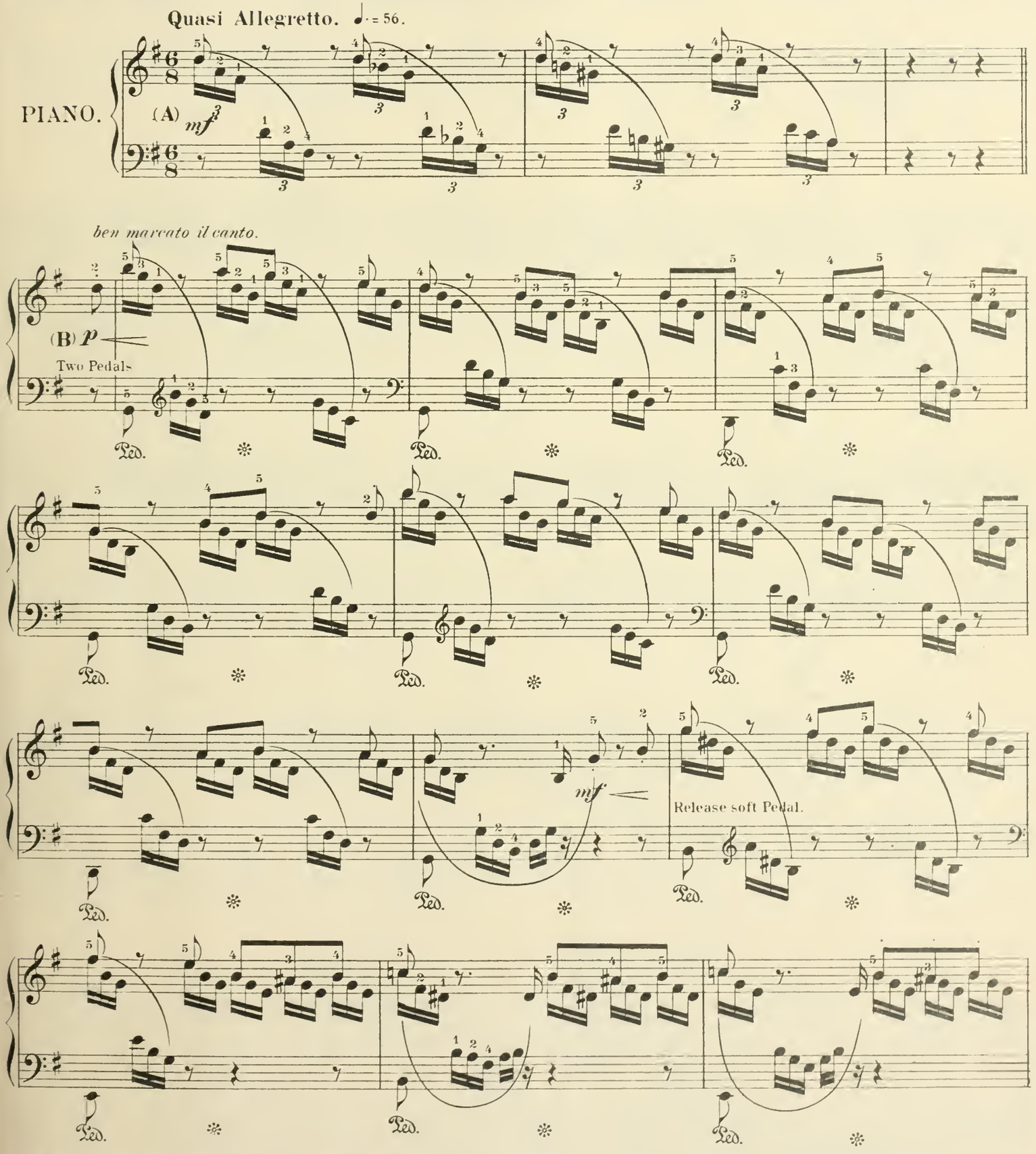
1. What is the name of the boy from whose diary the extracts are made?
2. In what city did he live?
3. About what age did he go to Paris to study music?
4. When he returned to America and made a successful concert tour he was called "The greatest of ——— ———?"
5. What composition did he write for the piano which sounded like a certain stringed instrument?
6. Name the most popular of his compositions.
7. Was he greatest as a composer or a pianist?
8. What is the meaning of *Berceuse?*
9. What is the meaning of *Nocturne?*
10. Give the dates of this composer's birth and death.

SONG OF THE BATHERS.

(Refrain des Baigneuses.)

Revised and Annotated by
THOS a'BECKET.

PAUL WACHS.



(A) Melody notes with firm finger stroke. Sixteenths very light and trickling

(B) Notice Pedal directions throughout. Only damper Pedal is changed at marks Ped. ✻

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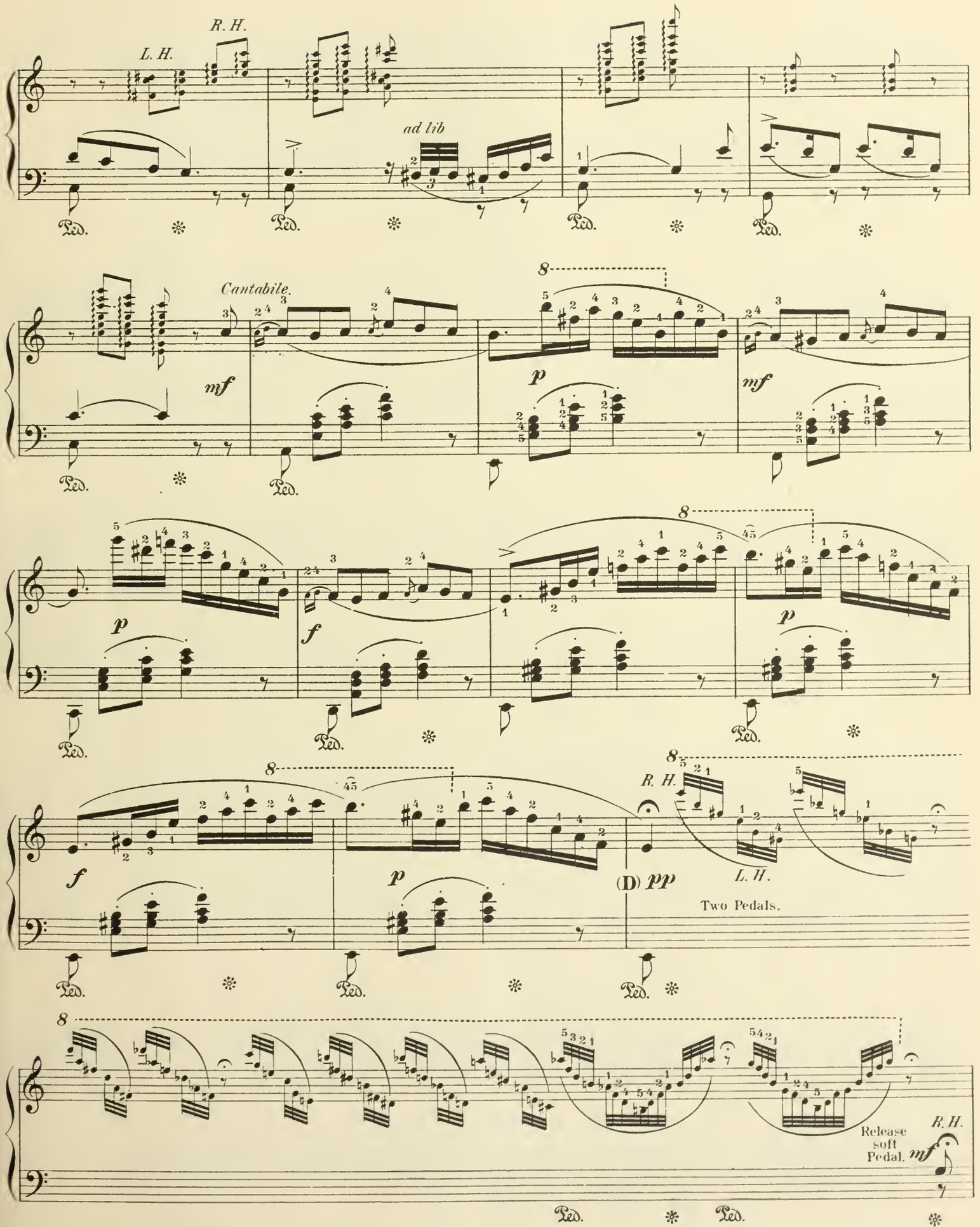
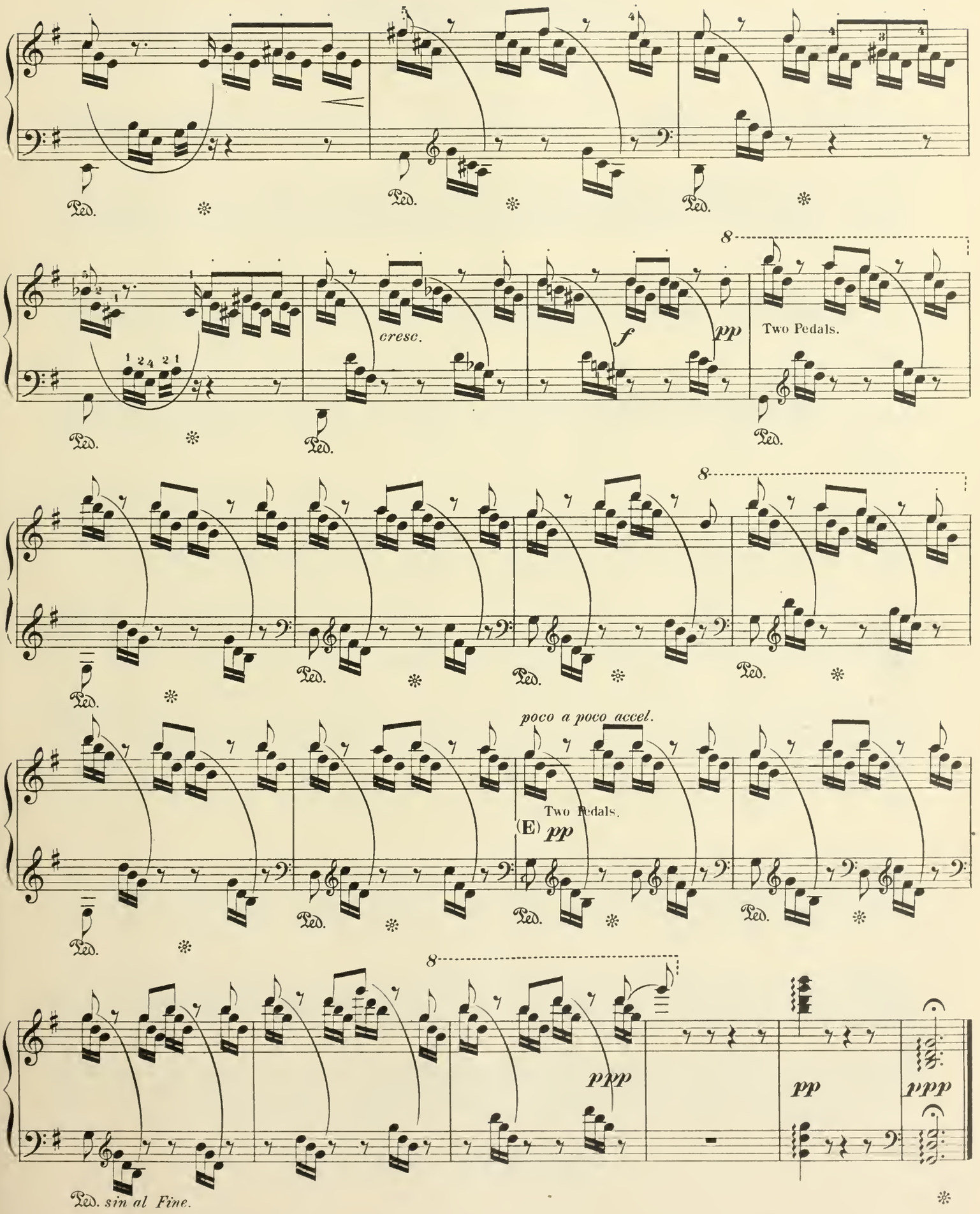
(C) The melody sonorous, and accompanying harp like chords soft, but very distinct.



(D) The *Cadenza* with pearly touch. Notice the ⌒

p
marcato il canto
L. H.
R. H.
Ped.
ad lib.
pp
Tempo I.
Two Pedals.
pp
mf
One Pedal.



(E) With increasing movement, but very softly to the end.

GOD'S FLOWERS
or
ROOM IN HEAVEN.

Words by CLIFTON BINGHAM. Music by C. MAWSON – MARKS.

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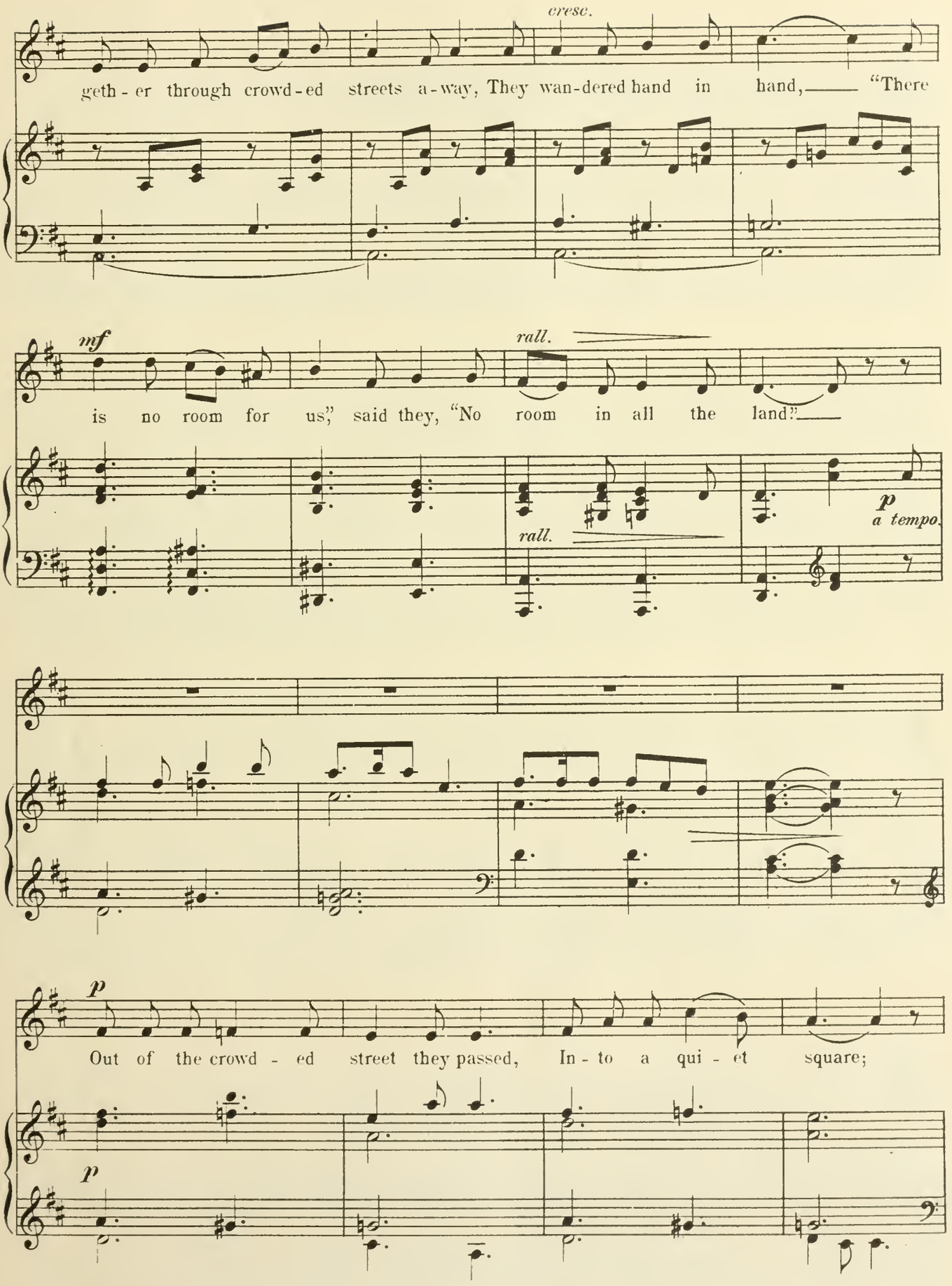
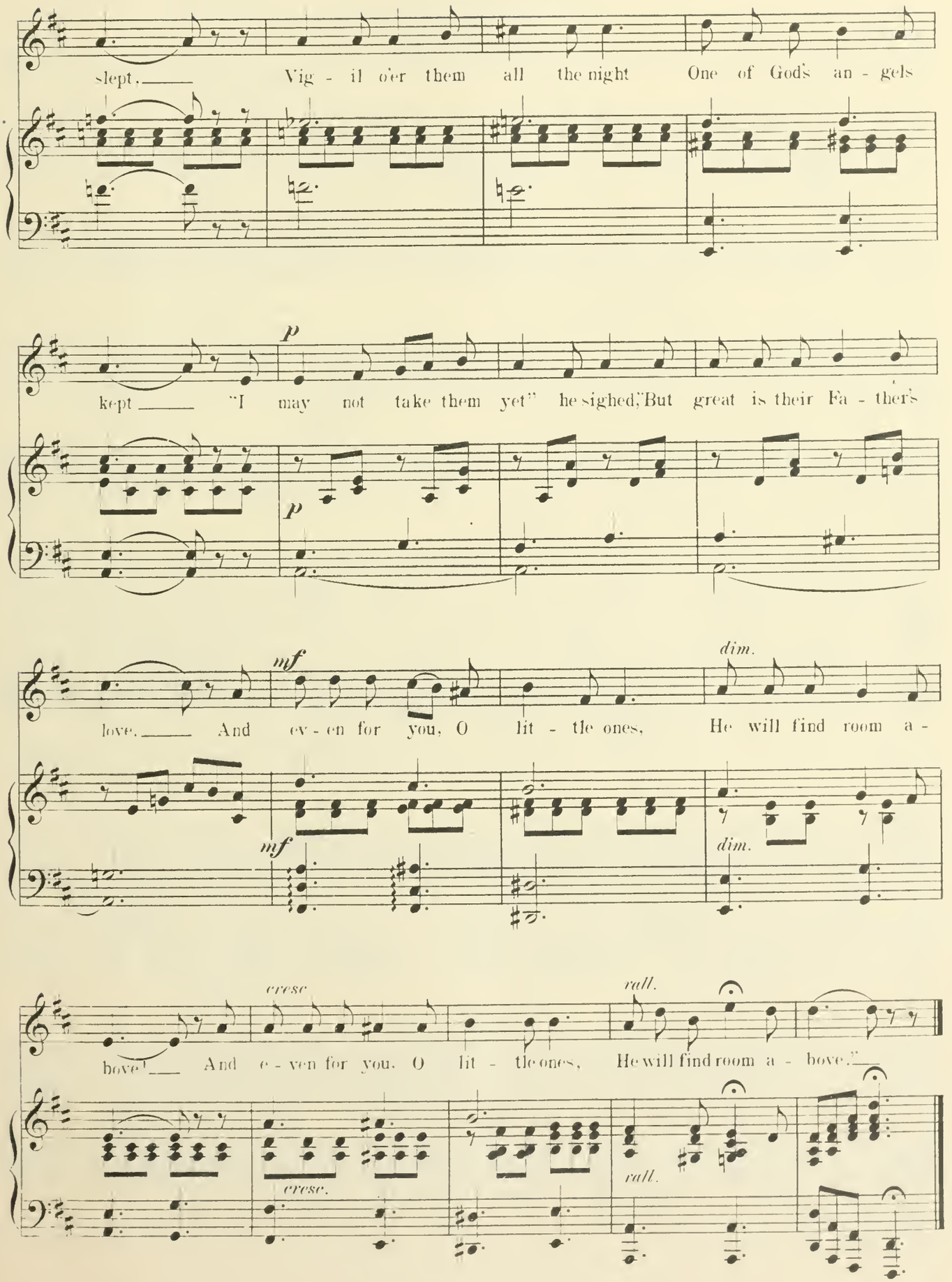

cresc.
geth - er through crowd - ed streets a - way, They wan - dered hand in hand, "There
mf
rall.
is no room for us," said they, "No room in all the land."
rall.
p
a tempo
p
Out of the crowd - ed street they passed, In - to a qui - et square;
p

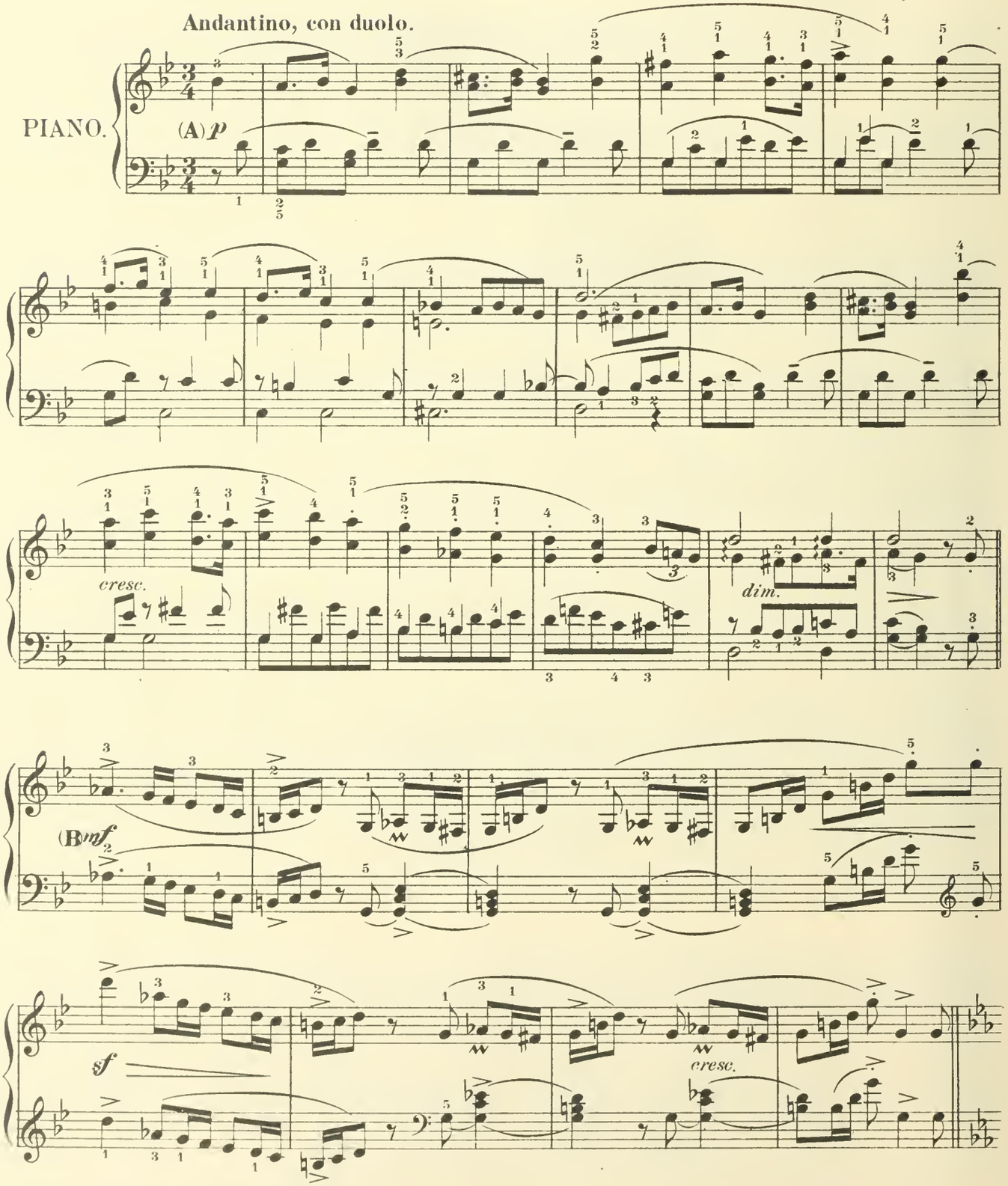
Where the green trees a shad - ow cast Wear-y they sat them there. Still
p
cresc.
clasp - ing lit - tle hand in hand, To - geth-er a-sleep they fall, To
p
mf
rall.
dream of a won - der - ful far off land, Where there is room for all.
rall.
Ped.
The night closed in, the stars grew bright, There as they lay and


slept. Vig - il o'er them all the night One of God's an - gels
p
kept "I may not take them yet" he sighed; But great is their Fa - ther's
p
mf
dim.
love. And ev - en for you, O lit - tle ones, He will find room a -
mf
dim.
cresc
rall.
bove! And e - ven for you, O lit - tle ones, He will find room a - bove."
cresc.
rall.

CINDERELLA.

(Aschenbrödel.)

FRITZ KIRCHNER. Op. 116. № 2.



(A) Plaintively: quiet, singing tone quality
(B) More forceful, without hurrying.

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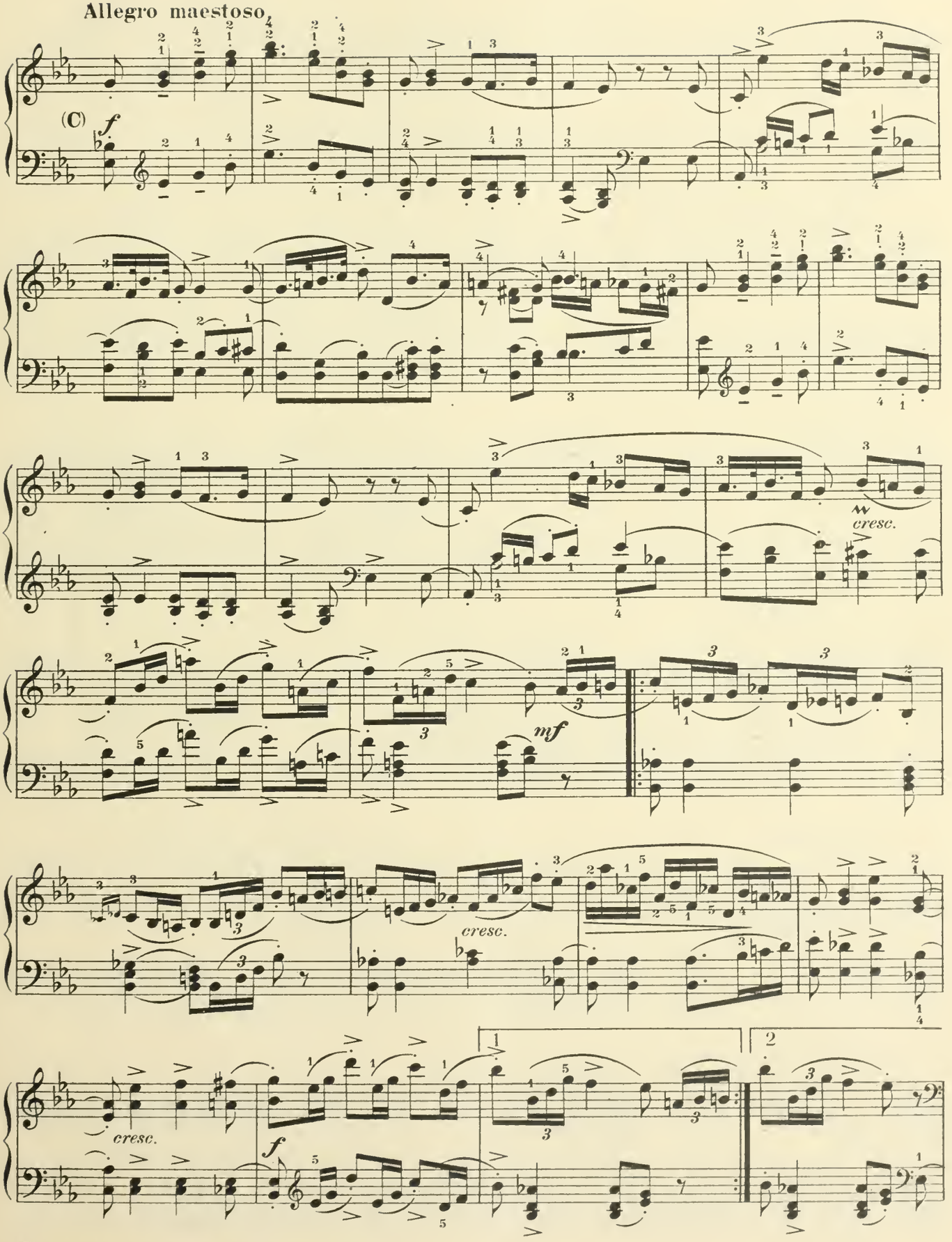
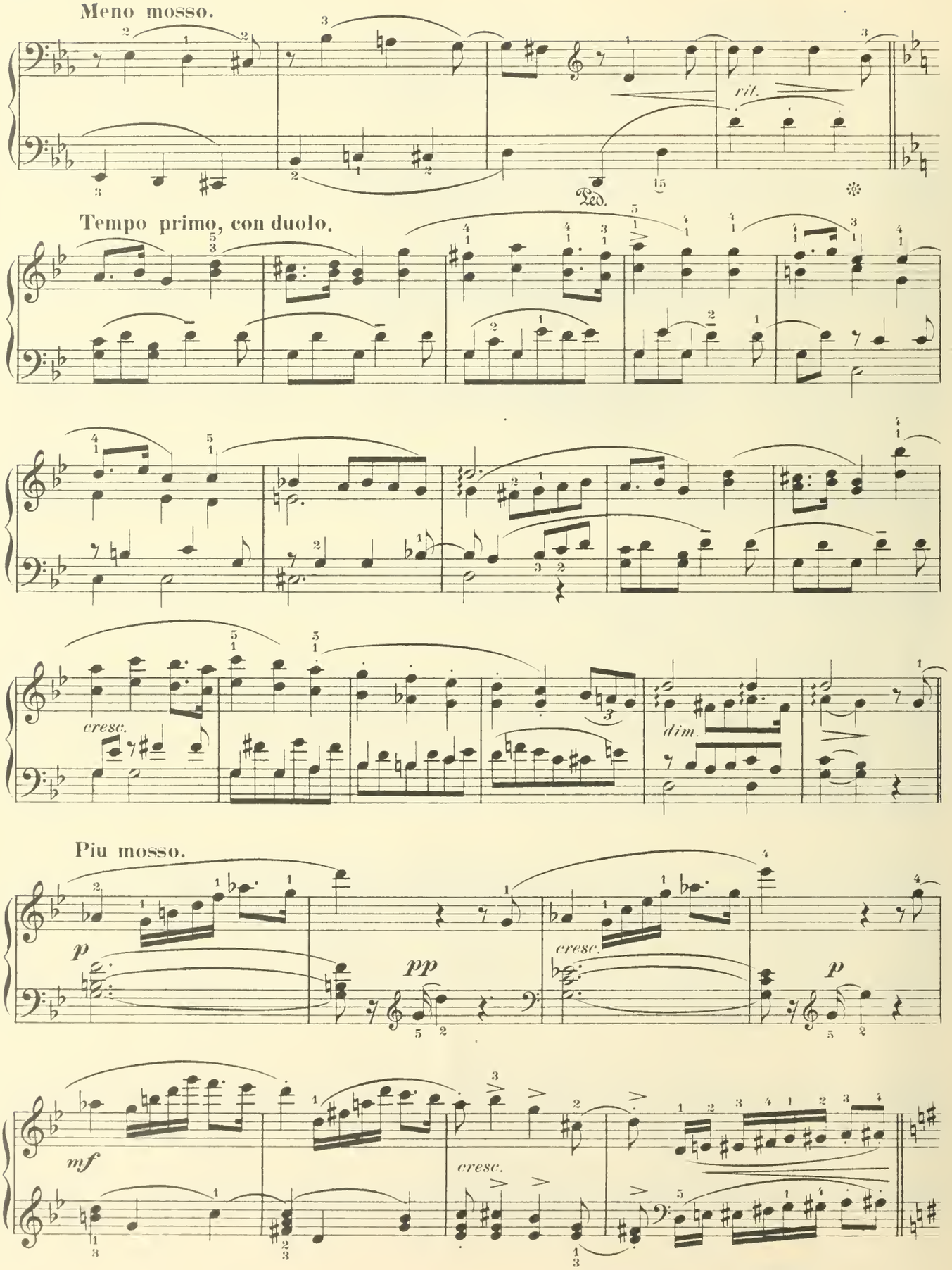
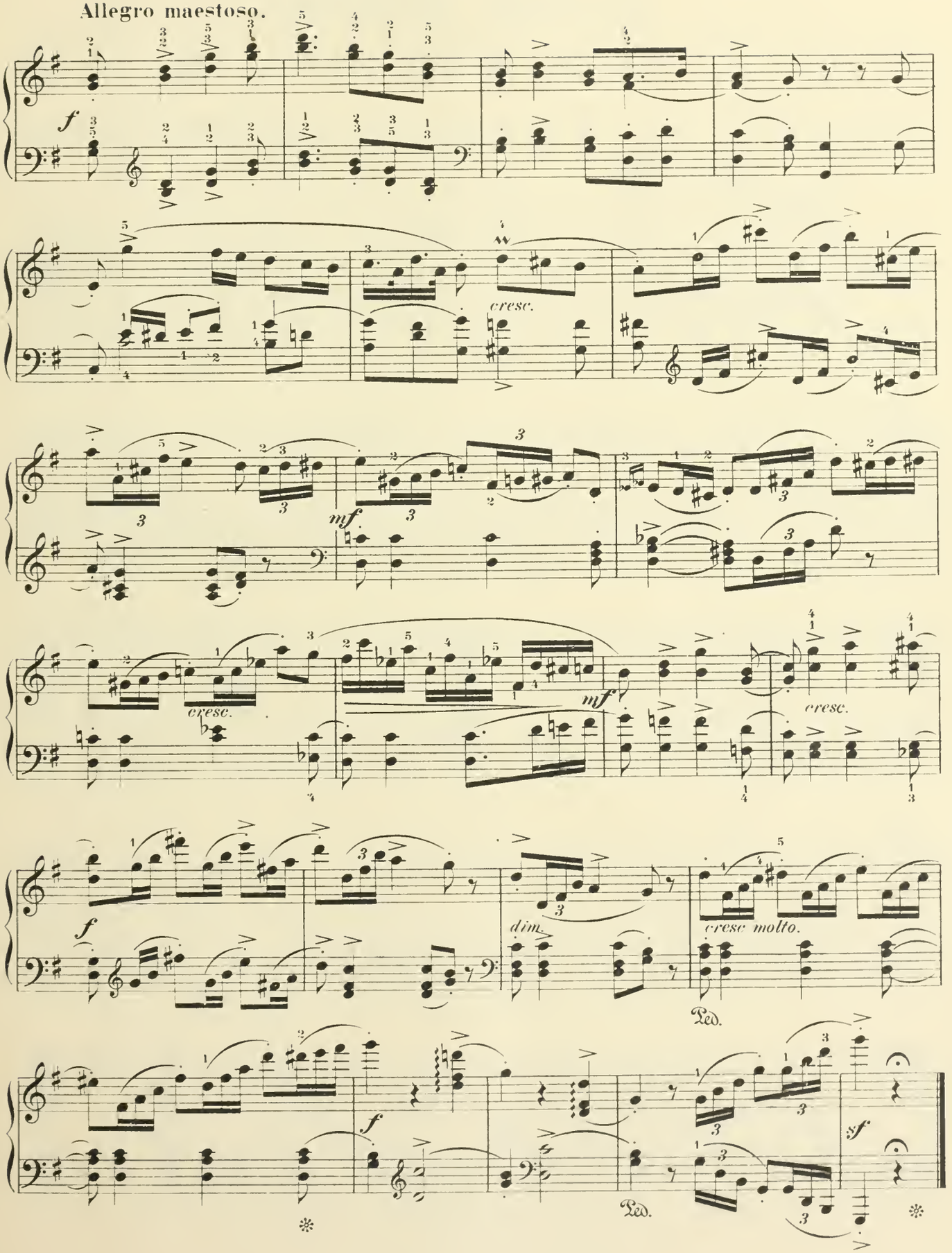


(C) Joyous and bright, yet with a certain majesty.


Meno mosso.
rit.
Ped.
Tempo primo, con duolo.
cresc.
dim.
Piu mosso.
p
pp
cresc.
p
mf
cresc.

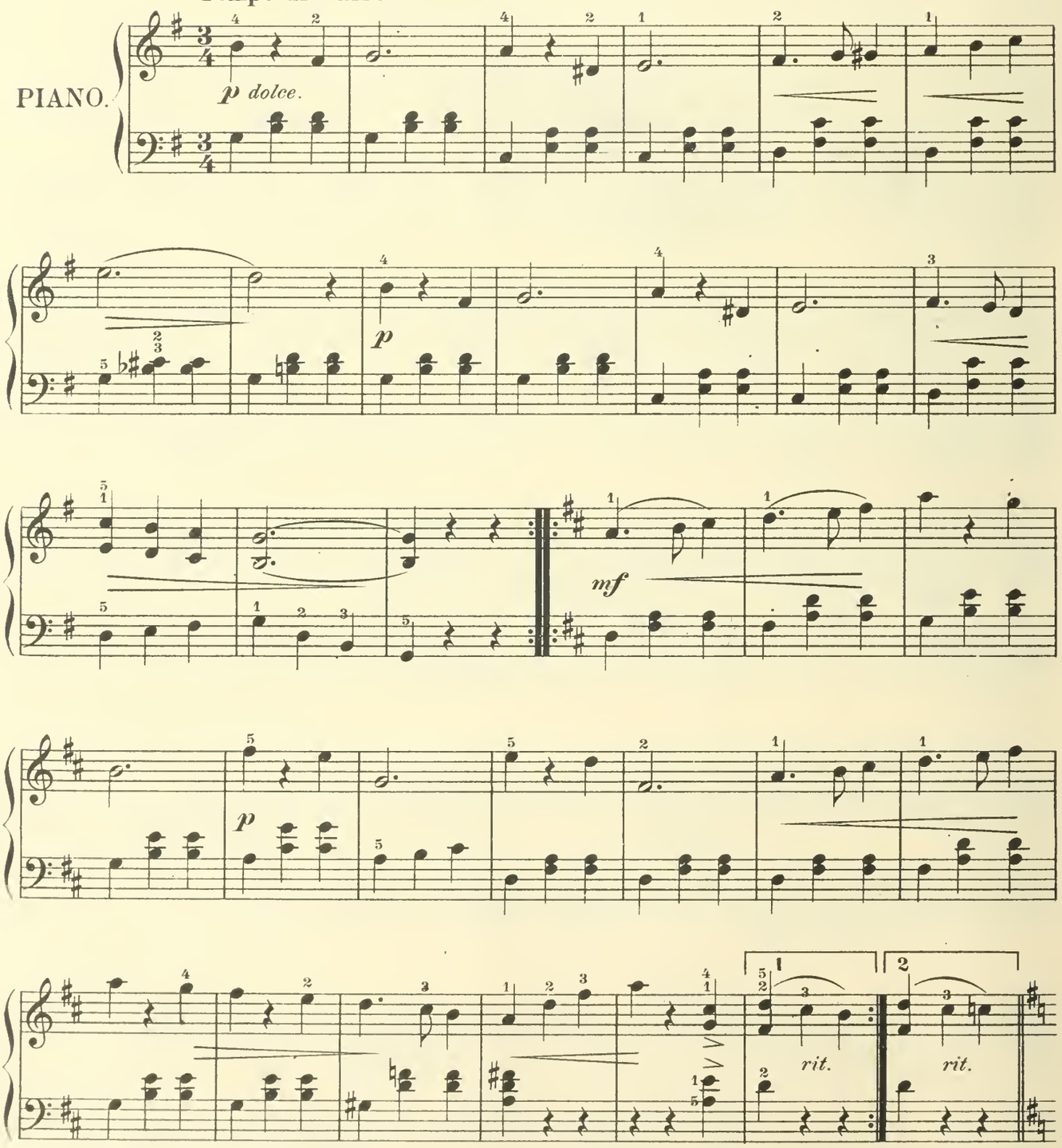

Allegro maestoso.
f
cresc.
mf
cresc.
mf
cresc.
f
dim.
cresc molto.
Ped.
f
Ped.
sf

MOTHER HUBBARD.

WALTZ.

H. ENGELMANN, Op. 408. № 1.

Tempo di Valse.



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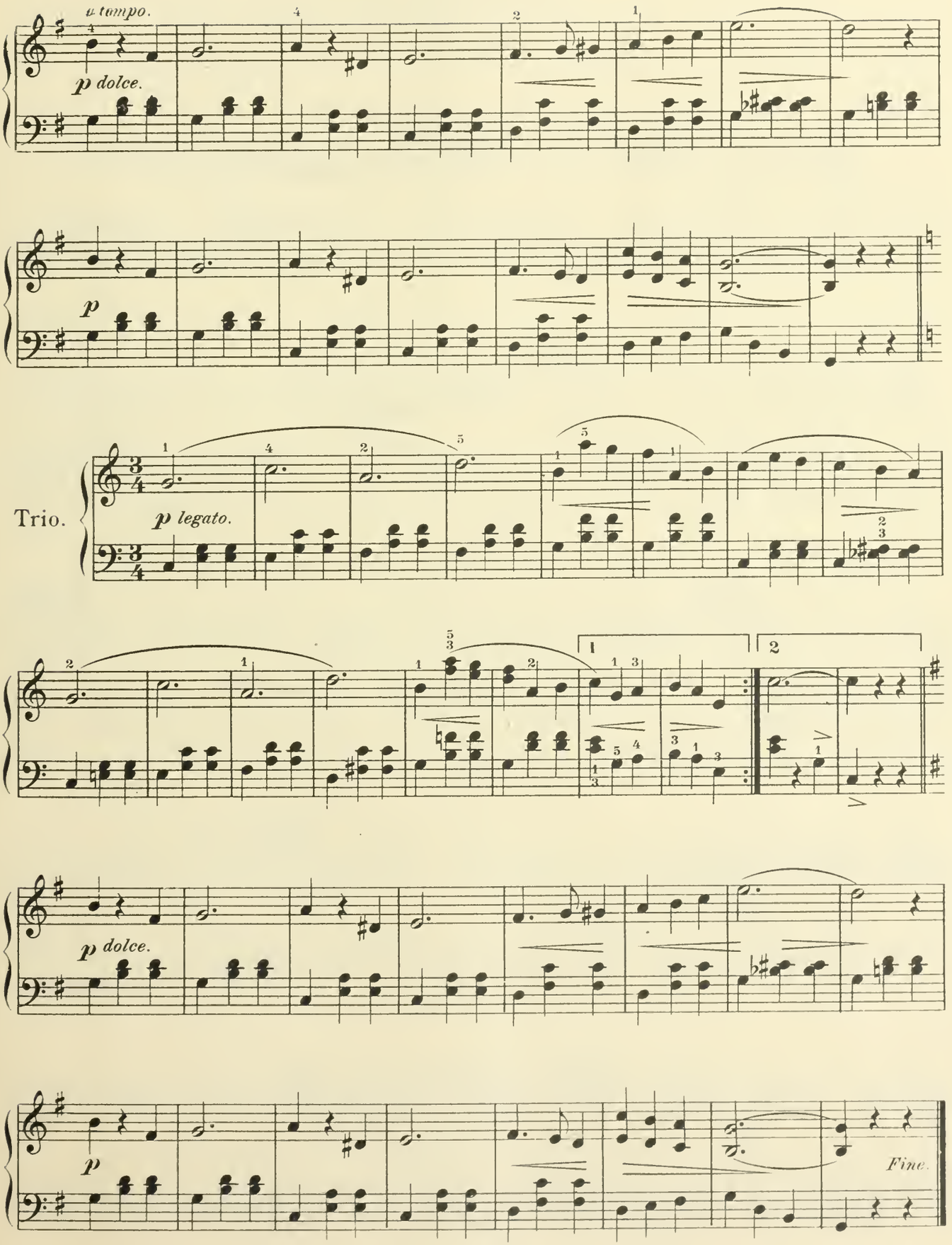
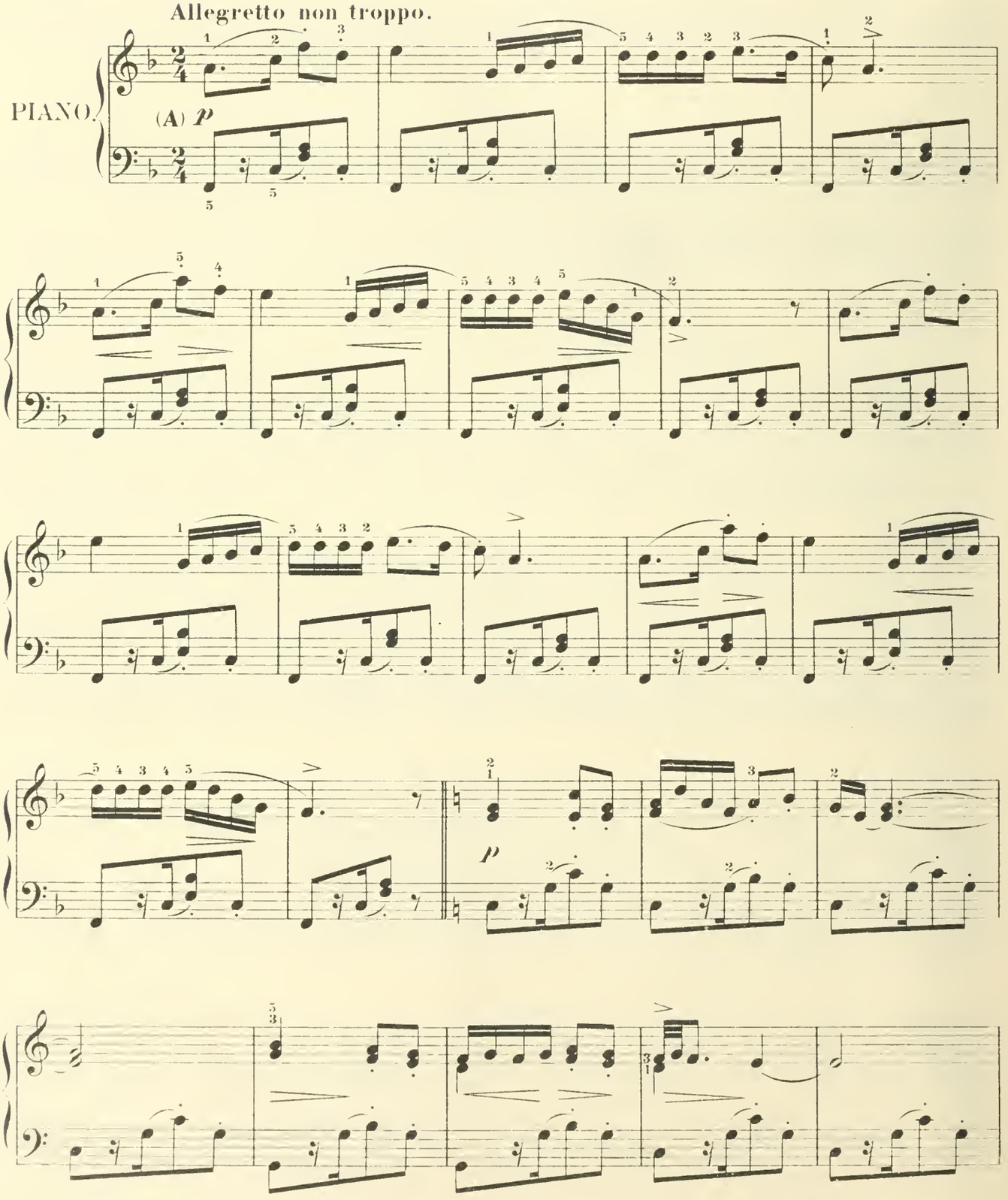

a tempo.
p dolce.
p
Trio.
p legato.
p dolce.
p
Fine.

MANUELA.

ARNOLDO SARTORIO, Op. 343.

Allegretto non troppo.



(A) All depends upon exact observance of phrase marks. End of slurs light and bounding Use the wrist

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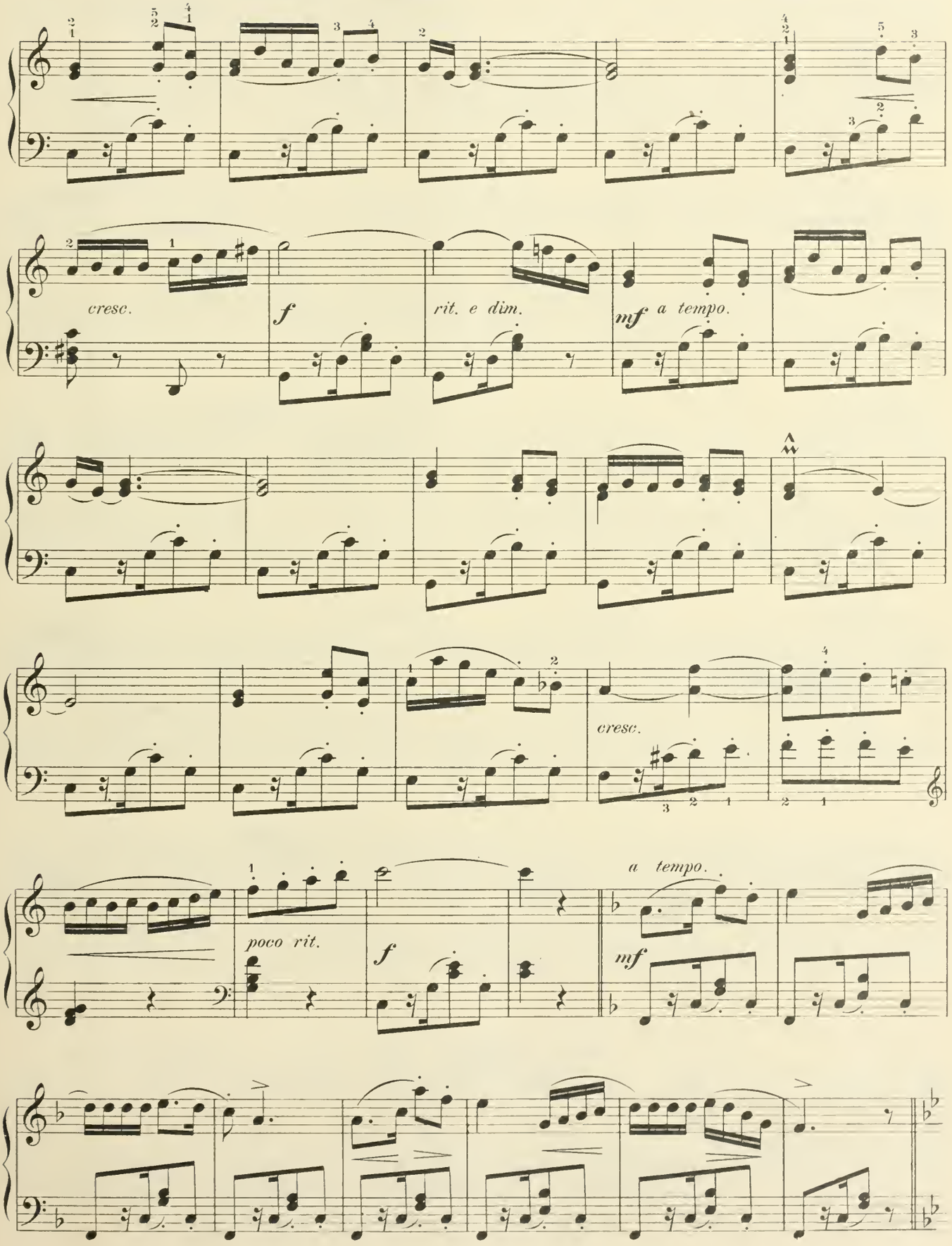
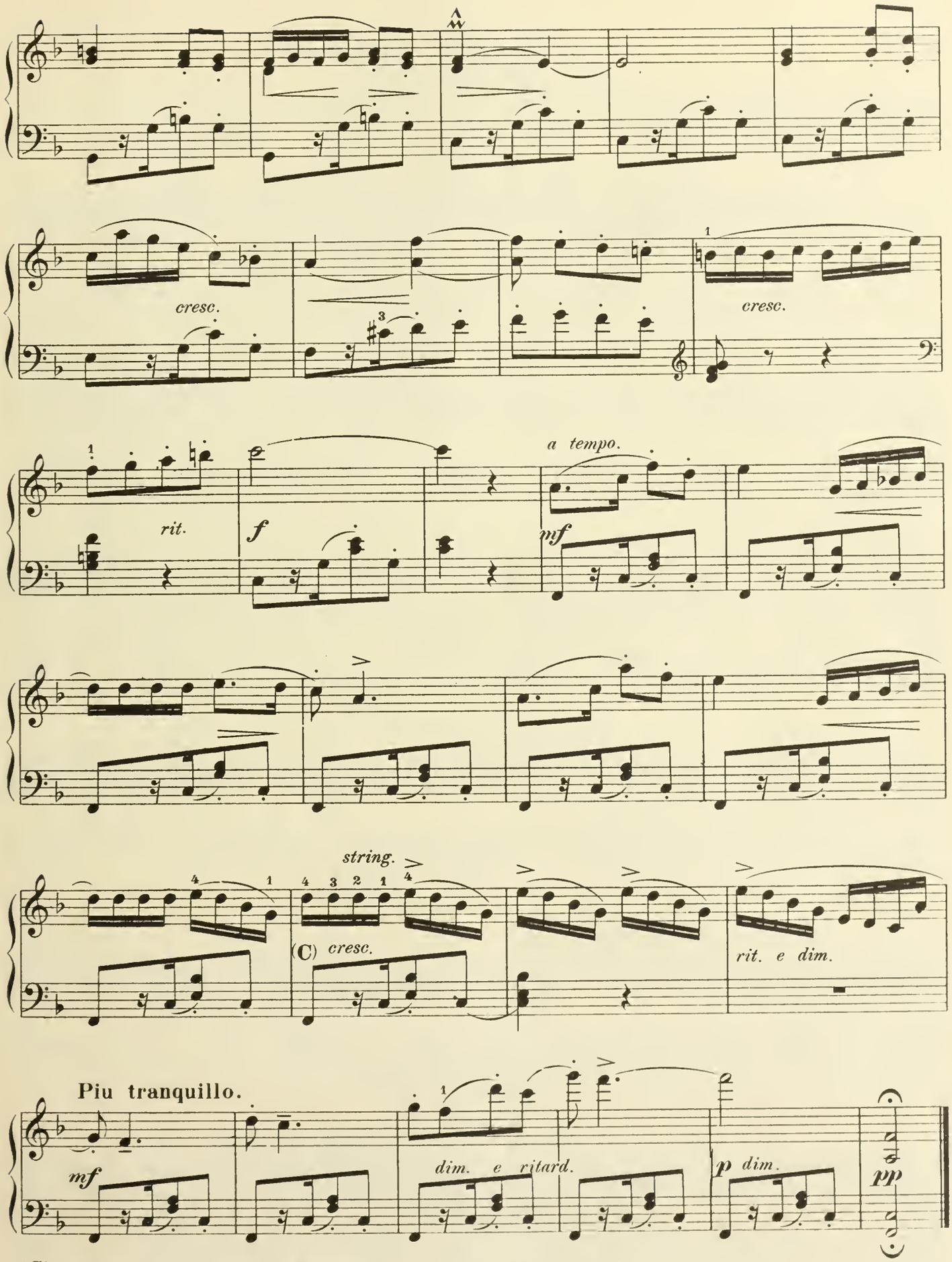

cresc.
f
rit. e dim.
mf a tempo.
cresc.
poco rit.
f
a tempo.
mf

(B) Rather languid for eight measures, then much quicker. Observe the pause at end of strain.

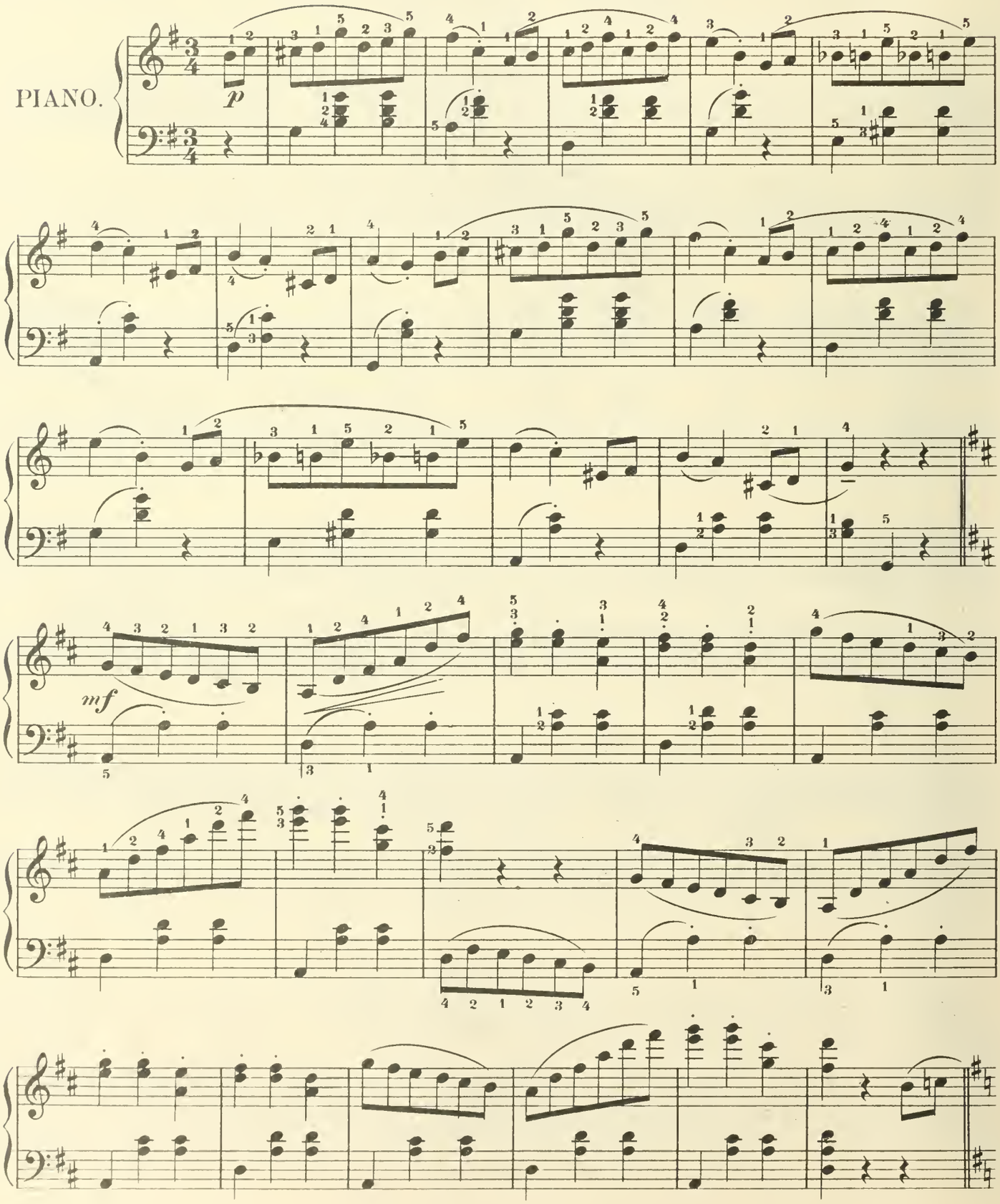


(C) Increase force and speed for two measures, then very tranquil to the end.

TYROLIENNE.

Revised and Fingered by
THOS. WILLIAMS.

Paul Kaiser, Op. 2. Nº 2.



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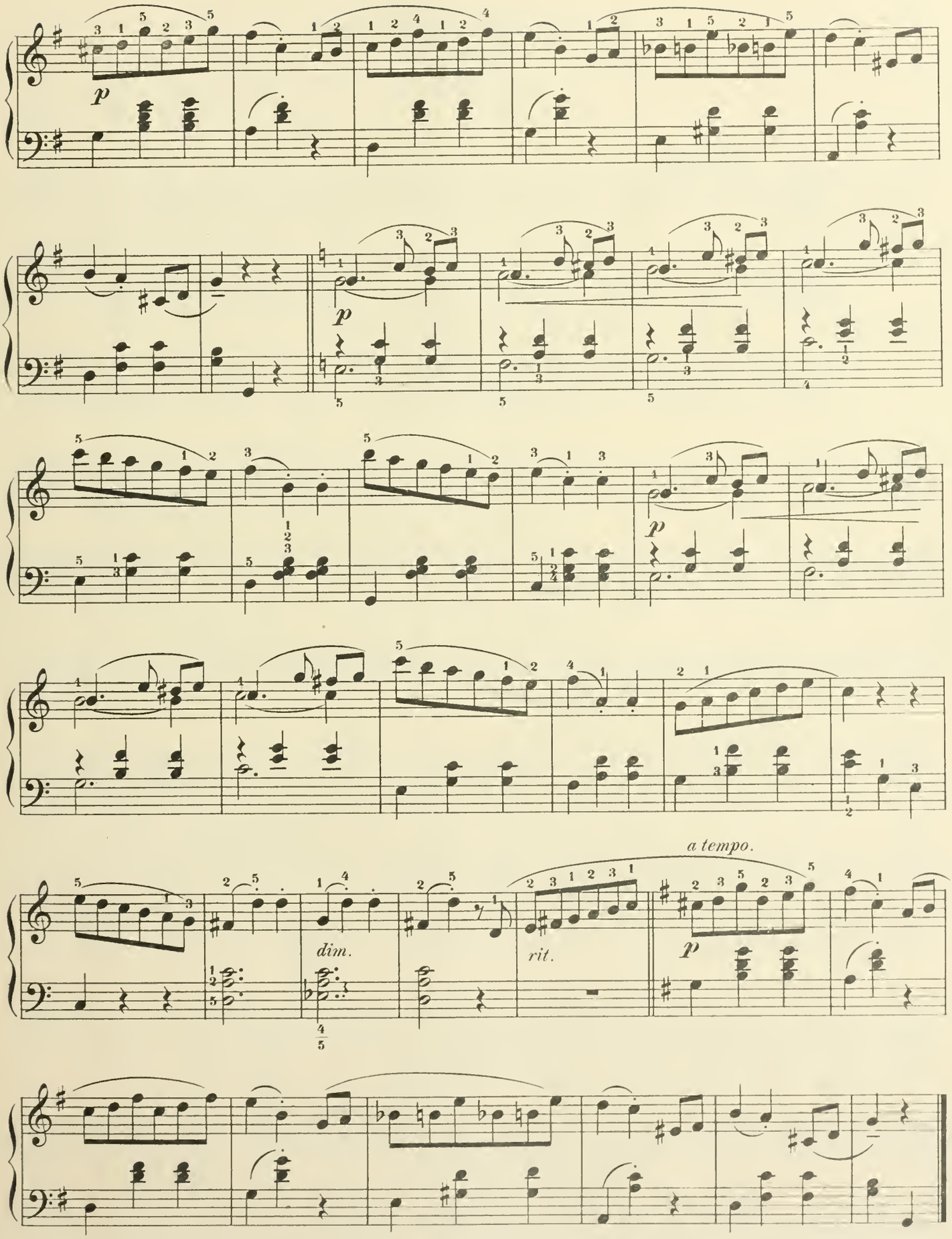
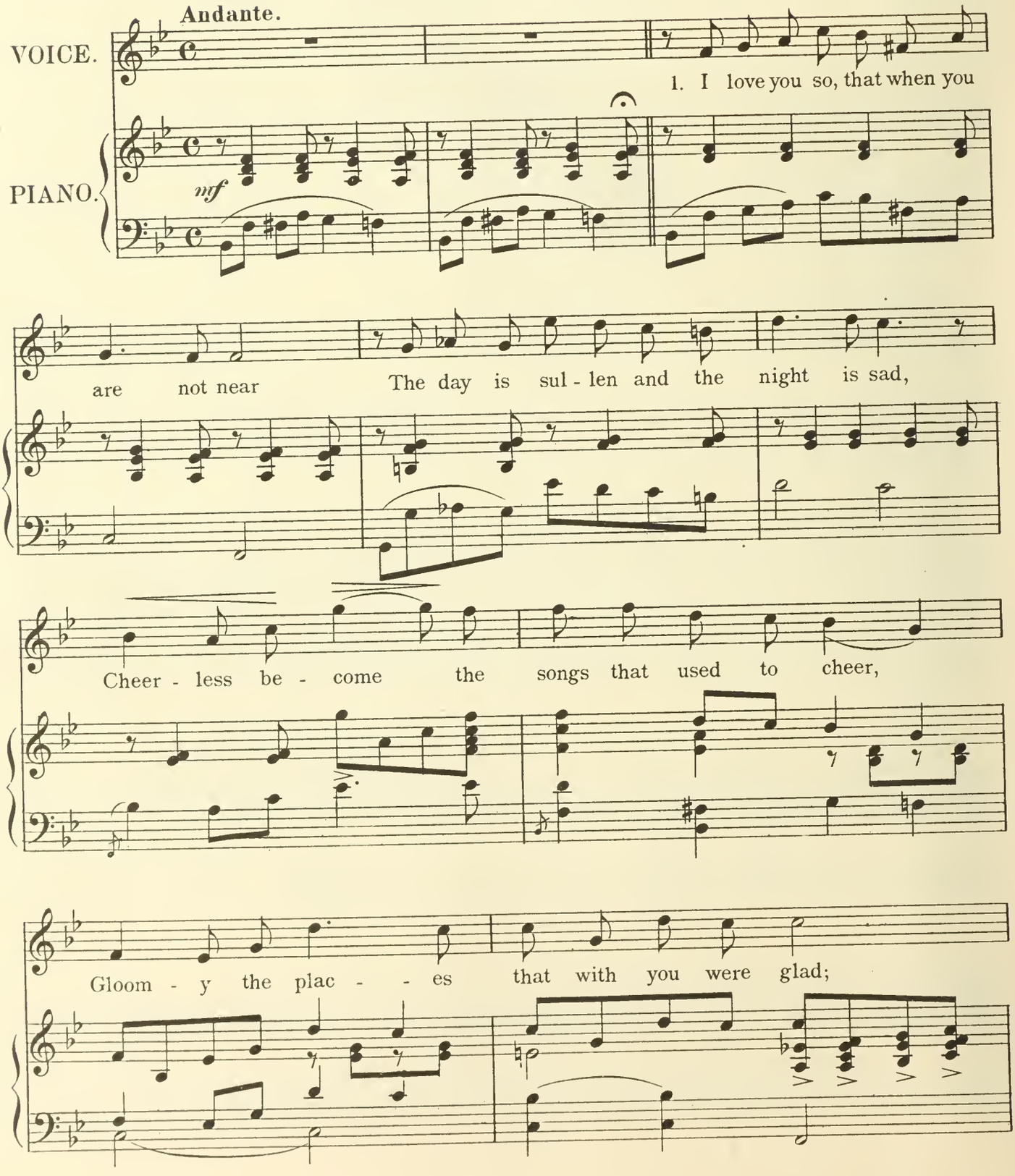
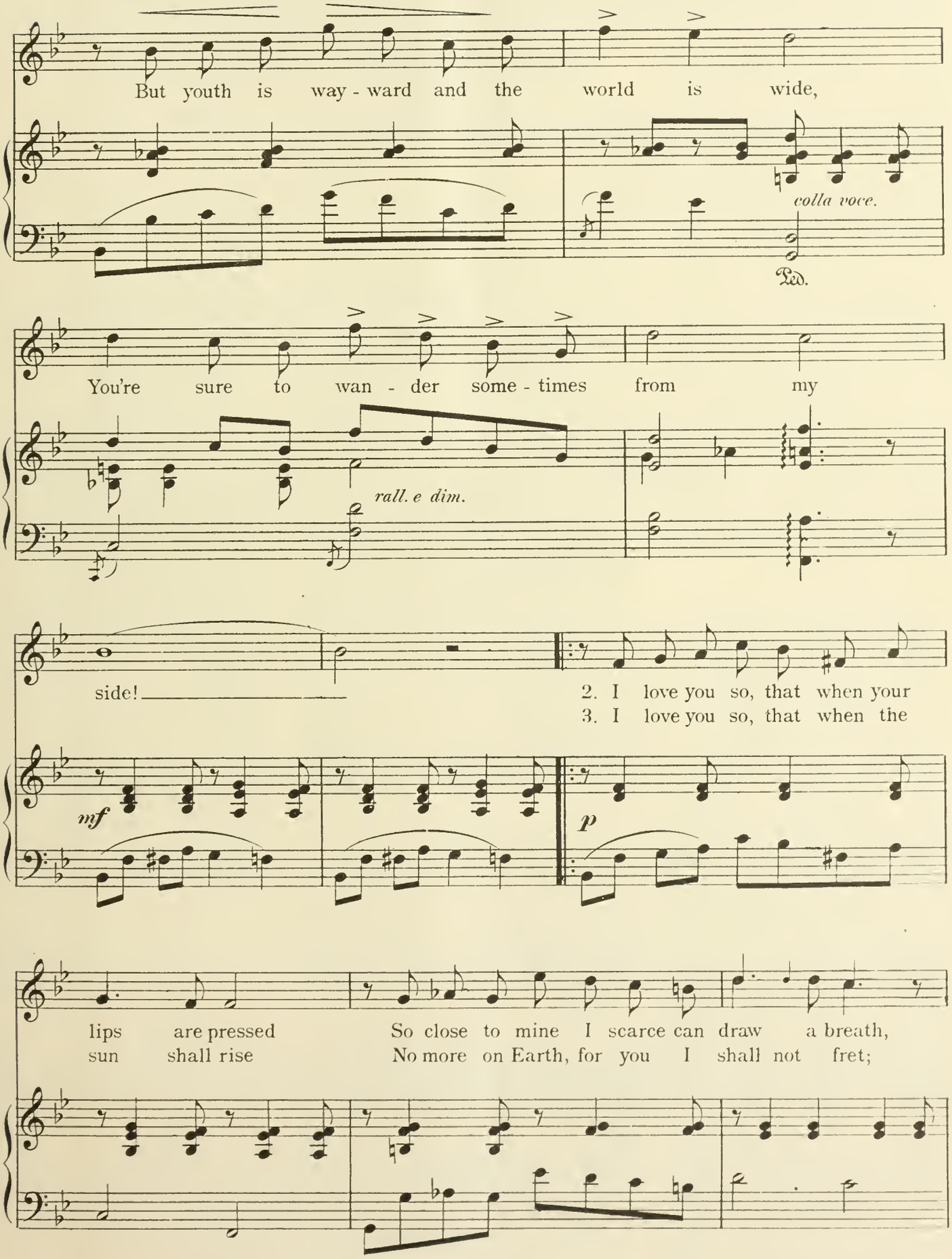

p
p
p
dim.
rit.
a tempo.
p

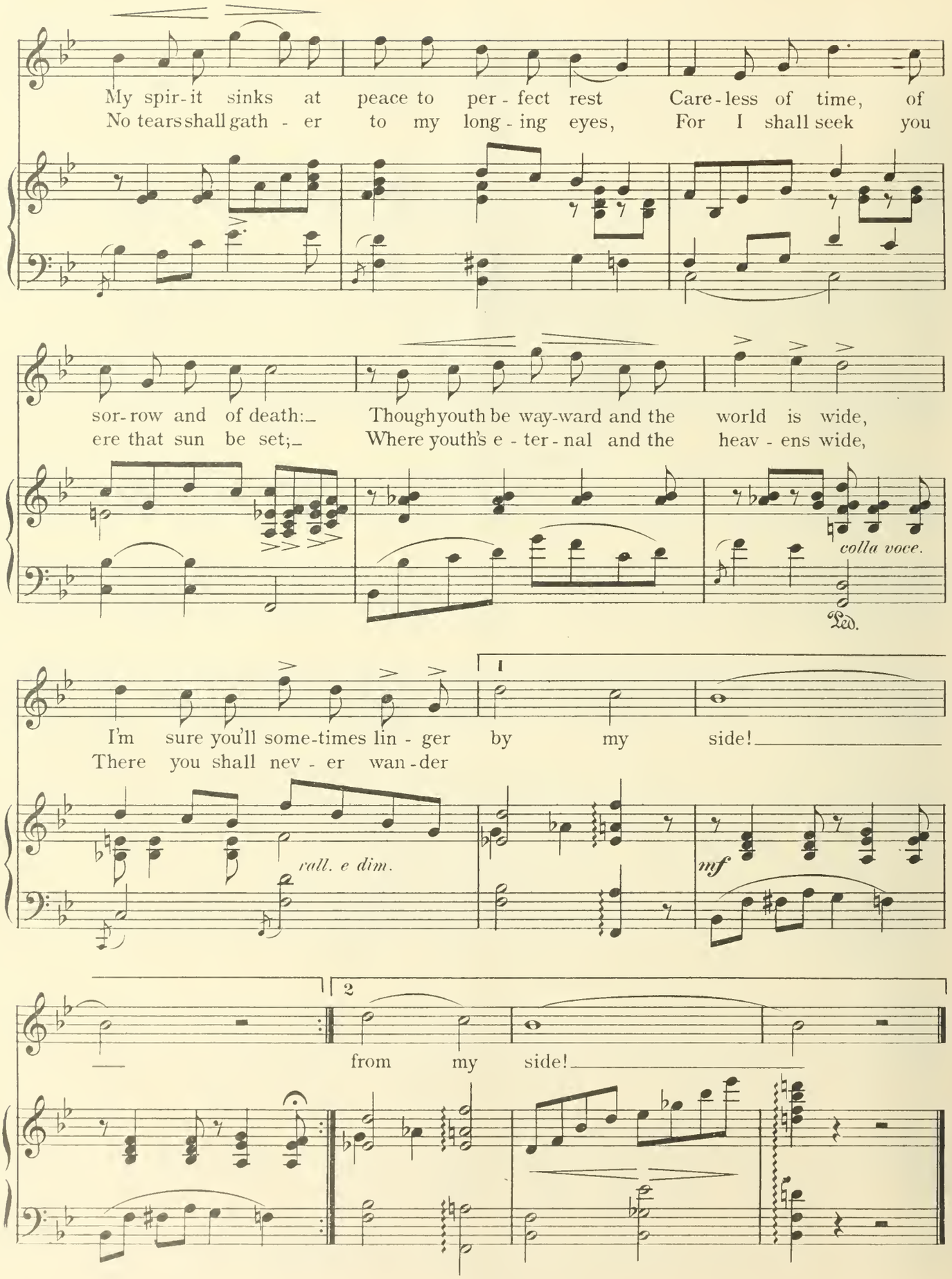
I LOVE YOU SO.

Words by A. H.

Music by C. PASTON-COOPER.




But youth is way - ward and the world is wide,
colla voce.
Ped.
You're sure to wan - der some - times from my
rall. e dim.
side!
2. I love you so, that when your
3. I love you so, that when the
mf
p
lips are pressed
sun shall rise
So close to mine I scarce can draw a breath,
No more on Earth, for you I shall not fret;


My spir-it sinks at peace to per-fect rest Care-less of time, of
No tears shall gath-er to my long-ing eyes, For I shall seek you
sor-row and of death:— Though youth be way-ward and the world is wide,
ere that sun be set;— Where youth's e-ter-nal and the heav-ens wide,
colla voce.
Ped.
I'm sure you'll some-times lin-ger by my side!
There you shall nev-er wan-der
rall. e dim.
mf
1
2
from my side!

WOMAN'S PAGE

Conducted by Miss S. C. VERY.

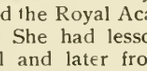
In view of the increasing activity of woman in all phases of music life, her aggressive and authoritative entrance into spheres heretofore monopolized by men, viz., orchestral and chamber music, and her important labors in the organization and development of musical clubs, which are exerting an ever widening influence on music life at large, THE MUSICIAN has felt it incumbent upon it to recognize this latest element of musical culture, and therefore announces with great pleasure the institution of this Woman's department. It has been placed in the hands of Miss Very, whose activity as a lecturer before many Woman's Clubs enables her to speak of them with authority. The object of the department will be to stimulate interest in the subject of woman's relation to music life, and inquiries from any of our readers who may desire information or suggestions in forming musical clubs will be gladly responded to. We hope our efforts to reach women throughout the length and breadth of the land may prove eminently successful.—EDITOR THE MUSICIAN.

ANGLO-SAXON WOMEN IN MUSIC.

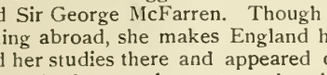
IV. Agnes Zimmermann, Pianist and Composer.

Miss Agnes Zimmermann, well-known to all those interested in music, though German by birth—having been born on the Continent July 5, 1847, is generally considered English, since she was taken early to England, and as a student, entered the Royal Academy of Music at the age of nine. She had lessons from Cipriani Potter and Steggall and later from Ernst Pauer and Sir George McFarren. Though occasionally traveling abroad, she makes England her home, completed her studies there and appeared constantly at concerts. At the age of seventeen she played with success at the Gewandhaus in Leipzig, after having made her début at the age of sixteen in the Crystal Palace. She is aptly described by the English as the Sir Charles Hallé of lady pianists and has always devoted herself to the Classical school. Thorough in all that she does, she has even been called severe, in evidence of which is her careful editorship of Beethoven's, Mozart's and Schumann's works. A few years ago she was a constant performer at the Saturday and Monday Popular concerts and says a writer: "No classical nor chamber concert was ever complete unless one read the familiar announcement: Pianist—Miss Agnes Zimmermann."

Few women choose the profession of music-editor or revisor but among the few Miss Zimmermann excels. Her editions of the Masters are well-known in Europe; they are published by Novello & Co. In the preface to her edition, she states that its justification as a help toward the better understanding and rendering of these great works is; first, by reason of its fingering; secondly, by its slurs; and thirdly, by addition of small staves in places. Regarding the fingering, the editress has, on careful consideration, selected the one most conducive to clearness in the phrasing. Slurs in innumerable places, stop short of the final note or resolution. In Miss Zimmermann's edition they are made to include such notes or resolutions. As to small staves, she declares: "The compass of the pianoforte was formerly much more limited than it is now, the highest note being at one time and consequently, passages which in the first part of a movement appeared in a certain form, were obliged when they recurred in the second part in a higher key, to be compressed for want of notes. In Sonata, No. 4, this



occurs, instead of this.

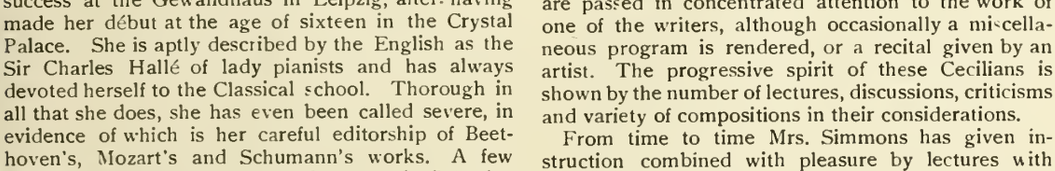


Such alterations are offered as suggestions only.

In Novello's catalogue Miss Zimmermann's compositions—for she is honored as composer also—amount to Opus, number fifty-six. Her edition of sonatas is obtainable in separate numbers at four shillings but complete in one volume, cloth gilt, twenty-one shillings.

An example of Agnes Zimmermann's editing, from her revision of Beethoven's works.

Beethoven, Op. 2, No. 1. Edited by Agnes Zimmermann



CLUB WORK.

ST. CECILIA SOCIETY, ROME, GEORGIA.

In 1898, generated by the musical atmosphere of Shorter College at Rome, the above society was organized, with Mrs. Simmons, Dean of the College of Music, as its ruling spirit.

On the programs of its semi-monthly meetings are the names Bach, Beethoven, Chopin, Schumann, Liszt, Tschaikowsky, Chaminade, Grieg, etc. Afternoons are passed in concentrated attention to the work of one of the writers, although occasionally a miscellaneous program is rendered, or a recital given by an artist. The progressive spirit of these Cecilians is shown by the number of lectures, discussions, criticisms and variety of compositions in their considerations.

From time to time Mrs. Simmons has given instruction combined with pleasure by lectures with following themes: Franz Liszt and Modern Pianism. Personal Reminiscences of Bayreuth. A Visit to Liszt's Home. Reminiscences of the Passion Play. Venice and Barcarolle. Discussion of the playing of Paderewski and Rosenthal. Personal Reminiscences of De Pachman. Two of the Programs of the Cecilia Society will show the scope of afternoon studies.

With American Song-Writers: Rosary, Nevin. Little Brown Thrush, Nevin. The Blackbird, Harris. When Love is Gone, Ah! 'Tis a Dream, C. B. Hawley. Love Me if I Live, A Ditty, Arthur Foote. Blessed Memories, H. W. Greene. Sunshine Song, Night, Morning, Laddie, Neidlinger. Bedouin Love Song, Jules Jordan.

An Evening with Liszt: Liszt as a Pianist (Essay). (a) Gondoliera. (b) Rhapsodie, No. 11. Liszt as a Composer (Essay). Liebes Traum, No. 3. Liszt as a Pedagogue. Transcription, Song to the Evening Star. Reminiscences of a visit to Liszt at Weimar. Rhapsodie, No. 12.

IN THE CLUB WORLD.

WANTED, A CLUB ESSAYIST.

We are told, by a New York librarian, of at least one woman who has been successful in obtaining lucrative employment by preparing essays for Clubs. Here is an opening for the musical-woman with the ready pen. That there is a demand for such work is proved by petitions for suggestions relating to subjects of Club study, and frequent requests for a paper thereon.

A LANGUAGE COMMITTEE.

In Clubs searching for novelty why not form a language committee? Through its efforts some foreign papers may be read for the Club, or their news translated, or a stimulus given toward interest in idioms, inseparable from Music's Art, History and Language. One has but to look over the files of Poole's Index to note the small share Music has in considerations of interest by editors of American non-musical magazines. Yearly therefore, subscribers augment for foreign publications in which the art shares space with other topics of general interest. Some delightful phases were given last year, suggestive because from the standpoint of writers not musical. Among these were Goethe and the treatment in music of his Faust; Acoustics in daily life; Patrons in History of Music.

FOLK LORE.

Under the head of Musical Ethnography one French paper discusses the art of Madame Sada Yacco, declaring her work the theatrical success of the Exposition. The same series of articles announces the phonograph's use in securing data for students of Folk Lore. In many Clubs the subject is but lightly treated, for its meaning is misty to many. To arouse interest therein, one enterprising Club in Northern New York has engaged the services ot some negroes in the vicinity for a Club meeting. Coincident with this, another Club in the Western part of the State, secured a Chinaman of the place to play upon a Chinese instrument, showing its capacity for tonal effect and illustrating typical music for the edification of Club members. Such study of local talent will lead to deeper investigations.

WAGNER CLUBS.

Clubs whose object is to study the works of the inceptor of the music drama, have an added zest given this year by the prospective Bayreuth festival of 1901. The Washington Club already mentioned in THE MUSICIAN, reports that renewed zeal and progress has been brought into it by Miss Mignon Ulké, who has just returned from a stay of three years in Europe. The Ring is the theme of study for the season, and illustrations are by means of the voice, the violin, piano and essays. This Club has opportunities for consulting scores at the Congressional library.

A New York Club is studying Parsival and utilizing the orchestral scores as well as the three different translations at the Lenox Library. Kleinmichel's piano-score with German words is the guide, and Lavignac's well-known work the text-book.

TO BACH.

Come let me plunge beneath thy mighty wave;
Immerse me in the current of thy mind;
Thy thoughts which spread like branches intertwined,
All let me know! Thy guiding hand I crave!
Thy voice shall cheer my pathway to the grave,
Like springing water in a cavern blind,
Or in white desert some oasis kind.
My care to live thy harmony shall save,
Thy meaning, Master, let me comprehend;
Upon thy giant form mine eyes would gaze;
Toward my basalt dome my feet would press!
O! Let my prayers thy Temple steps ascend,
Mine eyes enjoy thy heavenly Hymn of Praise
Till all my soul forget its weariness!

—*Carmen Sylvia (Queen of Roumania).*

Inspired by the recent abduction of the French writer Gyp, the *Gaulois* (Paris) relates an anecdote about the famous singer Malibran. One night after she had finished the opera and was resting from her fatigue before going home, a breathless servant appeared with the news that her mother was dying. The singer followed the flunky to a cab which soon was tearing along the rough pavements, but instead of taking her home, it stopped in front of a strange house. As she was about to remonstrate a hood was thrown over her head and she was forcibly carried into an elegantly decorated room. A harp was standing in the centre and on the music rack was a note in which the writer said that the reason for the abduction was that he wished to hear her sing alone and away from the glare of the theatre. Finding no means of egress she was compelled to sing. When the song was finished, the same servant reappeared and conducted her to the carriage. On arriving at her home she found a magnificent pair of diamond earrings on her table and with them a piece of paper with the single word "*Merci.*"

It has been estimated that $500,000 is the average yearly contribution of our largest cities for the support of their street piano "artists," the wandering orchestra which requires this generosity by ministering to what Dr. Johnson called "the gayety of nations." A hand organ manufacturer claims that $2.50 is approximate to the usual pleasant day earnings of the grinder, and that of late there has been even a considerable increase in this amount.

TEACHING.

DR. HENRY G. HANCHETT.

Taken in its broadest sense, the word I have selected as any title covers the highest grade of work that can occupy the mind of man. We are accustomed to rank poets and statesmen as foremost among the great ones of our race; poets and statesmen are engaged in guiding nations and peoples along the paths that lead to the highest good, that is but another way of saying that they are teaching. Preachers, editors, physicians—what are they but teachers? The word "doctor" means simply teacher, and the highest scholastic degree is doctor in law, medicine, theology, philosophy or letters. The very pinnacle and crown of all the offices open to mortals is that of motherhood (would that more of those who aspire to it would undertake to prepare themselves for it), but in how large a measure is the office of the mother simply that of the teacher. When one thinks of these things, how sad it sounds to hear teachers complaining of the drudgery of their work and wishing themselves tradesmen, bankers or mechanics.

But many who call themselves teachers are but little engaged in teaching; in fact, the work of the true teacher necessarily involves more or less of work that is of a lower grade and quality than real teaching. For instructing, training and criticising are not quite the same as teaching and are distinctly lower operations. Instructing is conveying information, which may be and often is absorbed in a mere sponge-like and thoughtless manner. Training is persistent guiding of a physical or mental operation until it has become habitual or automatic; it is a process that can be perfectly applied to the education of a dog or an idiot. Criticising is the comparison, item by item of any work with an ideal standard, and the pointing-out of its approximation to, or deviation from, such standard. But teaching is the operation that results in the education of the mind—the operation of "drawing out," by use, the powers of the most marvelous organism known to man, till they are capable of fulfilling their functions independently and completely. The true teacher must instruct, must train, must criticise, but he must do something more and higher than these things, and must so instruct, train and criticise as to make that part of his work conform to the higher laws and uses of specific teaching

As a class, music teachers have better opportunities for doing thoroughly good teaching than falls to the lot of the majority of teachers in general, because they so commonly give private lessons. Their close contact with an individual mind affords opportunities for the study of that mind that should lead to most brilliant and satisfactory results in its education. For the first and basic duty of the teacher is to familiarize himself with the laws of the mind—with psychology—and then to apply his knowledge of those laws to the development of the pupil's brain power. But it is to be feared that many members of the music teaching profession are so desirous of making a good showing, practically and speedily, that they lose sight of the higher and more important aims of their work. The best results are expensive in time and labor, and they are apt to be less appreciated by patrons and pupils than are the showy and superficial accomplishments that are comparatively easily won and that usually are evanescent. Pupils, as a rule, do not come to the music teacher to be educated—they come to learn to play or sing, and that is a very different thing. And it is so much easier to make a person play or sing in a superficial way by setting him a pattern and letting him imitate in parrot fashion, and then criticise his imperfections telling him this note is wrong and should be that, than it is to make him see for himself and teach him to think out processes for securing the best effects.

To make plain the differences between instructing, criticising and teaching, let us take a very simple illustration. Suppose the pupil is a beginner and the teacher is endeavoring to make him familiar with the names of the piano keys. The teacher can say, "This key is C, that one is F." He can similarly name the others and tell the pupil how the various letters are related to the black keys, or he may mark the alphabet-letters on the keys. All that is instructing. Then he may require the pupil to say "C" every time that C is struck, and may strike it again and again from different antecedents, or may have the pupil strike it over and over, giving its name. That is training. Or he may have the pupil seek for F, and if he fails to find it may say that he has struck two keys below F, or one key above it, and the like. That is criticising. By any of those methods the result desired can be attained, that is to say the pupil will learn the names of the keys. But by instructing the pupil that the musical alphabet consists of the first seven letters of the literary alphabet, that C is the first letter of the musical alphabet and is located at a certain point, that the letters follow in order up the keyboard, and then insisting that the pupil think out the relations of letters to keys and name the latter himself—by such plans the teacher will actually teach. Doubtless more time and labor may be spent over this simple fundamental step, doubtless more patience may be required, possibly the pupil may be wearied and dissatisfied and parents may find fault—and none of these things are desirable—but powers of reasoning and observation will be cultivated, independent mental grasp will be acquired so that later steps will be more quickly taken, and in every respect the ultimate result will thus be more enduring and satisfactory. It isn't a matter of any great importance whether one knows that a certain key is called "G" or not. Many persons can play very well who do not know that fact, and any other name would answer most purposes quite as well. But it is a matter of great importance that one should learn to observe and think. The greatest artist is the one who has the strongest mental grasp of his implements and their purposes. The greatest teacher is the one who gives his pupil the highest ideals and the clearest independent conceptions.

President Garfield is reported to have said that Mark Hopkins seated on one end of a log and a student seated on the other would constitute a university. What the student needs is a teacher. If the student is working at the piano, let him seek a teacher who can inspire and stimulate his every faculty to grow, to grasp, to accumulate, to express—it matters little whether the teacher can play or compose, whether he was born in Berlin or in Podunk, whether he is the "fad" filled with new methods or not. Can he teach? That is the question. Never mind the show, the flattery, the short cuts, the name; we want ideals, character, thought, inspiration.

THE "TANNHÄUSER MARCH."

MARIE BENEDICT.

On a wooded spur of the Horselberg, among the Thuringian Mountains, stands the Wartburg Castle. Strange stories might its gray old walls unfold, had they but the gift of audible language, of all the long centuries which have slipped "into the silent hollow of the past" since the frowning buttresses were first raised on the lofty spur of the mountain, not long after the year 1100. Stories of the day when its stately hall was the home of the Minnesingers, in their contests of poetry and song. Tales of many a knightly pageant in the days of chivalry, of the months when its strength formed a safe refuge for Luther from the enmity of the Roman Church, and sad stories of these latter decades, in which it has fallen from its noble history to the uses of a modern prison.

Not every student who carelessly thrums the measures of the simple piano transcription of the "Tannhäuser March," perhaps not every student who finds fancy led captive by the opera in its finest presentations, knows how deftly legend and history were interwoven in the making of the story, knows that at least two of its characters—Hermann, Landgrave of Thuringia, and Wolfram von Eschenbach—were not only living men, but men who left a marked impress on their century, and that the great hall of this old Castle Wartburg, where Hermann often held court, was many a time the scene of contests of poetry and song, in many points, probably, very similar to that of which the opera of "Tannhäuser" tells the story. To Hermann, the Landgrave who ruled Thuringia at the opening of the thirteenth century, history has accorded a high place among those whose liberality and whose enthusiasm for art made possible the first faint gleams of the dawn of German music and German poetry in the gloomy night of the middle ages—a dawn which was all too soon to be darkened by the lowering clouds of despotism and bigotry which swept over it with the changes in the ruling houses of Suabia and Thuringia, but which had, nevertheless, gained a step toward the day. For, faint gleams though indeed they were, when compared with the splendor of the development of later times, they exerted a marked refining and ennobling influence on the roughness and narrowness of the period in which they appeared.

The works of the German Minnesingers are said to have been decidedly superior to those of their contemporaries, the French Troubadours, "in delicacy of sentiment, elegance and variety of rhythmical structure and grace of dictation." As with the Troubadours, their ranks were recruited from members of the nobility, and even royalty; but unlike their French cousins of the family of art, they do not seem to have considered it beneath their dignity to play their own harp accompaniments as they sang their minstrel songs in the great castles of the land. The name of Wolfram von Eschenbach is one of the brightest in the list of Minnesingers handed down to us from that far-off country.

The scene to which the "Tannhäuser March" belongs is the stately hall of the Castle Wartburg decorated for a festal night. We may fancy walls hung with rich arrows, with armor, and with brave trophies of the chase, the rough stones of its floor strewn with rushes, after the custom of the twelfth century. To-night it is again to gather the Thuringian knights and nobles for the song contest in which they delight, and the prize is once more to be given the successful contestant by the beautiful Elizabeth, the lady of the manor, who has long withdrawn herself from these festal occasions, in grief for her absent lover, Tannhäuser, who is to-night once more present. With the opening strains of the march the doors of the great hall open, and the knights, nobles and ladies of the court enter in brilliant procession, singing as they come the chorus in praise of poetry and song, and of Hermann, the noble patron of both arts. After they have taken their places the Landgrave, rising in his seat, addresses them, bidding them welcome, reminding them of the high aims of their art, and telling them that, while the theme he is about to propose for their lays is love, the Princess herself will bestow as prize whatever the winner may ask:

"Therefore hear now the theme you shall all sing.
Say, what is love, by what sign shall ye know it?
This be your theme. Who so most nobly this can tell
Him shall the Princess give the prize."

In playing the march let us associate the Landengrave's theme with the trio, whose lyric beauty and exquisite changes of harmony form so effective a contrast with the principal march motives. By far the most attractive piano form of the march is Mr. Albert Ross Parsons's arrangement of the Liszt transcription. As edited by Mr. Parsons, the piece is shortened, all its effectiveness retained, and the anti-climax, caused by the excessive repetitions of the original Liszt version, avoided. I am uncertain as to whether this shortened form is yet published, as I have omitted to ask Mr. Parsons recently concerning it, but presume that it is in print by this time. But whatever version of the march is used, the student's rendition of the music must be characterized by beauty of tone, the gala spirit and that irresistible rhythmic movement which fires the blood of the listener, whether he is a musician or some one entirely unversed in music as such. Keep in mind the brilliant scene, the enthusiasm, the devotion of the Minnesingers to their art and to their noble leader, and throw yourself heart and soul into the music's every phrase.

These noble minstrels of the olden time, by the way, derived their class name from the usual subject of their lays, the word minne signifying love.

MARIA ANNA HAYDN

Like Bach, Haydn married a Maria, though not a Maria of his own choice. In the year 1760 he was twenty eight and passing rich on £20 a year, *plus* "board and lodging." What more natural than that he should think of taking unto himself a wife? Two of his pupils were the Misses Keller, the daughters of a wigmaker, to whose house he had been introduced by Mr. Keller, Jr., who was a violinist at St. Stephen's when Haydn was a chorister. He fell in love with the younger of the fair pair of pupils, but she took the veil in preference to taking Haydn. The wigmaker, however, being anxious to keep young Mr. Haydn in the family, persuaded him to marry the elder damsel, Maria Anna, who was three years his senior! Here we cannot do better than let the well-informed Carl Ferdinand Pohl speak as to the result of this unfortunate union. Pohl says: "The wedding took place at St. Stephen's (Vienna), Nov. 26, 1760—a bad day for Haydn, and the foundation of unutterable domestic misery. His wife was a regular Xantippe—heartless, unsociable, quarrelsome, extravagant and bigoted, who, as her husband said, cared not a straw whether he was an artist or a shoemaker. They had no children." But we may draw a veil over Haydn's conjugal miseries.

SUGGESTIONS TO VIOLIN STUDENTS.

H. W. HART.

(Concluded from December.)

To one who approaches the study of the violin with the idea of being able merely to gratify that inherent and almost universal desire to extract (without pain) sounds from some musical instrument, the choice of a teacher is an unimportant matter, because such a one will, probably, not go far enough to be either harmed by a poor or benefited by a good teacher. But to one who really wishes to *play* the violin, the selection of a teacher is really more important than the selection of an instrument.

A very grave mistake is frequently made by choosing in the beginning a cheap and incapable teacher, with the intention of taking a few "finishing" lessons later on from a proficient instructor. As this finishing off process cannot be accomplished without a good groundwork of correct principles, the effort meets with defeat, for the time is hopelessly spent in trying to correct previously acquired faults.

The first year or two under a poor teacher are sufficient to effectually spoil a student's future style, and all the after teaching can never entirely undo the effect of the first year's instruction. Only one who thoroughly understands all the details of violin playing, and who realizes the importance of his undertaking, wi I make a good conscientious teacher. Nor is the best advertised teacher, or the one whose name is the most widely familiar in town, always the best teacher. It is a question that must not be decided upon superficial evidence; the decision should be the result of careful investigation and consideration.

The strings—the vocal chords of the violin—should be carefully selected. By their vibrations the volume of air within the violin is set in motion and sound produced. They correspond to the "reed" of the clarinet or other reed instrument, and any imperfections in the strings is immediately communicated to the tone of the violin.

Bad strings are a constant source of annoyance. The perverse "whistling" of a string will spoil a performance, especially if the offender happen to be the E string.

Another difficult task is getting the strings all true in fifths, and the fact that the lower string will become gradually false after being on the violin any length of time, increases the difficulty.

As trying as it is to get strings true in fifths in all the positions, it is still harder to get strings free from the "whistling" tendency. A thin string is less likely to whistle than a thick one, but the use of thin strings lessens the sonority of the violin. The exact thickness of string suited to the particuiar violin in question having been found, it should be carefully marked off on a string gauge and carefully adhered to. Sometimes even thin strings will whistle in a muggy atmosphere. The thinner the string, of course, the clearer the tone; but, as stated before, a moderately thick string is best for the sonority of the violin, provided it does not whistle. In purchasing a string always refer to the string gauge and do not trust to the eye.

In order to discover if a string is true or false in its vibrations throughout its length, it can be tested by taking it at each end, between the thumb and finger of each hand, and twanging it with a finger on the right hand, holding it at the same time before a dark background. If it shows only two lines in vibrating it is a true string, but if it shows a conflicting number of lines it vibrates falsely and is of no use.

Strings should be kept in oiled paper and carefully rerolled in the rings, as they are bought, when not strung on the instrument

The violin should be kept free from resin and thoroughly wiped before being replaced in the case. The resin and dust will injure both the tone of the violin and the varnish, if allowed to accumulate. Oil of almonds rubbed on with a bit of silk is excellent to clean a violin, carefully wiping off all oil with a second piece of silk.

In newly stringing a violin it is usually best to put the D string on first, as a starting point, since it is the thickest, and consequently most likely to be true in itself. The perfect fifths in which the violin is tuned must be true throughout the entire length of the strings in all the positions. This must be tested by "stopping" each pair of neighboring strings and sounding them together. If not true the fifths will be out of tune quite noticeably above the third position.

A string may be in tune by itself and yet not when played in fifths. This is accounted for by the unequal vibrations. It occasionally happens that a length of string giving perfectly even vibrations under the preliminary hand test, previously described, will be slightly false when subjected to the greater tension of being "tuned up." On the other hand, it is possible for a string giving *slighlly* uneven vibrations in the hand to become true at the higher tension.

Some false fifths will be partially or wholly cured by reversing the ends of the strings. Another peculiarity is that strings become false by constant usage, and should be changed at least once a month during ordinary usage, and sometimes more frequently, depending upon the amount of playing.

It is evident from the foregoing that the ear plays a very important, though passive, part in violin tuning and playing. If it is naturally accurate, so much the better; but constant practice and listening to good music, thus accustoming the ear to correctness, will cultivate and assist very materially.

Delicacy of hearing, the ability to recognize the most infinitesimal intervals, is more necessary in playing stringed instruments than in playing wind instruments, either wood or brass. This is especially true of the violin and 'cello, which even in orchestral and ensemble playing are set frequently and kept considerable lengths of time, in the higher positions, where the ear is practically the only guide to correctness in intonation. The viola and double-bass are kept more uniformly in their lower and middle register.

The pianist must, of course, have a delicate ear in order that the nice gradations in tone, the fortes and pianos, may be properly observed, but he never has to consider whether he is playing in tune or not, because the notes on the piano are absolute; if you strike A of any octave it is always A, provided the piano is in tune.

On wind instruments the pitch of a note is either raised or lowered, according to the position in which the instrument is held, and whether the performer blows with force or only lightly. This is particularly true of the flute. By turning the mouth hole upwards and blowing across it the tone is sharpened; by turning the mouth hole inward and blowing more into it than across, the tone is lowered or flatted. In the same manner, by blowing very hard, as for a fortissimo passage, the tone is raised or sharped, consequently to nullify this and retain the instrument in perfect tune, the flute, when a loud passage is played, is turned slightly inward (the natural result of this being to flat the tone), but the hard blowing to obtain the fortissimo counteracts the flatting tendency, and in consequence the note is played in tune.

On the contrary, if a pianissimo passage is to be played, the mouth hole must be turned outward in order to counteract the flatting tendency of the very easy blowing. To adapt the position of the flute, therefore, to the countless gradations of blowing requires a good ear. But to play in perfect tune in the higher positions on the violin requires a much more delicate and susceptible ear. Of course, in tuning a violin the ear must be very correct.

In putting on an E string, the drawing it up to pitch usually pulls over the bridge a shade, and often when drawn up too suddenly the bridge is liable to be forced forward, down altogether and broken. This not infrequently knocks down the sound-post and causes other mischief. It is, therefore, always advisable, after having drawn up a string, to see that the bridge is in its proper position. Correctly the bridge should lean slightly towards the tail piece, and if drawn out of position in tuning the violin should be restored.

In the management of the bow see that the stick always has an inward bend, even when screwed up for playing, and never neglect to unscrew it to the lowest tension when it is not being used. The bow should always be well resined before commencing to play or practice.

In fixing the strings at the pegs the ends should be turned under the strings toward the side of each particular peg. If this is done an occasional application of chalk and soap (with not much of the latter) will be sufficient to make the pegs move quite easily and hold well without much pressure after being tuned. Neglected pegs move stiffly and wear the peg holes larger by the hard pressure necessary to make them hold; the difficulty attending tuning to a nicety is by such neglect much increased, not to mention the disagreeable grating sound that each turn makes.

Of great importance is the quality of the violin. Cremonese instruments are quite out of the reach of all but a few wealthy collectors; but there are sweet-toned, well-seasoned instruments that can be purchased for a reasonable amount of money. Old instruments, originally of good quality, are preferable, for a new violin is apt to have a more or less harsh, rough tone, which can only be overcome by time and use. It is seldom wise to purchase an instrument without the practical counsel of some reliable friend who understands the matter.

Good bows are cheap when compared with the price of good violins. The weight and strength of a bow is a matter of taste. The chief characteristics of a good bow are lightness without being top-heavy, and elasticity of spring combined with resisting power in the sidewise as well as the downward pressure. The hairs of the bow will need frequent renewing after hard playing, for if the fibre of the hair is worn out it loses its bite and brings out a dead and uncertain tone, very apt to whistle.

VIOLIN PRACTICE OF SCALES.

Let those violinists whose tone and technic are faulty, faithfully follow the following suggestions for the practice of scales and they wi l undoubtedly become conscious of great improvement.

If you have not yet reached the positions you can practice a scale of eight notes with the same benefit as a scale of two or three octaves Now let the following be strongly impressed on your mind: Practice slowly and give most careful attention to your intonation (weigh every note that it may be pure in value). Be sure of the following conditions:

First—A Light bow.
Second—A loose wrist.
Third—Heavy fingers.

Begin your practice the first day with C major scale, then its related harmonic minor and, lastly, the melodic minor scale, and so on until all the sharp keys have been practiced. After these begin with the flat keys. Practice first lower half of bow down and up strokes, then middle, and, last, with the point of bow. Then slur eight notes to a bow. In practicing up and down bow be careful that you give the last note full value or leng h of bow whether half, middle or upper half of bow is used. By heavy fingers is meant that your hand should remain as quiet as possible, the fingers only being moved, and as you make a note let the fingers be pressed *hard* upon the strings, but do not raise them too high. Let your tone be made with the fingers, the low being held lightly on the strings and the wrist loose. Be certain that the bow and fingers begin and end a note together. Again, I say practice slowly, let your fingers strike hard upon the strings without being raised too high. Direct your attention more to the fingerboard than to the bow. Let your bowing be broad and never detached in this scale practice. Make this be your honest, faithful daily beginning of practice. After you are through with it rest a half hour or so and then begin your etudes, etc., this scale practice should be at least a half or whole hour. Note your technic and tone in two weeks' time, and, lastly, remember this rule:

First—A light bow.
Second—A loose wrist.
Third—Heavy fingers.

A VIOLINIST.

Some of the best known violin makers in Europe live in the mountains; their fathers and their grandfathers made violins; also the children are taught the art. Thus, the work has become a second nature with them; in fact, it is in their blood. The father usually makes the body of the instrument, and the younger people are taught piece by piece. Thus, any one of these violin makers knows, in case of necessity, just where he can get each part of an instrument made; he also knows each maker's specialty and good workmanship. If a son or other employee leaves the violin maker, the latter always knows just where he can obtain other skilled help. In this country it is difficult to obtain good mechanics, for the reason that young men here are not trained to the work as they are in Europe. Most of the repairing to violins is done in winter, which is more or less necessary in this climate. Really fine work on a violin has got to be done by hand; there is no machinery that possibly could do it. One must love the art, for it requires much skill and great patience. The brain must do considerable planning. There can be no particular or regular hours for working; if in the mood, one may have to work from early morn until late into the night.

A BACH RECITAL.

JULIEN.

An autumn evening with a suggestion of winter in the air, followed a cool October day. A mist hung over the fields, and an icy wind arose and pitilessly snatched the brilliant autumn leaves from their beloved forest trees, and scattered them along the country roads and paths to be trodden on. Over all Nature was spread that quiet gloom which suggested to the poet "the saddest day of the year." But the town which lay in the middle of a large plain took on a brighter appearance; there the people snugly sheltered in their warm houses, defied the elements, and from the windows bright lights shone forth as a token of comfort and peace. It was somewhere about the year 1732, and the town of which we are speaking was called Leipzig. Deep ditches, high walls and stately linden trees surrounded the city, giving it an air of being well protected. The houses were mostly high and narrow with pointed roofs, with here and there a little tower peeping above them. But high church steeples were singularly rare. In the Cantor's dwelling, which was near the celebrated *Thomas School*, the hum of many voices was heard on this particular October evening, as though a large family was assembled there. By a large oak table, which stood in the center of the family sitting room, sat a large stately man, clothed in black garments and wearing a rather shocky wig. His complexion was bright, and around the corners of his firm mouth played a kindly smile. His flashing black eyes had an indescribable power which was irresistible to any one coming in contact with them. This man was Cantor *Johann Sebastian Bach*, celebrated throughout the entire city for his grand organ playing. The good people of the city talked of him as if he were a wizard, and one whom they could never approach with any familiarity; and shook their heads when the stately form of Bach sat at the organ and improvised. But no one thought of leaving the church when the mighty Cantor played, for the powerful tones of the grand organ shook the walls and even threatened to demolish the edifice. On the right side of the Cantor sat his wife, a woman stoutly built, with good features and kindly eyes. On her head she wore a white cap, and across her breast an immaculate kerchief. Her youngest child, Christopher, she held in her lap, while gathered about her were numerous lusty lads, who now and then stopped their games to play with the baby. Bach's eldest son, Friedmann, a large stout figure resembling his father, stood gazing thoughtfully at the group of jolly youngsters. At the left of the Cantor a slender young man had just taken a seat, who resembled the other members of the family in eyes and hair, though not in figure. He was Bach's second son, Phillip Emanuel, who had recently arrived from Frankfort on the Oder, after a long and tiresome journey, made to surprise the dear ones at home. He was relating to his father all about the new musical academy which he had established in Frankfort and was directing with great success. Presently he drew forth from his pocket a manuscript, and hesitatingly handed it to his father, saying: "Dear father, see if that is good for anything." It was a beautiful Sonata, which the father glanced through with moist eyes, and then handing it back to his son, he said: "Use well your time, my son, and with God's help you will succeed. The future will, I trust, bring you joy!" The two eldest sons listened like children to their honored parent's words, and tenderly expressed their delight by pressing his hand. Suddenly the sharp click clack of a horse's hoofs was heard approaching the door. The mother turned pale, the children forgot their games, and the two elder sons with frightened faces rushed from the room. Only Sebastian Bach appeared undisturbed and quietly remarked: "What is the matter with you all? Have each of you a guilty conscience?" After a few moments a postillion appeared covered with dust from his fast riding. He came direct from the royal residence of the Prince in Dresden, and desired to see Cantor Sebastian Bach, to whom he handed a letter direct from the minister of the much feared Prince, Brühl. Bach drew the large oil lamp nearer to him, shaded his eyes with his hand, and read the letter while Phillip Emanuel politely offered the messenger a chair. The letter ran thus:

My dear Cantor:

Our gracious prince and master, August of Saxony and Poland, wishes you, the distinguished organist, to appear at his residence, where he would be pleased to hear you play, and on Sunday, the 24th of October, he wishes you to play in a church in Dresden. Two days after you receive this letter, a royal carriage will be sent to carry you from Leipzig to Dresden, where we will await you with great expectation. Prepare yourself, my dear Cantor, for the great honor. In the name of my gracious prince, I greet you.

(Signed) Graf Brühl.

For some minutes after reading the letter, Bach seemed absorbed in deep thought. Scorn and indignation seemed to battle with each other. His eyes glanced from one to another of his beloved family. Friedmann and Phillip remained discreetly silent.

"Herr Courier," at last said the Cantor slowly and deliberately, "say to the minister that I, Sebastian Bach, Cantor of the Thomas Scool at Leipzig, will appear in Dresden according to the commands of my prince."

"I should like a written reply," replied the courier.

"Man," thundered Sebastian Bach, arising to his greatest height, "what right have you to tell me what *you would like?* Have not I, Sebastian Bach, given my word?"

"Dear father," remonstrated Phillip softly. "Silence, youngster, you know nothing about it," continued the father; and then turning towards the courier, he said somewhat more quietly: "You have my answer. You can tell the Count everything, it matters not to me."

The messenger very pale, had taken several steps towards the door. Bach caught him by the collar, and drawing him towards him said, in a more friendly manner: "Fool, that will be a wholesome lesson for you, will it not? But mark me, *the Court is not the world!* And now, Basta, if you will bring in our supper, and add a pitcher of beer, I will be highly pleased." The courier hastily took leave, and Bach, in a much better humor, took the vacated chair. The family gathered anxiously around him and Frau Gertrude exclaimed, "Ah my Bastian, will you leave us and go forth into the wide world? Will you leave us for the proud and sinful Dresden? Oh, the long, long journey!" The children who saw their mother in tears, commenced to cry and to cling to their father; in short the room was turned into a pandemonium.

At last the powerful voice of the Cantor called the family to their senses. He ordered the younger children to their nursery, and only the two sons with their mother remained. Then Bach, after taking a few rapid strides up and down the room, seated himself beside his wife, and in most gentle tones said, "You must not worry over the long journey, Gertrude. See in fourteen days at most I shall be back again in my old nest, and besides, I have decided to take these two boys with me"—he pointed to Friedmann and Emanuel. "They can look around the great city, and at the same time look after their father." The sons thanked him with beaming eyes. "So boys, we will once at least touch the heart of the worldly citizen with the sound of God's voice (he always called the organ tones God's voice.) And master Hasse shall also be made to know that there are higher grander musics than the sweet, light melodies of the beautiful Wales!" He seemed inspired as he uttered these words, and the members of his family gazed on him with a kind of awe.

But Bach now changed his mood, and in a brighter tone exclaimed, "Bring in the supper now, mother!" The table was set, a large stone pitcher full of foaming beer placed before the head of the family, a large loaf of bread placed b side it, to which father Bach, after a short blessing, helped every one from the eldest down, to a liberal supply, while his good wife distributed the noodle soup, and the humble meal was brightened by jokes and lively conversation.

The next day Bach made a visit to the rector in order to obtain the necessary leave of absence for the important journey. This was an unpleasant duty for the Cantor, for the reason that the Cantor and rector were not friends. The latter found fault with the musician for being so demonstrative and stormy in his manner. The former declared that the rector was a godforsaken, withered pedant. It was really the truth, for the rector's soul was dry and cramped like his body. He enjoyed neither tree nor flower, neither the birds of the air nor any living creature had any interest for him. He groveled in the dust of ages and enjoyed being the worm which he was. The organ playing of the Cantor he called devilish, and avoided on that account the wicked influence of the morning service.

[TO BE CONTINUED.]

WHAT IS A CLIMAX?

WILLIAM BENBOW.

It is interesting to know that the words "climax" and "scale" mean precisely the same thing. "Climax" is Greek and "scala" Latin and Italian for a ladder, staircase or a flight or series of steps. And one word serves to intensify the idea of the other, for in music the most common devices for leading up to a climax are the scale run, with its successive steps close, and the arpeggio ladder with its rounds placed at greater intervals.

We have come, from this tendency, to use the phrase "work up to" or "lead up to" a climax.

The most popular conception of a climax is a *ff* effect in the upper part of the piano; in other words, a thing that is approached only by an upward flight and a *crescendo.* And we readily admit that such an effect is the most consistent one for a large number of climaxes. Emotions of a joyous nature would naturally call for some such expression in the moments of their greatest intensity. But, even in that class, one can easily recall many examples where such a climax is reached by a downward sweep instead of an upward flight.

But what of the other classes of emotion? Do they not have a climax as well? What is the most natural expression of the supreme moment in sorrow, tenderness, and the like? Here we feel intuitively that flare and flourish are inappropriate, that sorrow does not end in a hurrah, nor tenderness culminate in a dash of blazonry. We speak rather of the depth of these emotions. We recognize that sorrow carries us as much downward from the usual level of our consciousness as joy lifts us upward from it. And, when we think of it a moment, we know there comes a certain instant of keen sorrow or a particular point of exquisite tenderness that marks the culmination. And this definite moment is the climax.

In its musical expression, however, how rarely do we conceive of such a moment as a climax. Yet it needs as careful an approach as the other more showy climax. In fact, just as the "slow movement" is the test of the genius of the composer, so the treatment of the climaxes of the more sombre and quiet emotions displays the artist. Perhaps no other point proves so decisively the difference between the mature artist and the would-be artist.

The reason for this will appear when we study such a climax in our own experience. Joy is contagious and social. When we experience supreme joy we want to communicate it to everybody and have them enjoy it. We even want the sun to shine brighter and the whole natural world to feel the spell. We want every sliver of the piano and orchestra to thrill and "shake with the swelling thereof." But we feel very differently in sorrowful times. We shrink within ourselves and welcome solitude and its shadows. The contrast has been well expressed:

> "Laugh, and the world laughs with you,
> Weep, and you weep alone."

In the latter case, we do not need such a mass of material to express our feelings. Indeed, we prefer the simplest and least ostentatious means of expression. Often in music we find the more plaintive and mournful moods coming to a climax in some single unaccompanied note (often recitative) in which the extreme poignancy of pathos seems to concentrate and utter itself.

But such a climax does not appeal to the would-be artist because it does not seem to call for any exhibition of technic, that is, technic as associated only with brilliant, highly-colored effects. And, judged from such a standpoint, the sombre type of climax is considered as having little or no intrinsic value, but perhaps necessary as a contrast and background to throw the more brilliant passages into higher relief. It receives, therefore, either of two false treatments. It gets a disjointed and hurried effect, as something that is there and must be gotten through with in a perfunctory way. Or it gets an exaggerated, sentimental effect, as something that must be painted as dark and lachrymose as possible, so that the following pyrotechnics may startle and dazzle us with all possible flash. And generally such a treatment thwarts its own ends, for we see that the contrast is forced and violent and lacking that mature reach of art that makes everything sound natural and spontaneous.

What are your plans for the coming year? Will you do systematic study?

LOWELL MASON AS AN EDUCATOR.

W. A. SMITH,
Superintendent of Schools, Ansonia, Conn.

While many noted American educators are receiving their share of praise for the part they have taken in the development of our educational system, it would be only just to call attention to the life and works of the man who paved the way to the teaching of music in our public schools.

Turn back the pages of New England history for about three score years and read of the efforts—and very strenuous efforts they were—of that great lover of music, Lowell Mason, to introduce the study of music in the schools of Boston, and you will perhaps be surprised to learn that he was opposed by many of the so-called educators of that day.

So skeptical were the people of that time of the feasibility of teaching music in the schools that Mr. Mason served as instructor for a whole year without pay in order to prove that his ideas were practical. The experiment was a complete success and Lowell Mason was engaged as superintendent of the department of music. From this beginning the practice of teaching music in the public schools took its root and is now firmly fixed in our educational system.

Lowell Mason early manifested a love for music, for speaking of his early youth he says, "I spent twenty years of my life in doing nothing save playing on all manner of musical instruments that came within my reach." Although his parents did not intend that he would take up music as a profession, yet his great talent was not neglected. In 1812 he entered business life in Georgia, going from his native state, Massachusetts, to a position in a bank; after business hours he continued his studies in music with an instructor and made very rapid progress. Mason first attracted attention by the publication of a number of hymn tunes and anthems which were given to the public in 1822 under the title of "The Boston Handel and Haydn Societies' Collection of Music." This book was an instant success and soon found its way into singing schools and church choirs throughout New England. The success of this venture led Lowell Mason to leave Savannah and settle in Boston.

The record of his life in Boston is full of inspiration. He entered upon his chosen profession with great ardor and enthusiasm. He was the pioneer of a grand advance in music teaching in whose blessings all New England and the whole United States participated. Alone he entered a field long neglected, and achieved results such as no other musical leader had ever here accomplished.

Lowell Mason will probably be remembered longer for his hymn tunes than for any other musical composition. It has been said that his missionary hymn "From Greenland's Icy Mountains," has been sung in more languages than any other sacred tune. Some of the other popular tunes which he composed are "Boylston," "Hebron," "Olivet," and "Bethany."

The popular story told in connection with the composition of the music for the hymn "From Greenland's Icy Mountains" is as follows: A lady in Savannah, Georgia, was struck with the beauty of Bishop Heber's noble hymn, but she could find no tune that could satisfy her. She happened to call to mind the young bank clerk, Lowell Mason, who was just a few steps down the street and who had even then a reputation as a musical genius. So she sent her son to ask him to write a tune that would go with the hymn. In just half an hour the boy came back with the music, and the melody dashed off in such haste is to this day sung with that song.

In order to fully comprehend the extent of Mason's work and his influence on the progress of musical education, it will be necessary to call attention to the condition of musical knowledge in early New England. Music was almost exclusively confined to the meeting-house, where it was practiced simply as an aid to worship, with no thought of art. The manner of singing was the simplest and consisted of the people singing in unison a psalm in metre, line by line, as it was "lined out" or "deaconed off."

New England people were too progressive to allow their music to remain undeveloped, so as time went on and the several communities became stronger in men and means, efforts were made to raise the standard of singing in the churches. But it was some time, however, before the people were permitted to sing by note. The contest between the defenders of note singing on the one hand and the more conservative adherents of rote singing on the other was bitter, and raged for a number of years in the early part of the eighteenth century. Each congregation settled the dispute for itself. Boston led in a general adoption of the new idea, and the example was followed by degrees elsewhere, in some places wholly, in others with various forms of compromise.

When the people began to sing by note it became necessary to teach music, and soon singing schools were organized. The first of these was established in Boston in 1720. These schools made printed music a necessity, so that in a short while a number of publications were issued. "Waller's First Book of Music," the first in which bars to divide the measures were used came out in Roxbury in 1721.

Taste in musical matters led to the formation of choral societies. Noted among these were the Stoughton Musical Society founded in 1786, and the Handel and Haydn Society, which came into existence about the year 1815. In all of these choral clubs, church music was about the only phase of the art that received attention; and even that was not carried far beyond the limits of psalmody.

Lowell Mason, coming from Savannah to Boston, became first the protege and afterwards the ruler of the Handel and Haydn Society.

Mason soon realized that the diffusion of improved musical knowledge must come about through the study of music in the public schools. He saw that if music in the church was to be lifted from the dead level of mediocrity the work must begin where all other work that is mentally elevating begins, with the children. He studied the problem carefully and in 1830 submitted his plans to a few educational leaders who had become interested in his schemes for cultivating talent and awakening taste.

Mason, let it be noted here, was not the first in New England to attempt to teach school children to sing by note, but he was the first to make such teaching a decided success. While still studying and talking about plans for popular education in music he became acquainted with William C. Woodbridge, a teacher of repute, who had been to Europe, and studied the methods of education practiced in Germany and Switzerland, and was very much interested in the Pestalozzian theory. He was certain that Pestalozzi's theory of teaching could be applied with success to musical instruction. Mason became a believer also in the great teacher's ideas and set about making a practical test.

A beginning was made when, in 1832, the primary school board of Boston voted to set aside a school in each district for systematic instruction in music. The experiment was not a complete success. Mason, however, was not to be defeated. He taught classes of children free, and gave concerts to illustrate the feasibility of his plans. His next important move was his withdrawal from the Handel and Haydn Society, and the organization of the Boston Academy of Music.

The experiment was a great success from the first. The pupils during the first year numbered over fifteen hundred. After a while, Mason succeeded in so arousing public interest in musical education that the school committee of the city of Boston, in answer to a petition, authorized the introduction of Mason's system in the grammar schools

When the city council refused to make the necessary appropriation for the teacher of music, Mason, strong in his conviction that he was in the right, offered his services for a year free of charge. The offer was accepted, and work was begun in the Hawes Grammar School, South Boston, under his supervision. In August, 1838, the committee on music reported that the experiment had been a complete success; and the result was the addition of music to the regular course of study in the grammar schools of Boston.

While engaged in the direction of the Academy and in the supervision of music in the public schools, Mason made his first voyage to Europe. While abroad he studied the various methods of teaching, paying particular attention to those practiced in Germany. Lowell Mason was always willing to learn from others.

The versatility of the man was exhibited in his plan for the assemblage of music teachers in classes, not only that he might expound his theories, but to give them opportunities of learning from each other. The convention idea for music teachers in 1838, met with great success, and it was not more than three or four years old when the convention was attended by a hundred and thirty-four teachers, representing ten States. The convention became a regular part of Mason's system, and the advantages of the plan were extended by holding similar councils in other cities under the direction of professors of the Academy. It is claimed that teacher's conventions, which are now a recognized factor in educational development, sprang from Lowell Mason's experiment.

Although the Academy was dissolved in 1847, Mason continued his labors as teacher and lecturer in various parts of the country, and placed the teaching of public school music on a sound basis.

Mr. Mason was as industrious as he was enthusiastic. It is said that for twenty years he was never known to spend even half a day in mere amusement. Such application enabled him to write fifty works, instruct thousands in music, lecture far and wide, travel extensively in the United States and Europe, amass a splendid fortune, and give away another fortune—for his industry was only equalled by his benevolence.

Lowell Mason's busy, useful and honorable life ended at his home in Orange, New Jersey, August 11, 1872. "His long life of more than eighty years," said the Rev. George B. Bacon in a funeral oration delivered in 1873, "spans almost the whole history of sacred music in this country."

Samuel Francis Smith, the author of "America," in writing of Mason says: "In studying the career of this remarkable man, it is found that his chief value in the development of music in New England was as an educator, and in that capacity he has commanded wide and general admiration, even from critics who have had small opinion of his ability as a composer."

Every music teacher in America should be familiar with the life and efforts of Lowell Mason, the educator.

THE TEACHER'S ASSISTANT.

EFFIE W. MUNSON.

Aside from a certain degree of musical ability, which must be possessed by the pupil, one of the most important factors in the success of that pupil is the work of the parent (or elder brother or sister), who holds up the hands of the teacher, encouraging the discouraged pupil, criticising the vain, applying the stimulus required to shorten the tedium of practice, and in many other ways affording invaluable aid to both child and teacher.

Rarely do we find a parent who has not a certain interest in the musical progress of his child, since from a merely business point of view he desires to know if he is getting value received for the sums paid out for tuition. But it is seldom the case that the parent displays a sufficiently intelligent interest in the work of the child to gratify the teacher.

I once had for a pupil a little girl whose mother gave the practice hour the most careful oversight, although she herself played a little. Her child made rapid progress, as all directions were closely followed, and a very intelligent effort made to have them carried out to the letter during the daily practice.

Many teachers do not like to have the parent present at the lesson, but those teachers who go to the homes of their pupils will find a valuable assistant in the person of the mother, if she is asked to remain in the room while the lesson is in progress. She there gets an idea of the task set the pupil and can give aid by seeing that the work is correctly done, especially if she has studied music at some time herself.

I scarcely know, however, which makes the work easier, a parent who knows a little music, or one who is entirely ignorant of the art. The latter class will sometimes give help by acting upon the hints of the teacher and watching the pupil at his daily task, while the former will often place a few more stumbling blocks in the already rough path of teacher and pupil, by insisting on certain exercises and pieces being inserted in the course of study because "I studied them when I took lessons," or because "Prof X. gives such and such a piece to Mary S. and she has not taken lessons as long as my daughter."

I sometimes wish that the parent, or elder sister, or other relative who is responsible for the practice of the child, would begin with the pupil and follow him in his first half year's lessons. The mature brain, retaining the teacher's directions, would be better fitted to aid the tiny fingers of the childish pupil in their task.

A diligent perusal of a good journal such as THE MUSICIAN, is about the only remedy for the lack of intelligent interest in the music teacher's work, and that teacher is wise who sees that a good journal of music finds its way to the homes of his pupils, and who calls the attention of the parents to the many valuable articles contained in its columns.

THE VOICE.

MR. FRANK HERBERT TUBBS, Associate Editor.

THE SINGING VOICE.

ARTICLE EIGHT.

FRANK HERBERT TUBBS.

HOW SHOULD FAULTS BE OVERCOME?

It would not be to the credit of vocal teachers if they were not alert to the inventive spirit of an active people. In all material things man has made great progress and invention improves his condition every day. It needs no prophet to foresee that inventions are to multiply greatly in the near future. Music teachers are in touch with the spirit of the times and they are as able to apply new thought to that material with which they work as are any other peoples. We find the science of voice culture has not stood still. The man who teaches on the same lines which he used ten years ago, is being outstripped by the alert young teachers who feel the spirit of change and improvement. In the old-fashioned way of teaching, faults were found, and the student was given a long course of training to overcome the faults. We know better than to do that now. Every fault pointed out is magnified in the thought of the student, and as his thought goes to it constantly he is more likely to perpetuate it than he is to remove it. In the old way it was an easy matter to make faults permanent and they would crop up again and again, and often at the moment they were least expected. A celebrated English contralto carries to this day evidences of wrongly directed early study and probably she will retain them as long as she lives. She could overcome them but, without doubt, she is too self-satisfied and too proud to submit to the course which would remove them. Rather, she is convinced that they cannot be removed.

If we are not to see the faults and aim to remove them, what are we to do with them? Let them alone? Yes and no. So far as directing thought to them we are to let them alone. But the skilful teacher selects the development of good, applies that which is larger than the fault, and by enlargement on that overcomes the fault. Good will overcome evil every time. For instance, some of the old teachers labored on the breaks in the voice for six months, and thought themselves good teachers to be able to master the breaks which are generally evident in the crude voice in so short a time. Now-a-days, we know those breaks are occasioned by overwork of the larynx in resisting upward pressures. We therefore pay no attention to the breaks but attend to breath control, with the result that in two or three weeks the worst cases of faulty registration are mastered. Again, if a student was not able to strike the notes perfectly in tune, the teacher labored to train the ear to hear better. Now we know that wrong intonation is most frequently the fault of bad voice production and not of hearing. We therefore pay no attention to singing off the key, but proceed at once to training the voice. Good overcomes evil.

The rule may be followed that faults are to be overcome by saying nothing of the fault, but by piling on the good work. Many students in the latter days has his worst faults overcome without knowing that he ever had them. We might specify faults and what the good things are to use in mastering them, but that would only magnify the faults. In general, teachers may adopt a definite policy, have certain rules and exercises which they know to be right, and proceed at once to their use. As they so proceed the faults will fall down before them. One of the worst cases of break between the chest and medium voice, in a ladies voice, which an old-fashioned teacher had labored upon for three years without success, disappeared in one day when "good" was applied to it.

HAS FACIAL EXPRESSION DIRECT INFLUENCE ON VOICE?

A long chapter might be written in answer to this question. Facial expression bears directly upon tone-quality, power, articulation and expression. More than that, the influence of the singer upon the audience is determined largely by facial expression. Of the latter, a word first. The singer steps before the audience. Unless he has become hardened to the gaze and mental influence of several hundred people he will be more or less nervous. The experienced singer generally feels trepidation. The situation is a trying one. That moment is one when the singer must have his wits about him If he has been well trained he can command his features to express something. If he does not command they will take the expression of trepidation, anxiety or even the fear which the singer feels. Express something they must. No face is so impenetrable that it expresses nothing. The preparation for this moment is in getting the eyes to look pleasant The student and singer does well to practice this before the mirror until he can command it. It is that feeling about the eyes which we have when we see something we want to laugh at and don't want to be caught laughing. Previous practice to secure the possibility of looking pleasant will not make us get more than good expression. No one need fear he will look silly. Really, he should have the expression of pleased interest when a singer goes before an audience.

Facial expression has direct influence upon quality of tone when we are singing exercises and songs. If the face is strained in any way the quality will be harsh and unpleasant. The strain on the face projects strain upon the pharynx. As tone quality is the result of vibration in the pharynx, it can be regulated through the face. The best kind of tone for general use in practice is the mellow, genial tone which is little more than agreeable conversation. Seek first the pleasant face and pleasant tone will follow.

Power of voice comes because of generous reverberation of tone. The tone vibrates at the vocal bands in the larynx and then unites with vibrations set up in various resonant chambers. Several of these are situated in the mouth and nose. The wideness of opening of the mouth and the looseness with which the jaw acts directly affects the shape and size of the resonant chambers. As the mouth and jaw are organs of facial expression the latter, through those organs, bears upon power of tone. A set jaw will not permit generous reverberation. Leave the jaw as loose and unconscious as possible in all exercise practice. But the jaw can be loose only as the face is pleasant, and, therefore, the facial expression is a determining factor in power.

Speech in song denominates tone as well as meaning. One can readily try experiments in speech with various expressions of countenance. Let one say the same sentence a dozen of times, with as many different expressions of face, and there will be as many different expressions in the tone.

It is probable that one skilled in training his voice might base the whole of voice culture upon facial expression, so strong is its influence upon all other organs and factors. This is certain: Breathing, the most important act in singing, will not be easy and comfortable until the face is easy, restful and expressive. Limp tongue and unconscious jaw will not be mastered until the face is all right. We have reason to believe, then, that the reverse is true. The face can be the means of reaching all the other organs of voice.

WHAT ARE REGISTERS?

Groups of notes made by the same laryngeal mechanism. The voice is divided by nature into several parts. Some theorists say there are three registers; others five; others, that there are no registers. There are those who say every note has several registers, but if we accept this we must think that registers are not only the result of laryngeal but pharyngeal mechanism. Scientific investigation does not show that the pharynx has anything to do with registers. The larynx does, as will be shown presently. Those who say there is but one register really mean that when a voice is cultivated the whole voice should sound as if completely joined together. It is true that there should be such complete union that no one can detect any divisions. It is the aim of all good vocal teachers to effect perfect union. But we can hear in all untrained voices that there are divisions. The various parts form the groups which are spoken of as registers. In ladies voices we find at least three groups. One of these (in the middle of the voice) has two parts. Recognizing this, it would appear that ladies have four registers. The various registers have locations of vibration. In other words, vibration set up in any group of notes can be felt in a part of the body which is made to receive such vibration. The names of these registers are given them from the place of vibration. The lowest notes made by women vibrate most in the chest, and they form a group called the "chest register." This group, as stated, includes all the low voice of woman. It is carried upward as far as D or E flat. Contraltos, therefore, have one octave of notes in chest voice. It will be supposed by some that contraltos cannot sing down to low D or E flat and that they have less than an octave of chest notes. If a voice has less, or if one cannot be carried down to low E flat, it is not fully developed. The notes are there, even if the singer cannot sound them. By cultivation she can secure them and she should aim to do so. It is the habit of many singers to carry the chest voice higher than the point named—D or E flat. Nature will endure this for a time. Some uncultivated singers push them up to G or A, and even higher. The first work of the teacher should be to supply the other register on the notes above E♭, so the chest notes will not be carried so high. At the point named—D or E flat—a change of action occurs in the larynx. Certain muscles which have been used in making the low voice, discontinue action, and the muscles which continue to act (of those already used) act in finer manner. The notes of the octave from E flat to E flat have their seat of vibration in the neck and face. They are termed the notes of the medium voice. This is the most used portion of the female voice and it can have a great amount of work put upon it. It is the register in which most conversation is made. The medium register is divided into two parts: the lower and the upper medium. The change from the lower to the upper occurs in all women's voices somewhere between A flat and C sharp. The change is slight in all voices. So slight that it can hardly be detected by anyone except a skilful teacher. It is so slight that it is seldom forced out of place. That is, it remains at the point where nature intended it to be. Observance of this place gives the teacher the best and most certain means of knowing just what the voice is. If the change is made at a low point (A flat or A) it is sure to be a contralto voice; if at C or C sharp, sure to be a soprano; if on one of the intermediate points, probably a mezzo-soprano. There are cases in which the change may be made on B flat and the voice a contralto, and sometimes when on B, it may be a soprano. When a crude voice makes the change at such intermediate point and has characteristics in quality and range of the contralto it is pretty sure to be a contralto; when the change is made at an intermediate point and the voice has the characteristics of the soprano, it will prove to be the soprano. Quality, power and range are secondary factors in determining which the voice is, and the location of the change from lower to higher medium voice is the primary determining factor.

The upper medium register extends, as stated, to D or E flat. All notes above this point are made in head register. The notes of this group vibrate in the head. The farther back they are made to vibrate the better the voice is trained. Contraltos often omit the development of head voice. If they sing to E flat they think they have reached the limit of the upper voice and suppose they cannot go higher. Sometimes one of them pushes the voice up to F, F sharp or G, using medium notes, but they seldom use patience to get the head notes. They think they cannot sing so high. The truth is that any contralto can sing to high C if she will take the trouble to cultivate and command the head voice. It will be seen then that contraltos can sing from low D to high C, a range of almost three octaves. (The fact that but few do so does not prove that all cannot).

Sopranos have the same number of registers as do contraltos and the changes are made in about the same places. The registers are chest, medium (lower and upper) and head. Sopranos do not sing so low generally as do contraltos. They can if they want to, but there is little music written for sopranos which goes so low and, therefore, there is little reason for cultivating the chest voice. Many teachers even tell sopranos to give up the chest voice and learn to make the notes from F (first space on the staff) downward, in the medium voice. While this practice is not so harmful to the voice as is that of carrying chest notes too high, it is not a wise thing to do. The notes D, C, B and A

should be chest notes. In the upper part of the soprano voice the head voice must be used. Often sopranos push up the medium voice to G or A flat (notes above the staff), but this is a dangerous thing. The change should be made on E flat. All notes above that point, even to the highest note sung by the soprano, is to be made in head voice. That voice is an essential to the soprano. The cases are common in which sopranos have not brought into use any head voice. But let it be distinctly understood, that every soprano voice can make head voice, and the height to which development in that voice can be carried has no limit except that of whether it pays to take the time necessary to cultivate very high ones. Let this matter be clearly understood. A soprano can easily make notes in head voice as high as B flat, and most sopranos sing high C without much practice. As little music goes higher than that pitch, it may not be needed to train higher notes. But any soprano can secure D, E and F with only a little practice. Notes higher than that can be obtained by any soprano, but it will take much practice to get them and to retain them after they are gotten. It is a question whether or not it pays to work for them. A soprano voice which cannot sing notes above G (first space above the staff) is probably not using head voice at all and is being wrongly cultivated. Every soprano can easily acquire C.

Registers in men's voices are the same as in womens' except there is no head voice. Men sing one octave lower than women. On this account chest voice is most used. In fact, nearly all the voice used by men is the chest voice. Now comes an important item: As there is a division of the medium voice in womens', there is a division of the chest in mens'. Lower chest and upper chest. The points of division correspond to those of the women in medium voice. That is, basses make the change on A flat and A; high tenors on C and C sharp; second tenors and baritones on the intermediate notes. The change is slight and hardly perceptible to any but skilful teachers. But it is the determining factor (or in the cases of voices which make the change at a middle point, the primary factor) in deciding whether a voice is bass, baritone, second tenor or first tenor.

In the bass voice there is a group of notes at the bottom of the voice including F (first space below the bass staff), and all notes below that point form, in the opinion of the writer, a distinct register which has never been recognized or named. It is a register below the chest register. No work on the voice, so far as the writer knows, refers to it at all. But it is there.

Now, to turn to the upper part of male voices. Chest voice is carried to D or E flat and should never be carried higher. Notes above that point should be made in medium register. (Please note carefully the instruction of this paragraph. It will give light to some young teachers on points which are in doubt to them.) The chest voice should never be carried above D or E flat. Basses seldom take the trouble to secure for use any medium notes. It is not laziness but ignorance. They don't know that they can. Baritones are not less ignorant and are much more to blame. Most of them do not cultivate medium voice and they could very easily. They generally force chest notes up to F and that point marks the end of the high voice. *Any* baritone can secure G and A flat if he wants to do so. But then he will think he is a tenor, probably, and stop singing baritone. Tenors must cultivate medium voice. All notes of the tenor above E flat are to be made in medium voice or the voice will be ruined. We hear people talk about tenors' high C in chest-voice. There isn't a man living who can sing high C in chest voice. We also hear people talk about tenors singing their upper notes in head voice. It is doubtful if that is possible. Perhaps a few can do so but the cases are very rare.

The ignorant public sometimes makes mistakes, and teachers who don't know so much as they think they do, often criticise the notes of tenors and baritones in their upper voices when those tones are the correct ones. Know this: When a crude voice begins practice on notes of medium register, they are always small and delicate. Ignorance has led some people to think them to be head voice or falsetto. On this account we are told to slum these notes and students are afraid to use them. This is the greatest cause of the scarcity of good tenor singers and the reason why baritones do such excruciating singing on their upper notes. They are not allowed to practice on the right kind of notes to develop for use. The medium voice must begin in small tone. If it is coaxed and made what it can be it will become so similar in quality and resonance to the chest voice that no one can tell the difference. That is why people talk about chest voice on the top notes. But it makes a great difference to the singer which register he uses on those high notes. Forcing chest voice above E flat will bring early decay and ruin.

It was said that any baritone can secure A flat. *Any* tenor can, without much labor, secure high C. He must do it by getting medium voice into use and then developing it so it sounds just like the rest of his voice. How many tenors can so sing the high voice? Every one of them can do so. Range of soprano, it was said, is limited only by the amount of time and labor one wants to put into it. The same is true of the tenor.

Here is a rule by which any baritone or tenor can tell whether or not he is using falsetto notes in upper voice: On F, F sharp and G start a note in the smallest possible voice and try to swell the sound upon it. Falsetto voice will not swell; medium voice will swell. When the singer finds he can make the swell on those notes, he is using the right voice to practice upon. He should then coax them into active life and carry that kind of voice downward. If he shou'd become able to use it as low as C (first added line above bass staff), it would be a fortunate thing for his voice.

In cultivating the voice all registers are united into one voice. When the change from one group of notes (register) to another can be felt or heard, there is a "break." It is to be overcome. Generally, the cause lies in insecure breath control. If pressure from the lungs against the larynx is normal the registers arrange themselves normally and breaks quickly disappear. The voice becomes smooth and of the same apparent quality from its lowest to its highest note.

OPERATIC ARIAS.

Che Gelida Manina. La Boheme di Puccini.

W. LOWES HEATH.

The sentiment of this piece is poetic and fanciful, and, while it is never dramatic, it still calls for a full volume of tone and the upper voice must be very round and free. What is needed is a lyric tenor with a splendidly-tempered and perfectly controlled voice, for it bears particularly on all the weak spots of an imperfectly educated voice.

Such a piece as this, while it is undoubtedly a very satisfactory and interesting study from an artistic point of view, will not help the voice so much as some of the older arias. In the first part it is true we have some sustained singing, but part of it should be accented in such a manner as almost to suggest speaking, while the rest of the aria is more or less broken up to assist in conveying the idea of the impulsive character which gives voice to the whole.

The effectiveness of the interpretation is dependent on the characteristic manner in which it is rendered, and this must spring from the singer's appreciation of the atmosphere in which Rodolfo and his companions live and move, with the impulsive hearts of children and the needs and desires of men and women.

We are in Bohemia where life is utterly irresponsible and the heart rules the head. Rodolfo is a poet by nature and a writer for the newspapers by force of circumstances. In his dreams his fancy is all-powerful and he creates and inhabits a rose-colored world of his own, but the dreams are not always with him and genius is awfully sensitive to hunger and cold, so that Pegasus has to get into harness, from which, however, he breaks away at the first opportunity.

Rodolfo's boon companions are an artist, a musician and a philosopher. It keeps their wits sharpened to hold the landlord at bay and still keep him in good humor, besides which they dine rather frequently off a bare board. But five or ten francs apiece is wealth enough to transform them all to millionaires and, while it lasts, they live as though there were never a cloud to dim the brightness of the sun.

The friends have gone out leaving Rodolfo to finish an article, but he finds he is not in the vein and as he throws down the pen he hears a knock at the door. It is little Mimi, who makes artificial flowers and lives in a little attic in the same house. On the way to her room her candle has gone out and in the dark she knocks at Rodolfo's door to ask for a light. He begs her to come in while he procures it, but scarce has she entered when she is attacked by faintness, for Mimi is very frail and the stairs to the attic are many.

As she faints the candle and the key of her room drop from her hands and Rodolfo catches her and supports her to a chair. As she recovers he notices how pretty and frail she is and his heart goes out to her. He insists on her taking a glass of wine, and while she drinks it he observes her again and says to himself: "What a beautiful child!"

But now Mimi is ready to go and Rodolfo picks up her candle, relights it and gives it to her. Hardly has she left the room than she remembers her key and comes back in great haste and anxiety to find it. As she stands on the threshold the draft from the open door extinguishes first her light and then Rodolfo's.

Left in the dark they drop to their knees and begin feeling round the floor for the key. Rodolfo finds it but puts it quickly into his pocket, for he has become greatly interested in Mimi and is not anxious to have her leave him so soon. He feigns to be still looking for the key, but all the time he is moving closer to Mimi till finally their hands touch, she gives a little cry of surprise, Rodolfo retains her hand and we have the tableau which introduces "Che gelida manina."

Softly and tenderly Rodolfo begins: "How cold your little hand is, let me make it warm in mine. To search is useless, in the dark we cannot find. But by good fortune we have the moonlight and here it shines right in through the window." Then, as Mimi attempts to draw away her hand, he continues: "One moment, little lady; in few words I'll tell you, truly, just who I am, what I do and how I live; do you wish it?"

He lets her hand go and Mimi sinks into a chair almost overpowered by emotion, for her heart goes out to meet his, she is silent and Rodolf continues: "Who am I? I am a poet. What is my labor? Writing. How do I live, then? I live——. In poverty I'm happy, beauteous ladies surround me, rhymes and hymns of love. In dreams and in illusions and castles in the air—in fancy I'm a millionaire. And sometimes from my storehouse all the jewels are stolen by two thieves—a pair of bright eyes. They entered here with you now and all my dreams are broken, all my beauteous fancies have vanished and disappeared; but for the theft I care not, because—because in their place there has come the sweetest hope! Now that you know my story, pray tell me yours—ah, speak, then! Who are you? I pray you tell!"

Pianissimo with a white quality of tone, and very legato and sustained the first phrase commences: "Che gelida manina." The very simplicity of the words calls for a corresponding simplicity in the delivery of the voice, there should be none of the singer's affectation which is too often fatal to artistic interpretation; the words should be pronounced very clearly but not thickly, and the white quality should be modified by the spirit of protection and tenderness which animates Rodolfo.

In the second phrase, "Se la lasci riscaldar," the white quality is still preserved, there is a very slight crescendo as the voice rises and the first E flat should be slightly accented; as the voice descends the white quality is rounded and filled out just a little. This phrase has also a touch of persuasive entreaty in it, for besides warming the little hand Rodolfo likes to hold it.

In the following phrase, "Cercar che giova," the voice crescendos naturally a little, but this must be kept well under control; the tone must, by no means, be allowed to thicken, and the simplicity of accent as almost to suggest speaking must be preserved.

In the next phrase, "Al buio non si trova," the voice diminishes somewhat, the first E flat receives a slight accent, but the white quality is more decidedly modified by a tone of persuasion that is almost coaxing. These first four phrases are all marked by simplicity of accent and an underlying tone of caressing tenderness

In the phrase, "Ma per fortuna e una notta di luna," the voice crescendos and the tone is more full-bodied, the words being clearly pronounced and well-sustained into each other.

ILLUSTRATION 1.

In the following phrase, "E qui la luna l'abbiamo vicina," the eighth notes are decidedly but evenly

accented, the voice crescendos to forte, the quality being kept free and light and the time ritards. Coming down to the E flat the voice opens and for one measure the time accelerates to ritard again in the next as the phrase finishes. See fig. 1.

In the next phrase, "Aspetti signorina," we return to the opening theme. It is given out pianissimo, with a white quality of tone, and the first three notes are in ritard, after which the original time is taken up. In the next phrase, "Le diro con due parole," the voice crescendos a little. Underlying these two phrases is the same tone of persuasive entreaty which marked the opening phrases.

The phrase, "Chi son, chi son," is well marked and given out with a certain amount of effusion, the B flat being held forte. The next phrase, "E che faccio, come vivo," commences forte from the preceding and diminishes after the second dotted quarter; in the succeeding measure the four eighth notes are slightly accented and accelerated.

ILLUSTRATION 2

The phrase, "Vuole?" is taken, pianissimo, in an open tone of a delicate white quality with a portamento from E flat to A flat.

In the phrase, "Chi son? sono un poeta," the first part is given out forte and the rest at about half voice, with a smile on the lips. The succeeding phrases, "Che cosa faccio? Scrivo. E come vivo," are also questions and answers and are best governed by the simple, natural inflection which they would take in speaking.

The next movement is practically a little recital in answer to the last question how, in dreams and beautiful fancies, he manages to be happy in spite of poverty. It is very expressively sung with a touch of playful touch running through it. The tone, at about half voice, should be well-sustained and never drop between the words, the time is kept even and regular, and the rhythmical accent of the words should be studied and preserved throughout. In the phrase, "L'anima ho milionaria," the time broadens somewhat and the voice comes out forte with a good breadth of tone and a certain abandon.

The next movement is taken very broadly, very sustained and calls for a full expansion of voice. In the first phrase, "Talor dal mio forziere," the voice rises full to the A flat and sustains the full volume in legato style throughout, the two eighth notes at the close being evenly accented. In the next phrase, "Ruban tutti i gioelli due ladri gli ocohi belli," the breadth remains but the weight of tone diminishes somewhat, the first beat of the triplets is well marked and the last part of the phrase is given out sweetly and tenderly.

ILLUSTRATION 3.

In the next phrase, "V'entrar con voi pur ora," the sustained legato is still preserved while the breadth yields a little, the triplets are accented and the voice is at about half volume in a caressing tone. In the following phrase the three-eighth notes are slightly accented. In the first part of the phrase, "Ed i bei sogni meie tosto di dileguar," the voice comes out forte, full and broad, and in the second part it diminishes to piano, the time is pulled back and the accent is well marked. The succeeding phrase is taken piano, very caressing and rallentando.

In the phrase, "Poiche v'ha presto stanza," the five-eighth notes received a decided accent and the voice expands in preparation for the next phrase, "La dolce speranza!" which is given out with all the breadth and power that can be brought to bear.

In the phrase, "Or che mi conoscete," the voice returns to piano with a sweet, persuasive tone, the quality being kept white, simple and open, and the words sung very deliberately yet well sustained and legato.

The same is true of the next, "Parlate voi," which has also an accent of entreaty in the following, "Deh! parlate chi siete," the eighth notes receive a decided accent of expansion and the portamento is well marked. The color deepens as the voice broadens and the accent of entreaty dominates the whole.

The final phrase, "Vi piaccia dir," is taken pianissimo, with the white open tone and very deliberately and simply. The D receives a hold and the final E flat is held and diminished to a mere breath of falsetto.

THE VOCAL STUDENT ABROAD.

ALAN GRAY.

Many tales have been borne to this country by students who have spent more or less time abroad, the gist of which, even when stripped of a certain amount of exaggeration, should surely serve as a warning and temper the enthusiasm of the rising generation.

For a long period Europe has been regarded as the Mecca of all vocal hopes, and much in the same spirit as the Mahommedan makes his annual pilgrimage, have the students flocked to Europe annually, being convinced of a special virtue in the very air of the place, which, combined with the fact of studying under a foreign teacher, shall make their voices glorious, so that all they have to do is to furnish the money and enjoy the novelty of life abroad.

Now, without doubt, most of the students have done their part, as touching money and the enjoyment of life abroad. The reputation of singing students, as a class, in many of the leading centres of Europe will certainly attest the truth of so much, but as far as singing is concerned, the same reputation tells us of a lamentable number of failures and very few successes.

Until the student has received the baptism of experience he is apt to think that almost any teacher abroad must be good, but, as it is with our teachers at home, and as it has ever been with all things, so it is with the teachers abroad, some are good and some are bad; also, I fear that American dollars have done much to increase the number of bad ones to a shocking extent.

Of the good ones, the far larger part are those who have proved their quality and made their reputation in training the voices of their own countrymen. There are a number of them who can point with pride to quite a splendid array of leading artists, and the effect on the mind of the student is prodigious when, as frequently happens, he finds that the master he is studying with has actually been the teacher of some of the great artists, to hear whom he has been content to pay a dollar for a gallery seat at home. But while these teachers are undoubtedly masters to a certain degree, it often happens that they do not understand foreign voices, and the treatment that has proved efficacious with their own countrymen is very rarely adaptable with the English speaking voice.

There are, or have been, other good teachers abroad competent to teach all voices, because they treated voices individually and did not subject all to the same regime. I have heard of such, and one sometimes reads of them, and to this day there are many in Europe who profess to teach the same methods as taught by some of the great masters who are dead, but if one is to judge by the results obtained, the conclusion is forced upon one that when the race of great masters became extinct their methods surely died with them.

There is another class, the bad ones. They are very numerous. By the students they are known under the generic term of sharks, and it would seem that they have done much to earn the appellation. The American or English student is to them synonymous with much wealth and thick-headed stupidity. When one of these students enters their studio they are supposed to regard him much as the Jew did the Philistine, and they proceed to despoil him, treating his voice in such a manner that it shall not be heard in the land when they get through.

Speaking from personal experience and observation, I am limited to Italy, and I have participated in the process of disillusionment through which the student generally passes in that country. Now, the fault of the maltreatment to which many voices have been subjected there, lies, perhaps, no more with the ignorance of the masters than it does in the blind faith and ignorance of the students. Many students seem to be simply psychologized by the teacher, and I remember very well one instance which will serve to illustrate this class. He was a tenor, intelligent and well educated, saving only in the matter of his own voice. The voice was of good compass, very large, awfully throaty, and seemed to be destitute of anything like sweetness. The teacher he was with treated the voice in such a manner that every fault in it was confirmed and increased, and after eighteen months of a lesson every day his singing was such that he had become a by-word even among his fellow-students under the same teacher. His lessons were a source of absolute agony to him, but he never thought of changing his teacher or thinking the matter out for himself. Friends spoke to him and told him what his singing sounded like (a hard thing to do), and suggested that his teacher was not doing the right thing by him. He spoke to the teacher about it, who told him his friends were liars and the truth was not in them. This sufficed him for the time, and he continued with that teacher for three years, until, finally, it took the united efforts of the English doctor and clergyman, who threatened to write to his home.

Now for an ordinarily intelligent English or American teacher the voice would not have been a very difficult one to handle; the faults were so very glaring that they suggested their own remedy. Had he been confined to a whisper for six months the whole character of the production would have been changed; but the teacher had but one way of teaching voices, and that was diametrically opposed to the treatment this voice needed. The result was ruinous to the student; he doesn't sing any more. He settled down to business in that city and is there yet.

However, he is only one among hundreds, and his experience lacks many of the shocking details which too frequently attend others.

The secret at the root of the failure of so many students who go to Italy is primarily tone production and the bringing of the voice forward, especially on the upper tones. The greater number of Italians have naturally an easy, effortless production and forward delivery; that is, they sing with no more effort than they speak, and they speak very freely and rapidly, the lips and tongue being remarkably flexible and obedient.

The student can get an insight into how much this flexibility means by hearing either the "Barber of Seville" or "Don Giovanni" sung by an Italian, and paying particular attention to the manner in which the recitatives are handled. They are given not with great rapidity, being half spoken and half sung, but the singing is only the singing voice sustained, and there is no break between the two.

But it is only in rare instances that this freedom is found in the English speaking voice, and more early in the male voice. It is, indeed, latent in most voices, but to draw it out and train it specially adapted exercises are needed.

Now, this part of voice culture is not understood abroad, for the simple reason that the majority of voices are naturally free, and what defects they have are of an entirely different nature from those with which we have to contend. They look at voices from an entirely native point of view, very good for Italians but very often ruinous to Americans. The treatment which gives good vocal control, stability and trained power to an Italian too frequently results in making the American or English student push, force and shout.

The teachers best suited to handle the American voice and prepare it for study abroad are those who, having been through the mill, have finally sat down and studied the matter out for themselves. A comparative study must be made between the methods as taught there and the peculiarities which we have to overcome, and from the comparison a method can be drawn which will really meet the difficulties and accomplish the great object of going abroad, which is to get the voice free enough to allow it to be developed without breaking or strangling it in the process.

As soon as an Italian teacher gets hold of an English or an American voice he begins at once to make it round and full. Now, if the production has been attended to beforehand, the voice will respond naturally and develop in breadth and body. But if the production is wrong, as it often is, then the student is not in the right place to get it corrected, and the process of development, as taught there, means "breakers ahead."

There is much to be learned abroad, but for tone production and voice placing, the American student will do better to find an American teacher and stay on

this side of the water until he understands his own voice and has it free and under control throughout its range. When such is the case he is in condition to be really benefitted by going abroad, because it broadens and develops the artistic sense, adds to the spontaneity and vitality of the voice, increases the capacity and understanding of what is meant by tone-color, and shows him that singing is, or should be, one of the fine arts, rather than a profession or a mere pastime, as it too often is with us.

If the student, after getting the best opinions he can, decides that his voice is worth the expense of a trip abroad then he should seriously consider what line of study he will take up. So many go without the slightest idea as to what they are fitted for, and many voices are ruined by being forced through an operatic training, which is too great a strain on them, besides being absolutely foreign to the temperament of the student in a great many instances. But he keeps at it as long as it is physically possible and the voice will stand it, because he thinks that must be what he came for, although he didn't know it when he started.

There is the German, French and Italian opera, the French and German songs and the English oratorio and songs, all of these are best studied on their native soil; but which ever the student decides upon, a certain amount of time under a good Italian teacher will not come amiss, provided the voice has been properly taken care of on this side. I say this because there is a freedom of delivery and vitality of coloring in the Italian voices which is not found to such a great extent in any other nation, and which serves as an excellent model if the student has had suitable preparation.

Think and study on this side of the water that you may not suffer and fail on the other, for the path across the Atlantic by no means constitutes the royal road to success in singing.

THEMES.

FRANK H. TUBBS.

A man who had worked long to accomplish any piece of work would be considered very foolish if he took just the steps to prevent its finish just as he reached the end of the labor incidental to successful issue. A student who has labored several years to make himself ready to take a church position would not intentionally take a step when he is quite ready for a position which would forever prevent his taking a place. Yet that is what many do. There is a law of mutual influence which works out success. To have the law do for us what we want it to we must hold ourselves in calm, hopeful and expectant attitude. This mood of mind works out for us that which we want, and the law is an exact one. It is as sure as is the law of gravity. Nothing need stand in its way. It will do for us more than we can do for ourselves. Intense desire and struggle of the mind upsets the working of the law. Striving and struggling will upset the even balance of mind which is behind the law. The very disturbance of mind prevents our getting that which we want. He who is ready for a choir position will prevent his getting that position which he would like by mutual striving. Churches want singers, and they want the best. They cannot find what they want much of the time. Singers are not ready for the place, even if they think they are. When they are ready, and have the right mind, the places will be given them.

Does this imply that they are to sit with folded hands and let the church come to them? Not at all. They must make themselves known, but always with the hopeful mind rather than the struggling mind. "All things come to him who waits" is true because of the working of the mental law, that in response to calm wish there is attraction of minds which are on the same plane. A church which wants a good singer will wait till a good singer comes their way. If they want a good singer they will not put up with a poor one longer than they are obliged to. The lesson is to prepare perfectly for a good place, make it evident that the preparation is complete, and then wait in calm mind for the coming of the appointment. Striving mind will prevent the latter, and it is to be avoided.

The Different Voices.

It is a singular incident in the teacher's experience that a great many students want the kind of voice which they do not possess. Sopranos wish they were Altos, and *vice versa*. It comes from the natural admiration of that which we do not possess, and if we had it we would want something else. Each kind of voice, with its own characteristics, has its own individual beauty. The higher voices, with their elastic and florid possibilities, are beautiful in bright and vivacious singing. The tender and refined sentiments of the happy moments fall to them to express. As the happy moments take up the larger part of life the expression of this kind of sentiment enters the largest share of music. There are more sunshiny days than there are cloudy and rainy in all thickly peopled sections. When we have it in mind that sopranos and tenors best express these sentiments we are ready to ask, "Who would not have a high voice?"

The deeply emotional sentiments of the heart are never expressed in art by loud or high-pitched music. They are never spoken in high conversational voice. These sentiments come from our lips when hearts are melted and when feelings are touched. At such time we express in song. Music becomes the language of the heart. Such expression comes best in low voices. When we recall that the most treasured thought and feeling is in songs for low voice, we involuntarily ask, "Who would not be a contralto?"

The truth is, each voice has its own sphere of usefulness, and it is hard to tell which sphere is greater. In either there is enough to satisfy anyone, if he can be satisfied. One should examine into what he has and learn what he can do with it, and each will find enough to prevent his sighing for what some one else has.

It is not safe to change a voice from soprano to alto, or baritone to tenor, or to reverse these changes. Every person who has a singing voice has his proper kind of voice, which belongs to himself. It is that in which he can best express his nature. It is possible by skilful training to make any voice do the work which nature has planned to be done by any other kind of voice. The singer can be trained to use only the characteristics which belong to any kind of voice. When one uses a voice which is not his own he fails to express his true nature, and his singing becomes counterfeit. Every act of man is expression of his nature, and every man's expression has individuality. You can change temporarily the handwriting. In school a given style of penmanship can be acquired by all students, but when the scholars get away from the copy their individuality asserts itself and the handwriting departs from the copy. So every one has his own individuality of voice. No two voices are just alike. You may mould a dozen voices with similarity, but in time each will revert to its own characteristics. This shows how unwise it is to attempt to change a voice because of whim of possessor. Cultivate all voices in the place made for them by nature. For each there is its own beauty, and the music written for each is filled with enough of art and true worth to satisfy anyone. Get educated in the music which belongs to you and your natural voice.

Humming.

Some of the vocal teachers of a quarter century ago had many exercises which, instead of being sung, were hummed with closed lips. Later teachers seem to think them worthless, or even worse. We cannot wholly agree with the latter teachers. Exercises in humming voice, if used, as they can be, are very beneficial. The custom some have of trying over songs, humming the melody, is not right. It cannot help the voice, and one can easily fall into the habit of cramping the throat while so humming. The use of exercises for training the voice which are not given good breath support is not wise. Humming in good support of breath calls into use the resonance chambers of the mouth and nose and forms useful practice in tone placing and in enlargement of voice. The rich orotund voice can best be obtained through just such vibration as humming induces. There are other practices which can secure the same result, but because that is so there is no reason for condemning a device which can well be used.

Whether students should be allowed to use humming, except under the direction of a teacher, is a matter of opinion. Of course, if they will do it correctly they may be allowed to do it alone. But there is no surety that they will do it right until they have used it so much with the teacher that they have beome fixed in the right way. After that they may work upon it alone. It will do good to the voice in the direction of roundness and fullness. In spite of what some modern teachers say, make up exercises on which humming instead of singing voice is used.

THE FAMOUS SINGING LESSON IN ROSSINI'S "IL BARBIERE."

It was an accident which gave to "Il Barbiere" the essentials of a scene which is oftener in the minds of the public when the opera is chattered about in the drawing-room than any other episode in it. When Rossini wrote his opera the activity of publishers was not what it is to-day. An opera might have hundreds of performances without getting into print. Publication, in the modern sense, did not at all enter into the negotiations between manager and composer. The latter delivered his manuscript at a stated time, and when the opera had been prepared conducted a prescribed number of representations. Then for a period the work belonged to the theater, in the archives of which the manuscript score and parts were preserved. Composers did not write for immortality, but for the stagione—the season—and were happy when a work outlived the carnival, the primavera or the Quaresima, for which it had been written. There was nothing strange, therefore, if entire manuscripts disappeared from the theatrical lumber room. So it happened that by the time that Rossini's "Barbiere" became a part of the musical assets of the world, two of its numbers had been lost. They were the overture, for which an earlier work by the same composer has been substituted, as has already been explained, and a trio, which filled the incident now spoken of as the "Lesson Scene." Very welcome, indeed, has the hiatus caused by the loss of the trio been to the Rossini's from the early days, for it has enabled them all to interpolate the piece or pieces in which they appear to the best advantage.

Amusing have been the anachronisms which have resulted from these illustrations of artistic conceit and vanity, and diverting glimpses do they give of the tastes and sensibilities of great prima donne. Grisi and Alboni, stimulated by the example of Catalani (though not in this opera), could do nothing nobler than to display their skill by singing Rode's air and variations, a violin piece, in the lesson scene. It grew hackneyed, but nevertheless survived till a later day. Boston, feeling that variations were necessary, threw Rode's over in favor of those on a polka tune from Alary's "Le Tree Nozze" ("Gia della mente involarmi"). Then Mme. Gassier ushered in the day of the vocal waltz—Venzano's of amiable memory. Her followers have not yet died out, though Patti substituted Arditi's "Il Bacio" for Venzano's, Mme. Sembrich, Strauss's "Voce di primavera," and Mme. Melba, Arditi's "Se saran rose." Mme. Viardot, with some sense of the fitness of things, but forgetful, possibly, or not apprehensive of the fate that befell her father at the first performance of the opera in Rome, introduced a Spanish song. Mme. Patti always kept a ready repertory for the scene with a song in the vernacular to bring the enthusiasm of her auditors to a climax and an end—"Home, Sweet Home," in New York and London, "Solovei" in St. Petersburg. Usually she began with the bolero from "Les Vepres Sicilliennes," or the Shadow dance from "Dinorah." "Qui dit Rosina, pense Patti," wrote Von Lenz, long ago, and many there be among the older opera-goers of to-day who find the saying apposite. Mme. Sembrich, living in a period when the style of song, of which she and Mme. Melba are now the brightest exemplars, is not as familiar as it used to be, has also found it necessary to have an extended list of pieces to satisfy the public. She may sing Proch's Air and Variations, but it will only be followed by a demand for more. Let her supplement it with "Ah! non giunge" from "La Sonnambula," the bolero from "Les Vepres Sicilliennes," "O, luce di quest anima" from "Linda," or the vocalized waltz from Strauss—still the applause remains riotous, and yields only when the Spanish lady of the last century sits down to a pianoforte of this and sings Chopin's "Maiden's Wish," in Polish, to her own accompaniment.

I wonder if critics and pianists ever realize what a wealth of two-edged remarks is contained in the technical vocabulary of musical criticism? What delightfully subtle sarcasm, for instance, can be cloaked in these phrases: "Mr. Slapbang played as only he can play." "Mr. Doublethirds had a fine house." "We have never heard anything like Miss Pinfinger's touch." "Mr. Soakem executed several pieces most effectively." "Under Miss Racem's nimble fingers the well-known piece was hardly to be recognized."—*Leonard Liebling.*

THE ORGAN.

Organ Study.

In this issue is given the eighth of a series of articles on Organ Study, by an organist of long experience both as a teacher, church and concert organist. This instalment continues the discussion of organ tone. It is the purpose of the articles to give practical suggestions so complete and comprehensive that they will aid students of "The King of Instruments" to acquire a mastery over its complications and inexhaustible resources. It is particularly hoped that all who are interested in this subject will send to the editor any questions that they would like to have answered. Due notice will be taken of all that are so sent.—Editor of THE MUSICIAN.

VIII.—REED STOPS.

WM HORATIO CLARK.

There are two classes of Reed Stops—the Striking and the Free Reed. The Striking reed is in the most common use in England, France and the United States, while the Free reed prevails mostly in Holland and certain sections of Germany.

With the Striking reed a brass tongue of tempered metal strikes or beats against the smooth, flat surface of a brass tube or mouthpiece when set in motion by a current of air which passes through the pipe. This mouthpiece is represented by Fig. 1, the actual size used in an 8ft. stop in the lower octave. The metal tongue is shown in Fig. 2. This tongue is properly tempered by hammering, then polished and given a specific curve when it is voiced, so that the vibrating point or end does not touch the mouthpiece when it is at rest, as illustrated in Fig. 3, at *g*, the opposite end, the heel, at *h*, being fastened.

The mouthpiece is inserted in a block of lead, Fig. 4, *b*, and a brass spring bears against the tongue, with its rod passing upward through the block, so that the spring may be moved for tuning. The tongue is held firmly in place by a wooden wedge driven into the block at the heel, *w*, Fig. 5. When the spring is moved downward the vibrating length of the tongue is shortened and the beats are more rapid, causing the pitch to be sharper. The mouthpiece of an orchestral clarinet, with its striking tongue of wood, embodies the principle of this class of reed pipes.

American builders are accustomed to call the brass mouthpiece an *échellot* and the tongue the reed. These are enclosed in a zinc boot through which the wind passes into the pipe through the mouthpiece. The block is surmounted by a pipe and the various parts are illustrated in Fig. 6, *a* is the pipe, *b* the block, *c* the échellot, *d* the tongue, *e* the tuning spring, and *f* the boot.

In the production of the required sound the current of air passes from the boot through the opening in the échellot and in passing sets the elastic reed in vibration, the pitch of which is fixed by the proper position of the movable spring. It should be distinctly understood that the brass reed tongue in itself produces no tone whatever, but is simply the mediator or agent which is employed to divide the current of air into the requisite number of vibrations to obtain the desired pitch. The specific quality of tone is produced by the shape, scale and proportions of the resonant tube or body above the block. Without such a body the reed vibrations give forth simply a buzzing sound or squawk.

When the reed is made to vibrate, so as to give the required pitch, the pipe above acts as a resonating chamber through which the current of air passes, differing entirely from flue pipes through which the air does not pass. There is not a contiguous molecular vibration of a passive column of air, but a resonant reflection of air in motion which pulsates with the vibrations which the reed has divided.

The pipe is scaled to produce the desired tone, and it is also regulated at the top as in the case of flue pipes, in addition to the tuning of the reed. This is done with the atmosphere at a given temperature at which the reed vibrations and the pipe resonance synchronize with each other. Should the temperature of the room become higher and the air less humid, the resonance of the pipe would require a sharpening of the reed-tongue in order to preserve the synchronic quality, as a higher temperature flattens the reed vibrations and sharpens the resonant vibrations of its pipe. Hence, it is only at a given temperature that a reed stop is in voice or tune with itself.

The pitch of flue stops is always sharper when the air is warmer, not that there is any relative change in the pipe itself, but the air of the enclosed vibrating column, as well as the surrounding atmosphere which conducts to the ear, is more rare when heated and sound waves vibrate more rapidly when the air is warm, which explains why flue and reed stops are not in tune with each other excepting at a fixed temperature.

When reed pipes are played in a very cold room the antagonism between the pipe-resonance and the tongue vibrations is so marked that with many pipes the speech is utterly choked. In large concert organs the reed stops are generally tuned before each performance. Reed stops are very liable to be thrown out of voice and pitch by minute substances which become fastened between the reed-tongue and the échellot, causing them to sound with a snarling effect if the speech is not choked by the obstacles. For this reason it is important that every organist should understand how to clean a reed-tongue, which is to be done as follows:

Remove the pipe from its rack to the outside of the instrument where the manipulation can be done in the clearest light. In removing the pipe see that the boot does not fall off and become dented. When in clear light remove the boot, then holding the reed-tongue firmly against the échellot, slide the spring entirely off of the reed. Next, using the blade of a knife as a lever, draw out the wooden wedge (*w*, Fig. 5), and gently take out the brass tongue, being careful not to bend it. Then wipe it with a clean piece of chamois leather and also the flat surface of the échellot. Then turning the pipe upside down jar out any substance which may have fallen down and lodged in the tube, which is liable to be a portion of a fly's wing or other insect, or perhaps a scale from the plastering overhead or bit of saw-dust. Cleanse the échellot again, and carefully replace the reed-tongue with the concave curve on the échellot with the point of the tongue just even with the lower end of the échellot. Holding the tongue firmly, insert the wooden wedge and, with the knife-blade, press it firmly in place. Then, holding the reed tightly on the échellot, replace the spring upon the tongue and draw it to its full height. Then put the pipe back in its rack and wait twenty minutes for the pipe to cool from handling it before tuning. With the spring drawn way up it will, doubtless, be an octave below pitch.

Never blow into a reed pipe with the breath, as the moisture condensing from the breath is liable to corrode the brass so that the vibrations will be impeded.

The bass pipes of reed stops are fitted into a socket at the block so that the pipes can be removed from the block. They are generally *mitered*, that is, turned and doubled in square mitered joints so as not to require so much height overhead, especially those placed in the Swell Section II.

Sometimes the bass pipes have only half length bodies, and in the lowest pedal reed stops the bodies are sometimes only the length of the diatonic fifth above. In modern organs it is the custom in powerful reed stops to make the treble pipes of double length.

With the Striking reed the more powerful the wind pressure is the smoother becomes the tone. The Striking reed is used in the Oboes, Bassoons, Trumpets, Tubas, Cornopæns and Clarinets in the manuals and also in the Vox Humana. In the Pedal Section they are used in the 16 ft. Trombones, 32 ft. Bombarde and 8 ft. Tromba. In the large organ in Sidney, Australia, there is a 64 ft. Contra Trombone. In some of the old foreign organs the lower pedal reed-tongues are made of wood.

Free Reed stops are so-called because the vibrating end of the tongue moves freely in a slot in a plate of thick brass, similar to the reed in an harmonium or cabinet organ, as illustrated in Fig. 7. The tuning wire is so arranged that it supports both sides of the tongue at the heel, which is fastened to the plate by a screw. The plate is screwed to a large block of wood, which is sometimes square, and is also enclosed in a large, square wooden boot. The tone is not so powerful as with the Striking reed and is even more liable to be out of tune with the flue pipes than the Striking reed. The tone is similar in quality to the harmonium reed, modified by the shape of the pipe employed.

Reed Stops are the most expensive of any in the organ, as the labor of construction is greater in detail and the voicing requires the skill and patience

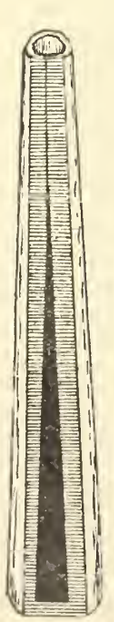


Fig. 1

Fig. 2.

Fig. 3.

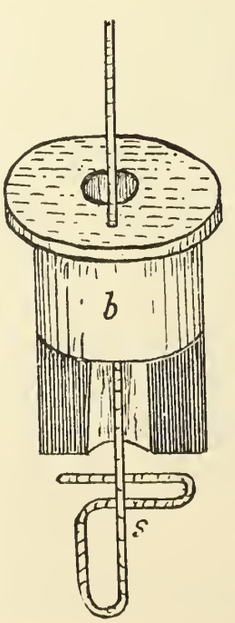


Fig. 4.

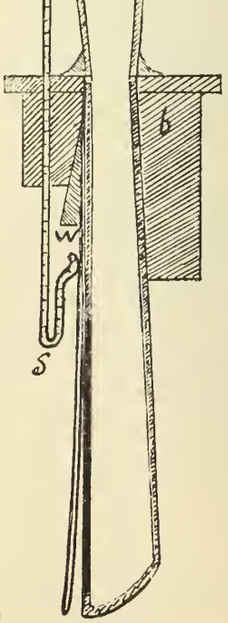


Fig. 5.

Fig. 6.

of a special expert whose wages are high. As they are so affected by atmospheric and adverse conditions which vary their relation to the flue pipes, they demand much attention in order that they may always be fit for use. These unfavorable conditions are inevitable concomitants of their structure and mode of speech.

Excepting immediately after tuning and with the same temperature at which they are tuned, they are seldom in tune sufficiently to play in chords, for if even a few pipes are slightly out and the effect will be detrimental. Such is the uncertainty of reed stops being in order, however costly and excellent in quality as such, that they are a bane to the builder and an aggravation to the organist.

These facts concerning reed stops should be carefully considered, so that in the purchase of two-manual organs for country churches it will be wise to omit them and for them substitute String Tone stops, which will always be available and which will not cast obloquy on any part of the musical value of the instrument. The fewer reed stops, with abundant 8 ft. flue work, the more satisfactory will be the general effect of the organ. In the full power of the instrument they should not be too prominent above the Organ, String and Flute Tone.

Oboe, 8 ft. A soft Striking reed stop with a body like Fig. 9 and is used when the organ contains but one reed stop and is placed in the Swell Section II. Combined with the St. Diapason it makes an expressive solo stop of a plaintive quality, but it has an organ-like effect when much played in chords. The English name is *Hautboy*, derived from the French *Hautbois*, which means High Wood, in reference to the orchestral position of the instrument as a member of the treble portion of the wood-wind section. The French organ Hautbois, with its narrow échellot is more imitative than the English stop. The bell of the latter is sometime entirely closed at the top, with a slot in the side of the bell for the emission of the tone, which is of a very delicate quality.

Bassoon. 8 ft. A name given to the lower octave of the *Oboe* when it is divided into bass and treble. The pipes are sometimes of half length, giving a more reedy and imitative effect than when full length, but uttering a somewhat unsteady tone.

Contra Fagotto. 16 ft. A smaller scale reed stop than the Oboe, of a similar but softer quality, an octave lower in pitch. On account of the limited space and height of the Swell box the pipes of the lower octave are often of half length, but when of full length they are mitered on. Fagotto is the original name for the Bassoon, its derivation being from its resemblance to a bundle or fagot of sticks laid together.

Trumpet. 8 ft. A striking reed stop placed in the Great Section I. It has a regular graded body without a bell (Fig. 8). When used alone it has a harsh and strident quality which is modified by being covered with all the other stops. It is effective as a solo stop, combined with the 8 ft. Open Diapasons in giving out a choral theme in the tenor compass, but otherwise is only used in the full organ.

Double Trumpet. 16 ft. Of smaller scale than the 8 ft. Trumpet, and is placed in the Great Section I and the Swell Section II of very large organs.

Trompete Harmonique. 8 ft. The same as the Trumpet in scale with the treble pipes, more sonorous on account of being double the length.

Cornopean. 8 ft. Of larger scale, both in the pipe and reed, giving a fuller and smoother sound. It is placed in the Swell Section II. In English it is called *Horn*.

Tuba Mirabilis. 8 ft. A large scale Trumpet placed on heavy wind pressure, from 10 to 15-inch pressure, used in the Solo Section IV. It is called by the name of *Ophycleide*.

Tuba Sonora. 8 ft. Of larger scale and of a fuller and smoother tone than the Tuba Mirabilis. The *Tuba Profunda* is an octave lower in pitch placed in the Pedal Section.

Clarinet. 8 ft. This is a pleasing solo stop with a cylindrical body, as in Fig. 10, or surmounted with a sliding bell, as in Fig. 11. It resembles the orchestral instrument in quality. It is placed in the Choir Section III and is used in combination with the Flute Tone. It is stronger in power with the sliding bell and, when placed in the Swell Section II, is very expressive. It does not combine well with any stops or with itself alone when used in chords.

Trombone. 16 ft. A pedal reed stop with four-sided wooden bodies of inverted pyramidal form. It is a powerful stop, and if placed upon heavy wind-pressure gives a smooth quality of tone. The échellot is made of wood and the reed tongue beats upon a smooth surface of thick leather, which prevents any clatter from the vibration. It is the French *Bombarde* and in the German *Posaune*, and in the largest organs is placed as a 32 ft. stop.

Vox Humana. 8 ft. A Striking reed stop placed in the Swell Section II and sometimes in the Echo Section, when it is played by electric action remote from the manuals. It has a short cylindrical body, nearly covered at the top, as in Fig 14, and in the treble the pipes have long boots. It is not so imitative, as the name suggests, excepting when used as a tenor solo, combined with Flute stops and sometimes in distant choir effects in contrasting or responsive effects, which should be sparingly used. When played alone it resembles the grotesque bleating of sheep. On account of the short body, which hardly draws the reed vibration into resonance, it is seldom in tune and unless tuned every time it is used it is quite likely to become a useless and dormant stop.

It should not be placed in small two-manual organs from a sentimental or vague idea that it is an excellent stop with which to accompany the voice, as organ committees have been known to express, because whatever amount invested in a small organ should be of musical utility in the service. It is only suitable for sensational effects where expense is not considered.

In German organs the bodies are made of wood, shaped with a bell turning on one side, similar to the tenor orchestral Saxphone.

Musette. 8 ft. This Striking reed stop has a slim conical body (Fig. 15), and gives a wailing quality of tone similar to that produced from the reed of a bagpipe. It is only used in concert organs where a variety of effects is desired and has no place in church service.

Cor Anglais. 8 ft. A free reed pipe with a body, as in Fig. 13. It is of a sweet quality of reed tone, but does not blend well with other stops, and is so susceptible to changes of temperature that it is not in condition to use, excepting when the air is of the same as when it is tuned.

Vox Angelica. 8 ft. A delicate Free reed stop with a wood body with the reed enclosed in a square wood boot, as in Fig. 16.

Euphone. 16 ft. A free reed stop with the bodies of wood, as in Fig. 16. The tone is of a pleasant quality, but its expense relegates it to the domain of the largest organs.

Physharmonica. 8 ft. A free reed stop using only the reed-tongues which vibrate in their plates with no pipes, as with the common harmonium. It is placed in a small box, the cover of which opens and closes for the crescendo and diminuendo. The tone is like an harmonium. It is seldom used, as the slightest deviation of temperature causes it to be out of tune with the pipes, so much so that in many instances where it has been inserted in an organ the connection is detached so that it cannot be inadvertently drawn.

MUTATION STOPS.

These stops are so-called on account of the change from the normal pitch to another note of the scale, so that the pipe is tuned to a fifth (quint), tenth (tierce) or twelfth (octave quint), above the 8 ft. pitch. The *Tierce* is now discarded and the pipes should be voiced with a soft flute tone so that they can be used with any 8 ft. stop without being prominent as harmonic overtones. As formerly voiced they did not blend well. The *Twelfth* is drawn with the *Fifteenth* to lessen the thin shrillness of the latter in combination with the foundation stops.

COMPOUND STOPS.

These consist of small ranks of pipes tuned to the natural overtones with from two to several pipes sounding at once. They are divided in their scale into *breaks*, that is, after ascending two octaves, more or less, the ranks break back to the octave below to prevent the pipes becoming too small as the scale ascends. They are prolific in old organs, and their retainment was based upon false pedantic theories of which a discussion would here be out of place. Advanced organ builders are recognizing that their place is better supplied by the greater introduction of fundamental stops, with varied scales and modern voicing, which obviate all tendency to monotony and which add to the grandeur of the instrument.

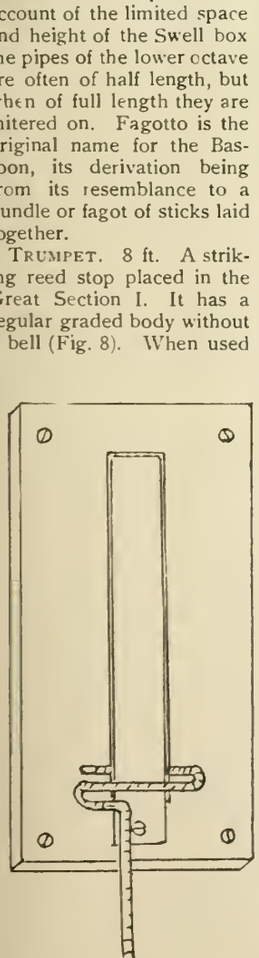


Fig. 7.

Fig. 8.

Fig. 9.

Fig. 10.

Fig. 11.

Fig. 12.

Fig. 13.

Fig. 14.

Fig. 15.

Fig. 16.

PERCUSSION STOPS.

These are sensational adjuncts which are foreign to the legitimate realm of organ music. They consist of mechanical devices for operating bells, steel bars, kettle drums, snare drums, bass drums, resonant gongs and, by means of electric action, the chimes in the belfry.

Ancient organs had numerous whimsical devices, such as movable figures, the waving of feather plumes, etc., and one organ in Germany has a stop knob which, if a strange organist, unaccustomed to the instrument should unwittingly draw, a stuffed rat would suddenly be projected across the keyboard with startling effect, both to the player and with a corresponding musical result! Often, in the United States, more attention has been given to the multiplication of mechanical accessories, which are seldom used, than to an improvement in the tone production and progress in musical possibilities.

REGENERATION OF THE ORGAN.

THOMAS CASSON.

In England, the general neglect of the orchestra had led to the organ being called upon to fulfil duties for which it was unsuited. In particular the ease and economy with which the *bizarre* old church orchestra could be superceded by at least a seemly display by one presumably capable musician was, perhaps, the prime cause of the *decensus*, ever to be deplored. Some day it may again be realized that reform, not destruction, is the true course even here. Certain it is that to the student of organ construction the modern normal English organ is hardly less uncouth than the old church orchestra, and that if in its turn it is not to be swept away, there must be immediate and thorough reform. For parsimonious reasons the English organ, as an organ, has never been properly developed since the adoption of the German compass.

The old organs were *only* organs, and were complete, so far as they went, as to the essential departments of Great and Choir, the Swell or old-form Echo being looked upon as a luxury. Thus the stops, loud, soft, octave, mutation, etc., had veritable basses of full compass. When pedals were added, they were a mere occasional reinforcement, practically the *timpani*, and answered well enough. When it was grasped that the only artistic method of organ playing was to play the bass with the feet, and that German compass was the only one possible if the most noble music was to be performed, the old basses of every sort were lopped off on the procrustean bed, and the then existing organ as an artistic entity was described. Instead of recognizing that the basses for the whole organ must be relegated to the pedal, the English builder retained his *timpani* "pedal pipes," and left the organ without any true bass whatever! Such reform as has taken place was thus described by the late Mr. W. T. Best in 1885, and it cannot be said that there has been any general improvement since: "Unfortunately, when organ builders shortened their key-board compass in the important region of the 'bass,' they have constantly neglected to supply the indispensable equivalent of an adequate pedal organ. Even in the largest instruments, where an attempt is made in this direction, it will be at once remarked that the pedal-bass is only suitable for the stops comprising the great or most powerful clavier; the varieties of delicate tone in the bass (to combine with the more frequently used Choir and Swell claviers) being almost invariably absent.' In Germany, whence we have the pedal, and pedal organ, the pipes of the pedal stops exhibit only a trifling advance in scale beyond those of the manual; but the minimum number of stops is one-third of that of the Great, *i. e.*, the largest, department. In an organ of pretension the proportion is one-third of the number in the whole organ, a proportion occasionally exceeded. The English builder ignores, and even repudiates this rule. Many organs retain their old pedal pipes, though they are, for some reason or other, labelled 'Open Diapason.' Most organs have them in modified form, accompanied by a 'Bourdon,' as the builder persists in labelling the sub-bass. In no case is the organ provided with an adequate bass. Of course, the destruction of the work of such masters as Green, Snetzler, etc., is absolute and complete. The sweet, mellow diapason seems weak beside the brutal pedal, reconstruction follows upon reconstruction in the vain attempt to make a satisfactory instrument, until at last the inevitable mogalomaniac new organ gives the absurd masterpiece its *coup de grace*. For the reassertion of the artistic position of the organ in England the first thing required is the abandonment of the notion that a few noisy, dull and monotonous stops can constitute a bass. Pedal couplers are more freely used in England than in Germany, and are legitimate and really economical features. The greater the number of pedal stops, too, the greater the opportunity for serving in numerous capacities. The following modest rule would therefore suffice, allowing the greater number where the margin occurs:

Organs up to 20 stops. . . . . 33 per cent.
Organs up to 20 stops and upwards . . . 25 per cent.

On no account must the Great organ be sacrificed to the secondary and inferior effect. It is a grave mistake to enclose the Choir organ. True expression involves a change of *timbre*; but this cannot be done by the Swell box. Another grave defect in modern English work is the neglect of the Great mutation and chorus work. Lack of variety in the 16-foot manual range is a third grave defect. There should not be more than three manuals, which may quite conveniently have a dozen organs, all that is necessary being that at a touch any one of them with its augmentative couplers be attached to its clavier, the other organs of that clavier being conveniently closed. A serious drawback of too numerous claviers is the enormous complication of couplers.

To sum up, here are a few proposals towards Regeneration of the Organ:

1. Provision of a dignified and ample tonal scheme entirely of pure organ effect, to include a Great Organ complete with doubles, chorous and chorus reeds, entirely free from the Swell.

2. Provision of a subsidary department in a Swell box.

3. Provision of pedal basses ample in power and variety, including pipes enclosed in the Swell, all furnished in the most economical way.

4. Provision of mechanism whereby any combination of manual stops and couplers may be instantly furnished with its proper pedal bass displayed on the drawstops.

5 Provision of some combinational method for facilitating electric registering.

Subject to all the foregoing conditions.

6. Free use of mechanical contrivances for increase of variety.

7. Provision of fancy and orchestral imitative stops in moderate proportion.

8. Provision of solo stops on the pedal with means to make them available when required."

On the wild rose-tree
Many buds there be,
Yet each sunny hour
Hath but one perfect flower.

Thou who wouldst be wise,
Open wide thine eyes;
In each sunny hour
Pluck the one perfect flower!

—*Richard Watson Gilder.*

LIST OF ANTHEMS.

N. J. COREY.

The following list of anthems is by no means a complete list of the anthems that have been used in the Fort Street Presbyterian Church, of Detroit, during the past ten years. It only includes those that have proved most acceptable among the members of the quartet. There have also been many occasions when oratorios, cantatas and services have been given with enlarged choir, but of these no mention has been made.

Andrews . . To Him that Overcometh.
Why Art Thou Cast Down?
Adams . . . If I Go Not Away.
Nearer My God to Thee.
Allen . . . . Return Unto Thy Rest.
He Shall Come Down Like Rain.
God Thou Madest Heaven.
Buck . . . . Fesival Te Deum in E flat.
Te Deum in C.
Te Deum in B minor.
Cantate Domino in C.
Benedic Anima in D.
Deus Misereatur in D.
The God of Abram Praise.
Rock of Ages.
The Strain Upraise.
Sing Alleluia Forth.
Come Ye Disconsolate.
The Lord Is King.
Magnificat in B flat.
O How Amiable.
Barnby . . . Ye Shall Go Out with Joy.
Barnby . . . How Sweet Thy Mercy.
O Lamb of God.
Abide With Me.
My God, I Thank Thee.
Brewer . . . O Jesus, We Adore Thee.
More Love to Thee.
Blair . . . . Guide Me, O Thou Great Jehovah.
Baldwin . . Des Misereatur.
I Will Lift Mine Eyes.
Brown . . . The King of Love My Shepherd Is
I Will Lay Me Down in Peace.
The Lord Will Comfort Zion.
Bulalrd . . . No Night in Heaven.
Sun of My Soul.
Immanuel's Land.
Chadwick . . Peace and Light.
God to Whom We Look Up Blindly.
Prayer.
Jubilate in B flat.
Art Thou Weary.
Awake, Thou that Sleepth.
Saviour, Like a Shepherd, Lead Us.
Behold the Works of the Lord.
While Thee I Seek.
Abide With Me.
O Cease My Wandering Soul.
O Thou that Hearest Prayer.
O Day of Rest and Gladuess.
Abide With Me.
Awake Up My Glory.
Cobb . . . . My Soul Truly Waiteth.
Coombs . . . How Lovely Upon the Mountains.
The Heavenly Message.
Field . . . . Whosover Drinketh.
Foster . . . . O God, Who Is Like Unto Thee.
The Souls of the Righteous.
O For a Closer Walk.
When the Lord Turned the Captivity.
Foote . . . . Venite in C.
Still, Still With Thee.
Te Deum in D minor.
Jubilate in A flat.
Awake Thou that Sleepest.
Arise, Shine.
Thy Way, Not Mine.
Lord of the Worlds Above.
Gounod . . . Now Thank We All Our God.
Ah! What We Then. (Mors et Vita)
Happy Are We. (Mors et Vita.)
Lovely Appear. (Redemption)
From Thy Love as a Father. (Redemption.)
Mary at the Cross. (Redemption.)
Sanctus. (Messe Solennelle.)
Benedictus. (Messe Solennelle.)
Agnus Dei. (Messe Solenuelle.)
O Salutaris in A flat.
Garrett . . . Prepare Ye the Way.
My Soul On God with Patience.
Gilchrist . . Sweet Saviour, Bless Us Ere We Go.
Gouvy . . . . Bonum Est.
Goodrich . . Communion Hymn.
Hopkins . . . O Continue Forth Thy Loving Kindness.
Hall . . . . When God of Old.
Marks . . . . The Day is Past and Over.
Now the Day is Over.
Magnificat in G.
Marston . . . Out of the Depths.
Like as a Father.
O Taste and See.
The Bird Let Loose.
Martin . . . Hail, Gladdening Light.
Ho! Every One that Thirsteth.
Maunder . . Pardon, Penitence and Peace.
Praise the Lord, O Jerusalem.
Morrison . . I Will Lift Up Mine Eyes.
Mosenthal . . The Earth is the Lord's.
Jubilate in E flat.
Mendelssohn . Lord, How Long.
O Come, Let Us Worship.
I Waited for the Lord.
Locknane . . Like As the Hart.
Parker, H. W. Before the Heavens Were Spread Abroad.
Page . . . . From Egypt's Bondage.
Royle . . . . Praise the Lord.
Rutenber . . Hymn of Praise.
Stainer . . . I Am Alpha.
What Are These.
Honor the Lord.
Ye Shall Dwell in the Land.
Lord, Thou Art God.
Let Not Thine Hand.
Sullivan . . . I Will Mention.
I Will Sing of Thy Power.
Hearken Unto Me.
Hymn of the Homeland.
Salaman . . How Lovely Are Thy Habitatious.
Steane . . . . Great is the Lord.
Smart . . . . Be Glad, O Ye Righteous.
Stevenson . . Hear, O My People.
Shelley . . . . The King of Love My Shepherd Is.
Christian the Morn.
Hark, Hark, My Soul.
Saviour, When Night Involves the Sky.
God is Love.
Tours . . . . O Saving Victim.
O Lamb of God. (Service in F.)
It Shall Come to Pass.
Tozer . . . . Come, Weary Pilgrims.
Vogrich . . . Te Deum in F.
Woodward . . Behold the Days Come.
The Radiant Morn.
The Sun Shall No More Be Thy Light.
Let My Prayer Be Set Forth.
West . . . . Hark, Hark, My Soul.
Woodward . . Far from Their Home.
Wood . . . . Jesus, Who from Thy Father's Throne.
Wareing . . . O Come Let Us Reason Together.
Warren . . . Cantate Domiuo in D.
Venite in C.

IN THE MUSICAL WORLD

AMONG OUR SCHOOLS AND TEACHERS.

Hiram College Conservatory of Music gave a studeuts' recital, December 13, under the direction of Eugene Feuchtinger, A. M. The program was of high order.

The first concert of the Philharmonic Club, of Indianapolis, Ind., Edward Nell, director, was given on the evening of December 5. Mr. Emil Liebling was the soloist.

Mr. Frederic A. Cowles directed a recent performance of Buck's "Couing of the King," at Louisville, Ky. His work, both as conductor and organist, was highly commended.

Miss Carrie Delle Hosmer gave two student recitals on December 15 and 17, at Orauge, Mass. The first by pupils in earlier grades, the second for more advauced students. Both programs were well selected.

Pupils of Mr. Jaroslaw de Zielinski was heard in a recital, at his residence, in Buffalo, on November 17. Mr. Zielinski's Russian proclivities were evideuced in the program, which contained a number of Russiau uames.

Mr. Wm. J. Hall has established in connection with the Cedar Rapids (Iowa) College of Music a training school for organists and choirmasters. Mr. Hall's well-known ability and energy will make the new venture an undoubted success.

Mr. Emil Liebling, of Chicago, Ill., played the following program at Milwaukee-Downer College (Wis.), on December 8: Sonata, Op 22, iu G minor, Schumann; Nocturne, Op. 48, Napravnik; Romance Dramatique, Second Meuuet iu E, Menuetto Scherzoso. Elfin Dance, Mazurka de Concert, Liebling; Three Oerman Dances, Beethoven; La Fi'euse, Raff; Autumn, Chauinade; A Day in Venice, Nevin; Polonaise in E, Liszt.

At the second faculty concert, November 29, of the Toledo (Ohio) Conservatory of Music, the following program was ably given by Bradford Mills, baritone; Jean A. Parré, violinist; Ernest Levan Owen and Edwin E. Sheldon, pianists: Sonata, Op. 21 (Allegro di Motto, Larghetto e Scherzo, Allegro Molto Vivace), Gade; "Das Weiss Nur Ich Allein," Riegg; Düfftet die Lindenbluth," Stange; Consolation in E, Liszt; Pas des Bacchantes, Bouval; Scene de la Csarda, No. 4, Hubay; Don Juan's Serenade, Tschaikowsky; Sonata, Op. 27, No. 1 (Andante e Allegro, Scherzo), Beethoven; Suite, Op. 27 (Romanza, Scherzo), Ries.

Mr. E. R. Kroeger, well known to MUSICIAN readers, is giving a series of five morning lecture recitals in St. Louis. Their scope is shown by the following synopsis of the first of the series on Johann Seb. Bach: His influence upon the art-life of his period: his influence upon modern art-life; his works for the clavichord and the organ; his sacred compositions; the Fugue, and Bach's treatment of it; the Suite. Compositions to be played: Prelude and Fugue in C minor, Book 1; Prelude and Fugue in E major, Book II; Invention in two parts in F major; Gavotte and Musette in D minor, from 6th English Suite; Passepield in E minor, from 4th English Suite; Chromatic Fantasie and Fugue in D minor.

At a lecture-recital before the students of Dane College, Crete, Neb., Mr. William Irving Andrus, director, gave the following numbers: Gigue, Allemande, Bouree, Sarabande, The Harmonious Blacksmith, Lascia Ch'io Pianga (Rinaldo), Violin Sonata in A (Andante, Allegro, Adagio, Allegretto Moderato), Dead March fram "Saul," "See the Conquering Hero Comes" (Judas Maccabens), Second Organ Concerto (Andante Maestoso, Allegro, Adagio, Allegro Ma Non Presto), Largo from "Xerxes." From "The Messiah"—"And the Glory of the Lord," "He Was Despised." Pastoral Symphony, "He Shall Feed His Flock," "Come Unto Him," "I Know that My Redeemer Liveth," Hallelujah Chorus He was assisted by orchestra and chorus.

At Mount Union College (Ohio) Conservatory of Music, Lyman F. Brown, director. A recital of Works by American Composers was given by Miss Dora Brown, assisted by Mrs. J. W. Moore, soprano and Mrs. K. F. Leet, pianist. The program included the following: 1. Prelude—Arabesque, John H. Rogers. 2. Silver Spring, William Mason. 3. A Song of Love, Mrs. H. H. A. Beach. 4. Three Selections, E. A. MacDowell. (a) Idyl, Op. 28, No. 4. (b) Poem (Scotch), Op. 31, No. 2. (c) Serenata, Op. 16. 5. (a) The Rosary, Ethelbert Nevin. (b) Ecstacy, Mrs. H. H. A. Beach. 6. Scherzo, two pianos, H. A. Wollenhaupt. 7. Hexentanz, Op. 17, E. A. MacDowell. 8. May Time, Dudley Buck. 9. (a) Last Hope. (b) Tremolo, L. M. Gottschalk. 10. Rustic Wedding Procession, two pianos (manuscript), Templeton Strong.

A song recital was given by Myron E. Barnes, tenor, under the auspices of the Olivet College (Mich.) Conservatory of Music on Thursday evening, Dec. 13. The program was as follows: "When the Land was white with Moonlight," "The Rosary," "Nocturne," Nevin. "In the Skies," MacDowell. "When thou art near me," Loehr. (Air) "Be thou faithful" (St. Paul), Mendelssohn. "Spring Night." Schumann. "Trinklied," (Cavalleria Rusticane), Mascagni. (Song Cycle) "Eliland," Op. 9, 'Silent Woe," "Her Name was Irmingard," "Roses," "Irmingard, thou fairest Maid," "On the Shore of the Lake," "Child Voices," "Moonlight Night," "Dreams," "To God thy Soul belongs," "Resignation," Von Fielitz. "Where e'er you walk" (Old English) Handel. "I'm wearin' awa" (Old Scotch), Foote "My Love's an Arbutus" (Old Irish), Stanford. "Mahac Field" (An Old Hungarian Melody), Korbay. "Vittoria" (Old Italian) (1601-1607), Carissimi.

An historical song recital was given at Wellesley College, hy the following artists, on December 17: Miss Edith E. Torrey, soprano; Melville Homer, baritone; Wolf Fries, 'cello; George Turner Phelps, accompanist. The program follows for the benefit of those who may wish to do similar work. Songs for Baritone—"Wait thou still" (1640), Franck. "Caro mio ben," G. Giordani (1744-1798). Der Wanderer (1815), Franz Schubert (1797-1828). Im wunderschönen Monat Mai, "Aus meinen Thränen spriessen," Die Rose, die Lille, "Wenn ich in deine Augen seh," "Ich will meine Seele tauchen," "Ich grolle nicht," Dichterliebe (1840), Robert Schumann (1810-1856). Songs for Soprano—"Qual farfalletta amante," D. Scarlatti (1683-1757). Das Veilchen, W. A. Mozart (1756-1791). Frühlingsnacht, Robert Schumann. Im Herbst, Robert Franz (1815-1892) "Auf Fluegeln des Gesanges," Felix Mendelssohn (1809-1847). Die Allmacht, Franz Schubert. Solos for 'Cello—Elegie, Caprice slave, Op. 98, P. Scharwenka (1847——). Wiegenlied, Ugo Afferni. Vlto, Op. 54, No. 5, D. Popper (1845——). Songs for Baritone—Pilgrim Song, P. I. Tschaikowsky (1840-1893). Herbst, Arthur Foote (1853——). The miller's quest, Clayton Johns (1857——). Birds in the high hallgarden, Go not, happy day, Arthur Somervell (London). Songs for Soprano—"Ich liebe dich," E. Grieg (1843——). Die Mainacht, Johannes Brahms (1833-1897). "Viens, mon bien aimé, Cécile Chaminade (1861——). "Orpheus with his lute," Arthur Sullivan (1842-1900). Deserted, E. A. MacDowell (1861——). "Dear love, when in thine arms I lie," G. W. Chadwick (1854——). Nachts, H. H. A. Beach (1867——). "The lark now leaves his watery nest," H. W. Parker (1863——).

AT HOME.

The M. E. Church of Mansfield, Ohio, gave an elaborate Christmas service Dec. 23. The music was of high order. The organist is S. Dwight Smith the choirmaster, L. A. Palmer.

The twentieth meeting of the Ohio State Music Teachers' Association was held in Cleveland, Dec. 26-28. The programs were of high order and the interest marked. N. Coe Stewart was president. A song by F. A. Williams was sung.

Mr. Eugene E. Davis, Musical Dirctor, Baylor Female College, Belton, Texas, has accepted the Musical Editorship on the *Daily Times-Herald*, of Waco, Texas. This is in addition to his duties as director of a school of over two hundred music pupils.

Elaborate preparations are being made by the Handel and Haydn Society of Boston for their Easter performance, when Haydn's "Creation" will be presented. Mme. Marcella Sembrich will be the soprano, and Jos. S. Baernstein the bass.

The third private concert this season of the Manuscript Society will be given at the Carnegie Chamber Music Hall, on Tuesday evening, Jan. 15, 1901. Special attention has been devoted this time to the preparation of an interesting program, which will include several important works in manuscript.

A successful and interesting memorial service for the late Sir Arthur Sullivan, on Sunday evening, Dec. 9, by the Choir of Central Congregational Church, Philadelphia. The choir was assisted by Miss McGuekin. The organ selections were appropriate to the occasion. Mr. Frederick Maxson is organist and choirmaster.

The most important number on the program of the first concert of the Musical Art Society, which took place in Carnegie Hall, New York, on the evening of Dec. 20, will be the celebrated Marceline Mass by Palestrina. The work was given about five years ago by the society and made a profound impression upon the audience.

With the assistance of Miss Emily Baxter, soprano, and Miss Jean McKensie, reader, Mr. John H Gutterson is giving an illustrated talk Scoteh Music, called the "Banks and Braes of Bonny Doone, and the Songs and Singers of Scotland." A strong parallel is drawn between the Scotch Folk-Song and the Negro melodies of our own South.

Ossip Gabrilowitsch, the pianist, was born at St. Petersburg, Jan 26, 1878. He was the son of a lawyer, but at an early age his musical instinct was marked. He studied at the St. Petersburg Conservatory under Tolstoff, won the Rubinstein prize, and then in Vienna he studied under Leschetitzki and composition under Nawratil. His virtuoso career began in 1898. His first appearance in America was at New York, Monday night, Nov. 12.

On Thursday evening, Dec. 11th, Spohr's oratorio "The Last Judgment," was suug by the choir of Dundas Centre (London, Canada) M E. Church. The tenor solos were sung by J. H. McKinley, of New York. The other soloists were Miss Eva Roblyn, soprano: Miss Beatrice McDonald, contralto; Mr. A. Eldon Westman, teuor; Mr. W. H. Skinner, bass. A solo "All Ye That Pass By," composed by W. H. Hewlett, was sung by Mr. McKinley.

The aunual meeting of the Pennsylvania State Music Teachers' Association was held at Philadelphia, December 27 and 28. Dr. Hugh A. Clarke, of the University of Pennsylvania, was president. A full two days program was furnished those who attended. The round table discussions for pianists, vocalists, organists and public school music were well attended and evoked much interest. The next meetiug is to be held at Readiug, with E. A. Berg as presideut.

Music is becoming a strong feature in the work of the Home School for Girls, Everett, Mass. Miss Carrie E. Sherrill who has charge of the voice department and Miss Alice Coleman the piano forte teacher, gave jointly their first recital, on the evening of Dec. 19, 1900. The program was from the best masters and was given in a manner to gratify both the teachers and the invited audience. The two-part song work of the smaller girls was particularly good.

The Trio Club, of Buffalo, N. Y., consisting of Jaroslaw de Zielinski, pianist, George A. Goold, violin and T. Amesbury Goold, 'cello, gave a morning concert, Nov. 28. The program was as follows: Trio in F, Op. 42, (dedicated to Mathilde Gade), Allegro Animato, Allegro Molto Vivace, Audantino, Allegro con fuoco, Niels W. Gade "Autumu Song," Clayton Johns. Andante from Op. 21, S. de Lange. (a) "The Star of Twilight," Claytou Johns. (b) "A Winter Song," James H. Rogers. Trio in D minor, Op. 25 (dedicated to Arabella Davison-Goddard), Allegro, Andante Espressivo, Allegro Molto ed Appassioneto, J. Edward Bache.

Mr. H. L. Yerrington gave an organ recital in the First Congregational Church, Norwich, Conn., Jan. 1. He was assisted in the following program by Walter F. Lester, baritone. 1. Chromatic Fantasia, Thiele. 2. (a) Caprice, D. R. Munro. (b) Communion in G, Scotson Clark. 3. "Arm! Arm! ye brave," (from "Judas Maccabeus"), Handel, Mr. Lester. 4. Allegro in F sharp miuor, Op. 18, No. 2, Guilmant. 5. Romance (composed for Violin and Orchestra), Op. 50, Beethoven. 6. "O for a closer walk with God," P. A. Schnecker, Mr. Lester. 7. Berceuse in D major, Walter Spinney. 8. March (from the Third Organ Symphony), C. M. Widor.

At the Presbyterian Church, Athens, Ga., an organ recital was given Monday evening, Nov. 25, 1900, by Dr. John P. Campbell, assisted by Karl C. H. Drechsel, baritone. The program was as follows: 1. Organ Sonata in C minor, (a) Allegro Moderato, (b) Largo. (c) Allegretto Grazioso. (d) Allegro Vivace, J. P. Campbell. 2. Aria—"It is Enough" (from the Oratorio, Elijah), Mendelssohn. 3. Grand Processional March (from the "Queen of Sheba"), Gounod. 4. Andantino, Caesar Franck. 5. Prelude and Fugue in D major, Bach. 6. One Sweetly Solemn Thought, Dudley Buck. 7. Lullaby, Vogt. Gavotte-Mignon, Thomas. 8. Grand Chorus, Du Bois.

William C. Carl began his annual series of free organ recitals on Tuesday, November 20, 1900, at four, in the afternoon, at the "Old First" Presbyterian Church, New York, assisted by Mrs. Genevra Johnstone Bishop, soprano, and E. Ellsworth Giles, tenor. The recitals fell on four successive Tuesdays, November 20, 27 and December 4 and 11, 1900. Mr. Carl's new volume, "Thirty Postludes for the Organ," by eminent composers, just issued, has already been eagerly welcomed by organists, for there is no other similar volume published. Among the foreign composers who have written pieces especially for Mr. Carl are M. Guilmant, Aloys Claussmann, B. Lnard Selby, Th. Dubois, Henri Deshayes, Samuel Rousseau, Eugene Gigout, Th. Salomé and Joseph Callaerts.

The following program was played by Mr. William B. Colson, assisted by Miss Jessamine A. Pike, soprano, at the Old Stone Church, Cleveland, Ohio, on Wednesday evening, December 12. Sonata Pontificale, Allegro Moderato, Adagio, Marche Pontificale, Fuga (Fanfare). Andantino, Lemare. Marche Religieuse (On the theme "Lift up your heads," from Handel's "Messiah," Guilmant. Hear my Prayer, Mendelssohn. Intermezzo, Op. 116, No. 6, Brahms-Lehmare. Pastorale, Foote. Andante Cantabile, (an organ transcription of "Day dreams" for piano, by Mr. Frederick A. Williams of Cleveland), Williams. I Trust in God (Credo), Faure. Fiat Lux (Let there be light), Dubois.

The Saint Cecilia Club, of Montreal, Can., gave a musical soiree Nov. 22. The program was interesting and varied. Miss Elvina Chênevert was the pianist, and Mr. M. Z. Monté, basso.

The Northampton (Mass.) Vocal Club, Ralph L. Baldwin, Director, gave the first concert of its fifth season, Dec. 12 The program was excellent and very attractive. The First Church of Christ, of Northampton, of which Mr. Baldwin is organist and choirmaster, gave its Christmas service on Sunday, Dec. 23. "The Story of Bethlehem," by John E. West, was sung in addition to a miscellaneous program. On Dec. 17, Mr. Baldwin gave his twenty-seventh organ recital. The program was as follows: 1. Epilogue, Russell King Miller, Op. 6, No. 2. 2. Lied, Gaston M. Dethier. 3. Noel: Prelude to "The Coming of the King," Dudley Buck. 4. Sonata No. 1 in C minor, Ralph L. Baldwin, Op. 10, Allegro Pathetique. Adagio, Moderato, Maestoso Un Modo d'un Marcia. Recitativo. Finale, Allegro Assai Organ Transcriptions. 5. Andantino in D flat, A. Chauvet. Pavane, Fr. Brison. 6. March from Tannhauser, Richard Wagner.

The Cecilia Society, of Boston, has perfected its plans for the Winter, and announces for its twenty-fifth season a remarkable program. In the event of obtaining Massenet's most recent work "The Promised Land," oratorio, it will be given. The list is as follows: Cantata, "Departure of Hiawatha," by Coleridge-Taylor, for chorus, soloists and orchestra, first time in America; cantata, "Phœnix Expirans," by G. W. Chadwick, for chorus, soloists, orchestra and organ, conducted by the composer; a rhapsodie by Brahms, for alto voice, men's chorus and orchestra; cantata, "The Sailor's Christmas," by Chaminade, for women's voices, first performance; Hallelujah Chorus, from Beethoven's Mount of Olives; "The Missa Brevis," by Palestrina, entire, first performance; a crucifixus, by Lotti; "The Cherubim Song," by Tschaikowsky; 119th Psalm, by César Franck, first time in America; cantata, "Samson and Delilah," Saint-Saëns, with Mme. Schumann-Heinck.

The Manuscript Society of New York is now engaged upon the Eleventh Season of its musical activities under conditions which, it is confidently believed, give token of very important progressive work in behalf of musical composition in America, and of a grade higher than ever before. The Society has already given two private concerts, in the performance of which some of the most prominent artists in America have given assistance. Four more of these private concerts are to be given on the following dates: January 15, February 12, March 12 and April 15. The programs at these events will continue to maintain the high standard involved in the policy with which the Society began its work this season. Two public concerts are also to be given, on January 19 and April 25, 1901, in which the services of a full and competent orchestra will be employed. Mr. Frank Damrosch is president and Mr. J. Hazard Wilson, secretary. The dues for non-resident members are five dollars with an initiation fee of five dollars.

We are pleased to make the following announcement, and hope it will be given wide attention: The Manuscript Music Society of Philadelphia offers a prize of $100 for an instrumental composition, not larger than a quintet nor smaller than a trio Each composition must be inscribed with a *nom de plume* or motto. The name of the composer must not appear on the composition. But an accompanying envelope must contain the true name and address of the composer, and must be inscribed on the outside with the *nom de plume* or motto. The work submitted must be absolutely new, not having been published nor publicly performed. The judges will be three musicians of national repute, not resident in Philadelphia. The successful composition will be performed at the first public concert of the society, after the declaration of the prize. All rights in the successful composition are to remain the property of the composer. All compositions must be in the hands of the secretary, Philip H. Goepp, 1524 Chestnut Street, Philadelphia, by April 1, 1901.

ABROAD.

The well-known baritone, Lassalle, has started a musical and dramatic school in Paris, which contains a small lyric stage, on which works composed specially for the pupils will be given.

A monument to Chopin was unveiled Oct. 17, in a corner of the Luxembourg Garden, Paris. It consists of a bronze bust supported by a pedestal in white stone, against which leans a semi-nude female figure.

The assets of the late popular composor, Millöecker, include the scores of thirty-three operettas, sixty-six Singspiele and farces, some overtures, twelve Walzer, forty other dance pieces, fifty-one Lieder and numerous sketches.

Sir Arthur Sullivan's new opera, written for the Savoy Theatre and called "The Emerald Isle," will shortly be produced there. Hibernian subjects are not often treated by these composers, but Villiers Stanford's "Shamus O'Brien" was successful and so was Sir Julius Benedict's "The Lily of Killarney," the popular drama, "The Colleen Bawn," supplying the story.

The Broadwood piano given to Beethoven in 1818, which he retained as long as he lived, was a present from the Broadwood firm of that day, and was due to Mr. Thomas Broadwood having made Beethoven's acquaintance in Vienna the previous year. It came into the possession of Liszt, who kept it at Weimar. He bequeathed it to the Princess Sayn-Wittgenstein, who presented it to the National Museum, Budapest.

Madame Adelina Patti made her only appearance this season in London at the Albert Hall, on Thursday, October 18 She sang Donizetti's "O luce di quest' anima." Desdemona's cavatina from Rossini's "Otello," and Grieg's "Solvejgs Lied." As encores she gave "Voi che sapete," Tosti's serenata, and the inevitable "Home, Sweet Home." Miss Ada Crossley, Mr. Ben Davies, and Mr. Santley were the other principal vocalists.

The late Professor Max Müller, the most eminent scholar at Oxford University, was an accomplished musician, and was probably the only great teacher in the famous university who had mastered the study of the divine art. Music was the learned man's recreation, and in this, it must be said, he had a great advantage over his brother professors. Friedrich Max Müller was the son of Wilhelm Müller, the German poet, and was born, at Dessau, on December 6, 1823.

At the instance of Signor Gallo, minister of public instruction, Rome, the State has purchased, for the price of 6,000 francs, the autograph scores of Bellini's "Norma" and "Beatrice di Tenda" for the library of the Academy of St. Cecilia. The same official has likewise ordered the photographic reproduction of the autograph score of Pergolese's "Stabat Mater," preserved at the Abbey of Montecassin, as a gift to the principal Italian and foreign musical institutes, as well as to the municipality of Jesi, the illustrious composer's birthplace.

"Les Cloches de Corneville," says the *London Chronicle*, have up to the present time been nothing more than a name, for this Norman village, despite its stage fame in every quarter of the globe, has never yet boasted the possession of a peal of bells. The omission has been supplied by the Marquis de la Rochethulon, whose efforts have been backed up by other natives of Normandy, not only in distant French provinces, but in other parts of the world. Funds were soon obtained sufficient to provide a carillon for this little township, and the inauguration ceremony, just lately given, was made memorable by an open-air performance of "Les Cloches de Corneville," in the presence of 10,000 spectators. The twelve new bells played between the acts the best-known airs from the operetta.

PUBLISHER'S COLUMN.

The music pages for this month are begun with a delightful Barcarolle, "Song of the Bathers," by Paul Wachs. Its rippling arpeggios are suggestive of the splash of the waves, and the melody which runs through them gives hint of the jolly humor of the bathers. It is useful for teaching purposes, as well as pleasing as a salon piece. "God's Flowers," by C. Mawson-Marks, is a good specimen of the popular ballad. In melody and accompaniment it is within reach of the average singer, and can be made very effective. "Cinderella," by Fritz Kirchner, is somewhat odd in rhythm, is sprightly in melody and movement, and interesting in harmonic treatment. It is a fine teaching piece. "Mother Hubbard Waltz," by Engelman, is a contribution for the younger players and will undoubtedly please them. "Manuela," by Arnold Sartori, is a characteristic Spanish dance, in which the quaint rhythm of the bass gives a guitar like effect. Well played, it will be very effective. "Tyrolienne," by Paul Kaiser, is a graceful waltz with three well contrasted themes. The supplement is closed with a popular song for soprano or tenor, entitled "I Love You So," by C. Paston-Cooper. It is singable and presents no difficulty.

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This issue of THE MUSICIAN begins a new volume. We believe it may fairly be taken as indicative of the character of the coming volume. Its contents will be found to be exceedingly practical, each article having some specific purposes of usefulness or inspiration. Among the subjects to be treated in later numbers are the following:

FOR TEACHERS.

How to Teach. How to Handle Pupils. Making the Music Lesson a Pleasure. Selection of Music. Patience with Pupils. Method in Teaching. Self Culture for Teachers. Helpful Accessories in Teaching. The Cultivation of Memory. What is Teaching. Written Work. Enthusiasm. When and How To Teach Touch. The Habit of Observation. The Cultivation and Use of Tact. How to Avoid Being a Machine. What Makes Success and How to Obtain It. Teaching the Rudiments. Fingering. Relation of Musical Literature to Music Teaching.

FOR PUPILS.

Choice of a Teacher. Relation of Pupil to Teacher. The Responsibility of the Pupil. The Relation of the Pupil to Success and Failure. Patience and Persistence. The Effect of Ambition. Pupils' Excuses. Pupil's Duty to Teacher Cultivation of Taste. Ear and Eye Training. Repertoire. Playing in Public. Purpose of Music Study. Regularity of Lessons. Habits of Accuracy.

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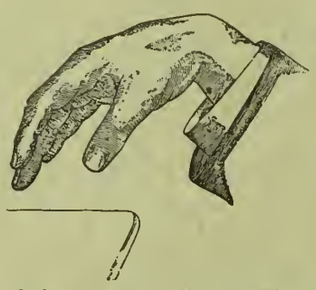

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SYMPATHY.

O earth! thou hast not any wind which blows
That is not music. Every weed of thine,
Pressed rightly, flows in aromatic wine;
And every humble hedgerow flower that grows,
And every little brown bird that doth sing,
Hath something greater than itself, and bears
A loving word to every living thing,
Albeit it holds the message unawares.
All shapes and sounds have something which is not
Of them. A spirit broods amid the grass;
Vague outlines of the everlasting thought
Lie in the melting shadows as they pass;
The touch of an Eternal Presence thrills
The breezes of the sunset and the hills.
Sometimes—we know not how nor why nor whence—
The twitter of the swallows 'neath the eaves
Will strike up through the thick roofs of our sense,
And show us things which seers and sages saw.
In the gray earth's green dawn something doth stir,
Like organ hymn within us, and doth awe.

—*Richard Realf.*

GUISEPPE VERDI.

It is the funeral march. I did not think
That there had been such magic in sweet sounds.

—*Southey.*

Guiseppe Verdi, who has been called the "grand old man" of music, died at Milan on the morning of January 27. He was born at the little village of Roncole, on October 10, 1813. He was the son of a poor innkeeper, and devoted himself to music at an early age. At ten he was employed by a grocer of Busseto, who encouraged his musical bent and finally secured him a grant of $120 from the village authorities, that he might have two years' study at Milan. The director of the Conservatory there, like many another, failed to see his talent and he went to Maestro Lavigno, the conductor at La Scala. It was only six months later that Verdi directed a performance of Haydn's "Creation." He had never seen the music, but his instinct and insight enabled him to bring out its beauties to the full. After this feat, which gained him many friends, he began to compose constantly. In 1838 he removed permanently to Milan and next year, when he was 26 years old, he made his first hit and began to realize the pleasure of securing money and applause for his operatic productions.

From the moment he succeeded with "Oberto," in 1839, to his great triumph with his remarkable work, "Falstaff," which was produced on Feruary 9. 1893, when the composer was an octogenarian, Verdi's career was one of constant success. The first performance of "Falstaff" evoked remarkable enthusiasm. Not only were all the seats in La Scala, Milan, sold out, but the best seats were sold at a premium of $50. People gathered at the opera house early in the morning and when at night the performance was begun it was jammed. The utmost enthusiasm reigned during its production and the demonstration which followed was remarkable. After the artists had appeared, the composer and conductor were summoned, then the composer alone three times, and last of all Verdi and Boito, his librettist, came together before the cheering and excited crowd, whose enthusiasm was uncontrollable.

This appearance practically closed his public career. His last years were occupied with the founding of a Home for Musicians at Milan, for which he left ample provision.

Verdi in all wrote twenty-six operas and lived long enough to change his style and method, yielding to the spirit of the age no less than four times. A full list of his works runs as follows: "Oberto, Conte di San Bonifacio," Milan, November 17, 1839; "Un Giorno di Regno," Milan, September 5, 1840; also performed under title "Il finto Stanislao;" "Nabucodonosor," Milan, March 9, 1842; "I Lombardi alia prima crociata," Milan, February 11, 1843, rearranged for Paris production November 26, 1847, under title of "Jerusalem;" "Ernani," Venice, March 9, 1844, "I due Foscari," Rome, November 3, 1844;" "Giovanna d'Arco," Milan, February 15, 1845; "Alzira," Naples, August 10, 1845; "Attila," Venice, March 17, 1846; "Macbeth," Florence, March 14, 1847, in revised version, Paris, April 21, 1865; "I Masnadieri," London, July 22, 1847; "Il Corsaro," Trieste, October 25, 1848; "La Battaglia di Legnano," Rome, January 27, 1849; "Louisa Miller," Naples, December 8, 1849; "Stiffello," Trieste, November 16, 1850; music afterward adapted to new text, "Araldo," Rimini, August 16, 1857. "Rigoletto," Venice, March 11, 1851; "Il Trovatore," Rome, January 19, 1853: "La Traviata," Venice, March 6, 1853; "Simon Boccanegra," Venice, March 12, 1857, in revised form, Milan, April, 1881; "I Vespri Sicillani," Paris, June 13, 1855; "Un Ballo in Maschera," Rome, February 17, 1859; "Don Carlos," Paris, March 11, 1867; "Aida," Cario, December 24, 1871; "La Forza del Destino," St. Petersburg, November 10, 1862, in revised form, Milan, February 20, 1869; "Otello," Milan, February 5, 1887, text by Arrigo Boito, after Shakespeare; "Falstaff," Milan, February 9, 1893, text by Arrigo Boito, after Shakespeare.

Besides his operas Verdi wrote: "A Requiem Mass," performed for the first time in May 22, 1874, at the Church of St. Marco in Milano for the first anniversary of Alessandro Manzoni's death. The performers were Teresa Stolz, Maria Waldmann, Giussepe Capponi, Ormando Maini, and an orchestra of 110 musicians and 120 choristers. In 1897, when he was 84, he wrote four sacred compositions as follows: "Ave Maria," enigmatic scale for four voices; "Stabat Mater," for chorus in four parts and orchestra; "Laudi alla Vergine Maria," from the last Canto of Dante's "Paradiso," for four voices; "Te Deum," for double chorus in four parts each and orchestra.

Verdi's melodies indeed were so catching that in order to protect himself even before the period of his greatest fame he had to take unusual precautions to keep his rehearsals secret. It is related of the first rehearsals of "Rigoletto" in Venice in 1851, that when they got to the fourth act Mirate—who was cast for the part of the Duke of Mantua—suddenly called out: "There is a piece missing in my part!"

"There is time enough; I'll give it to you," answered Verdi.

But rehearsal followed rehearsal and still the missing piece in Mirate's part had not been supplied. The tenor began to be impatient. At last, on the evening before the first orchestral rehearsal, Verdi stepped up to Mirate and, handing him a carefully folded sheet of music paper, asked him to stop a minute and read it. Mirate opened the sheet and saw the song, "La donna e mobile."

"Now, Mirate," said the composer, "give me your word of honor that you will not sing this at home, that you will not hum it, that you will not even whistle it—in a word, that you will allow no one to hear it."

Mirate promised sacredly. But Verdi's precautions against the new melody leaking out and getting all over Venice before the opening night did not stop here. He exacted the same secrecy from every member of the company at the last full rehearsal—the parts were not given to the orchestra till then—and, strange to say, the secret was kept. No single soul outside of the company heard a note of "La donna e mobile" until it was sung by Mirate on the opening night

Nor were all these precautions needless; Verdi knew well enough that should the catching tune leak out it would be all over Venice in no time, no one would know its origin, and when it came to be heard in "Rigoletto" people would not be slow in accusing him of plagiarism.

Verdi was twice married. The death of his first wife and children was a severe blow to him, nearly resulting in his abandoning composition. His habits were simple and he delighted in his country home, near his birthplace. He had acquired ample means, but lived simply and in retirement.

LEONORA JACKSON.

This young American girl has won remarkable triumphs both at home and abroad. Kings and Queens have paid tribute to her genius; the oldest and most renowned Musical Societies in Europe (Leipsig Gewandhaus, London Philharmonic, etc., etc.) have engaged her for their concerts.

Among the great Orchestral Conductors of the world under whose batons she has played are Nikisch, Joachim, Weingartner, Colonne, Lamoureux, Mackenzie, Gericke, Paur, Thomas, Vander-Stucken, Herbert and Ernst.

After an absence of six years, she has returned for a tour in her own country. In a short season of four months her engagements included, among many others, appearances with the New York Philharmonic, the Chicago, Cincinnati, Pittsburg, St. Louis Symphony Orchestras, and eight concerts en tour with the Boston Symphony Orchestra, under the direction of Mr. Gericke.

Last June this young virtuoso was booked to sail for Europe for another season on the Continent and in England, but such demands were made from all sections of this country for her appearance next season that she could not but heed them, and consequently cabled to Berlin and London cancelling her European engagements and signed a contract for a trans continental tour of America.

The following is an instance of her remarkable success abroad. In November, 1890, the German Empress commanded that a special musical and dramatic entertainment be given at the Royal Opera House in Berlin, with the most eminent talent in Germany participating. Great preparations were made, and on the evening in question a large and brilliant audience assembled. The Royal Family and Court were present, together with prominent government officials, diplomats, men of science and letters and the most notable personages of the capital. They noted on the program, placed between two of Germany's most renowned singers, an unknown name, announced for a violin solo. "Who is this?" they queried. "By what right here?"

Great was the surprise when the "unknown" proved to be a young girl in her teens, who came forward clad in white; modest, timorous, yet of rare sweetness and charm of manner. The hush of expectancy settled over the great Opera House. The little maiden in white grasped her violin, and soon the strains of beautiful music poured forth, touching the hearts of the immense throng with the magic power of genius. The solo ended, there followed a scene of enthusiasm. The young violinist at once became famous. Americans present that evening will never forget the triumph, for the little maiden in white was an American.

In honor of Meyerbeer's death, Casafa wrote a funeral march, and meeting Rossini, inquired what the latter thought of it. "Oh, yes," answered the composer of "William Tell," "your funeral march is excellent, but too bad you did not die first and let Meyerbeer compose the funeral march."

THE Teachers' Forum

Conducted by N. J. COREY

This department is inaugurated for the purpose of uniting the many teachers who read THE MUSICIAN in a bond of professional brotherhood. It is to be their medium for the interchange of ideas, experiences, encouragement, discouragement and difficulties. The fullest correspondence is invited. The questions will be answered and suggestions given by the conductor and the contributions of those who wish to gain new light or to present their methods will be printed. We propose helping ever teacher who will permit us to do so; we intend to do everything possible to overcome the isolation with which you are burdened. Will you co-operate with us?

No conditions are attached: the department is open to *all* MUSICIAN subscribers. Address all communications to the Teachers' Forum, care THE MUSICIAN, Eighth and Locust Streets, Philadelphia, Pa Do not hesitate, but be among the first to ask help, or to give some other teacher a suggestion. Let us know what you would like to have treated in its columns.—Editor of THE MUSICIAN.

"The gates of art are closed unto none; who so entereth thereat, though he seeketh perfection, yet shall he not find it."
—Ancient Egyptian Papyrus, 3580 B. C.

INSTRUCTION BOOKS.

The following extract from a correspondent's letter is of vital interest to hosts of teachers throughout the country, and one concerning which questions are often asked:

"I have heard and read much about the best teachers using no instruction books, but adapting their work to the needs of each individual pupil, inventing appropriate exercises for the correction of their special deficiences, etc. Although all this sounds well, yet in making an effort to apply it in my own teaching, I am seized with a feeling of helplessness as soon as I abandon the instruction book, as if I had no pilot to guide me over the right course. So I appeal to the Teachers' Forum and ask: "Is there any way in which a young teacher can acquire the sort of equipment that will establish confidence and security in one's own powers to do away with the instruction book, and yet be certain of guiding the pupil aright? It is the natural desire of the ambitious teacher to excel, and of course, this means the adoption of the best manner of instructing. Although I have been a diligent student of the pianoforte, and am called a skilfull player, yet I have not studied harmony, and have no opportunity of doing so here, and have been wondering of how much assistance that study would be in the teaching of the pianoforte. Can any suggestions be given that will be of assistance to one so far removed from the large centres as to be deprived of the advantages of intercourse with the progressive and best-informed teachers?"

An answer to such a question as is raised in the foregoing can be nothing more than suggestive. Anyone who attempts to give a comprehensive answer will have taken upon himself an uncomfortably large task, one with which he will quite likely find himself incompetent to deal. It will be nothing more than an attempt to supply everyone with a ready made experience. This would be difficult, for since the world began there has been no more trite fact staring man in the face than the universal neglect of individuals to profit by the experience of others. The man who could naturally and successfully profit by the experience of others has been so much of a rarity as to be held in age-long reverence—a genius in fact. The man of genius has within him the power of comprehensively grasping a situation, both as to past results and future possibilities. The larger his capacity for investigating past results, whether in his own career or that of others, and accurately summing up their relationship to future possibilities, the greater the chances of success in his work. Music teaching demands a large measure of this generalizing faculty, to which a specialized interpretation must be given, for the reason that the resulting probabilities in the cases of individual pupils are so various and oftentimes so surprising. Therefore the old aphorism, "find a way or make one," is of especial significance in the experiences of the teacher in any department. Making a way in music teaching means constant and inevitable pioneer work through unknown regions. It means no retracing, for the underbrush that is cleared away in front must be strewn in the path that stretches in the rear, thus impeding all retrogression. There is no such thing as retrogression in music. To turn back simply means to fall by the wayside. And when one falls by the way, hidden by the entanglements of the thickets, the chances are but one in a thousand that any other path-breaker will ever happen along to give a lift and start one again in the right direction. Hence the importance of making correct experience from the very start. Without it one wanders about in every direction, and often loses as much as gains from the mere accumulation of useless experience.

The fundamental advice, then, in answering the foregoing is, acquire experience and properly use it. "But," you will say, "this is so slow, when I want to start in at once and teach after the manner of the best teachers." Well, what of it! If you have not yet made the proper preliminary and experimental preparation, begin to do so at once. Take a whole year in which to lay out your line of action. Stick to your instruction book until you are sure of precisely in what direction you wish to go. Time spent in preparation is not wasted if wisely disposed. And it is a characteristic of all experience that it is made slowly.

But you are partially astray when you assume that the best piano teachers use no instruction books. Each one usually posseses two, one in his brain and one in his note book. Of course, the more he uses what he has transcribed in his note-book, the more it is transferred to his brain. But, indeed, few great workers in any department of human energy have become emancipated from note-books. Some of the best thoughts of genius are found in them; some have revealed their mental and spiritual development through them. Does the piano teacher seem to invent an exercise for a given condition? Perhaps he thinks of a certain exercise that he transcribed in his note-book ten years before, in case he should some time in the future happen upon just such an emergency. At first, your note-book will be indispensible, and it should always be open for the records of new impressions and new experiences. Your system of teaching will then grow, the same as any other plant.

But a plant needs plenty of sunshine and plenty of water. In the present case the sunshine will be the amount of earnest attention that you bestow upon your work, and the water you will fetch from whatever spring you may happen to find, and you will pause by each one until you have tested its merits. Be careful of how you test them. The water in some of them is pretty bad. Be careful to discriminate between those that are medicinal and those that are merely wholesome, one quite as essential as the other. These springs are the various methods that have already been published. Investigate as many as possible. If you have been teaching for a time, you will investigate them all the more intelligently in the light of the experiences that you have already had. But meanwhile don't forget your note-book, or you may find that you have forgotten the new and striking idea you ran across last week when you most desire to recall it. You must be as industrious as the busy bee, buzzing about from flower to flower, and dipping into them here and there. If you are not already exclusively devoted to the superior excellences of the Virgil Clavier System, examine it thoroughly and see what fundamental principles it contains that will be of assistance to you. If you do not belong soul and body to the Synthetic fraternity, what do you find to approve of in the Synthetic Method of Parsons? If you are not already pledged to use nothing but the Mason System, what valuable technical principles do you find in his exercise books? In order to broaden yourself, you will need to be constantly on the lookout, and always ready to investigate. "But this is stealing," you may say. Yes, it is stealing, a system of universal pillage, if you will, but a system indulged in by all of the progressive teachers whom you credit with so much fertility of invention. Invention in such matters is in most cases similar to the result obtained by passing a number of ingredients through a crucible. These books are published with the expectation that they will be stolen from in this sort of manner. But do not forget to speak a good word for the various sources from which you have obtained valuable information. If you appropriate another man's ideas, you must acknowledge him as one to whom you have been for instruction. Otherwise you may be guilty of a genuine theft.

Then you must systematize, systematize unceasingly. Plan each successive step with carefully thought out gradations. Begin by preparing a series of fundamental exercises for those just commencing, preparatory finger work for the table to be applied later at the keyboard, exercises that can be quickly written in pencil for the pupil. Do not teach the notes at first, but use figures until the pupil has acquired a certain amount of proficiency in finger action. For a pupil to start out at once trying to read the notes uses up all the attention that he has to give, and it is thus quite impossible for him to make correct finger movements. Make a progressive list of such exercises as the following;

$$\frac{4}{4} \;|\; 1\ 2\ 1\ 2 \;|\; 3\ 2\ 1\ - \;|\; 2\ 3\ 2\ 3 \;|\; 4\ 3\ 2\ - \;|\; \text{etc.}$$

Make this interesting to the pupil by an impromptu supplying of simple harmonies, after the fashion of an easy song accompaniment. These exercises are always insufferably stupid to the pupil that comes to the instrument with the desire of learning something that sounds well, but if they are supplied with such impromptu harmonies at the lesson, the surprise at the result will be almost like a revelation to the child mind.

But if you have not studied harmony, as you state in your letter, you may not be able to supply simple tonic, dominant and subdominant harmonies to even such incipient tunes as these. Such being the case, you are truly in an unfortunate condition. You have fallen into the snare that has been such a hindrance to hundreds and thousands of American pupils, that of insufficient preparation in musicianship. Like a great many others, you teach music and do not understand it, truly an anomalous position. Every pianoforte teacher ought surely to be familiar with the constructive side of his art. To play or sing without having any knowledge of even the elementary laws of harmony, is precisely equivalent to the man who should attempt to teach writing and yet not know how to spell; or to teach a correct use of English with no knowledge of grammar. Your laudable ambition is to make of yourself a better piano teacher, to advance yourself so that you can take a position that more nearly approximates that of the better exponents of the art. One possessing so intelligent an ambition, should recognize at once the necessity of musicianship as one of the prime requisites, and that the ability to play skilfully is not alone sufficient. Even a good talking knowledge of the literature of your instrument will only partially compensate you for your lack of information in regard to harmonic construction. You desire to formulate your own system of pianoforte instruction, to be able to invent such work as may be necessary in certain special cases. If you succeed in doing this successfully, you will need to begin at once the study of a more advanced musicianship. The fact that you live in a small city where you are unable to provide yourself with a competent teacher, need not deter you from doing something. As I have already hinted, invention often means nothing more than re-combination in new forms, for new conditions, of material that has already been used. Your inventive faculty will not be very responsive to your desires, unless you have already given it practical exercise. Along with the preparation that I have already suggested, you would better at once provide yourself with a copy of Bussler's "Harmonic Exercises at the Pianoforte," and begin its mastery. It is very elementary, to be sure, but it will be an excellent book for you to study by yourself and will help you to learn the application of elementary harmonic principles in your teaching. After you have thoroughly mastered it, from cover to cover, you will find that you are still sitting on the steps of the Temple of Music, but it will be time enough then to decide what will be best for your future musical progress.

But meanwhile you would better not drop your crutch until you are sure you can advance without falling. You would better stick to your instruction book until you are confident of having formulated it

your own mind a practical as well as practicable course of study. Better lean on the experience of some competent leader, assuming that the instruction book that you are using is by such a person, rather than run the risk of your frail experience not being sufficient to hold you up.

In suggesting the formulation of such a course of study, it must be understood that it applies mainly to the exercise side of the work, especially in the elementary grades. A properly graded course of studies and pieces will have to go along with it. To select such a course calls for a most extensive familiarity with the literature of the pianoforte. You will gradually build up a list of such pieces. But for the earlier grades, one of the various compilations already published will be found more suitable unless the pupil has an extensive pocket book with which to pay for the multitude of pieces that it will be necessary to buy. In the advanced stages of instruction, such aids will become more and more unnecessary.

It was stated at the beginning of these remarks that they could be little more than suggestive. It would be difficult to make them otherwise, except by laying out a course of instruction, step by step, and this would amount to nothing more than another instruction book. However, if an incentive is given to the teacher to classify his knowledge in his own mind, and arrange it in such a manner as to have it at ready command, without finding it always necessary to refer to a book, something will have been accomplished.

THE SINFONIA CLUB.

Male Students' Musical Fraternity.

RALPH HOWARD PENDLETON,
Secretary Alpha Chapter.

College fraternities, as everyone knows, are time-honored organizations, and a college man with any "get up" to him at all is more or less apt to find himself snugly encased in one or another of the local chapters at the institution which he is attending before he has completed his Freshman year. In college fraternities social standing and wealth are important factors in determining the eligibility of men to membership. The young man entering upon his musical studies in America, say three years ago, had little or no opportunity for such affiliation. Were he to take a course of theoretical work in any of the large colleges he was, of course, eligible to membership in the college fraternities, but few are the men who obtain their musical degrees in this manner. If he entered any of the large conservatories in this country he found any number of lady students, supporting their own fraternities, but a doleful lack of social interest among the men, if indeed a male student body was found at all. If the reader will pardon me for citing my own personal experience in the matter of college and musical fraternities and in my connection with the Sinfonia Club, perhaps a clearer idea of our organization can be given.

I was one of the young men of three years ago, before the day of a young men's musical organization in our conservatories, who left home and came to Boston to study music. Like many others, who afterward turned to music, I had prepared for college and had interested myself in several preliminary societies in my high school, one in particular, the *Beta Sigma*, occurring to me now. In the high school we also had an "official organ," published by the students, or rather by the clique that "ran" the senior class, and the work done on that paper gave one any amount of "college enthusiasm."

On arriving in Boston and becoming a student of the New England Conservatory of Music I found myself in a new world. The atmosphere was altogether different; there was no fraternity and little college spirit. I was thrown in with an odd mixture of men who had, apparently, little enthusiasm for their college, their conservatory, their *alma mater*. To one educated differently all this would, naturally, seem strange and unhome-like, and, perhaps, some would pack up and go home. Surely, a great many would have done this, before the days of the Sinfonia, had it not been for the girls. If the girls have not been a means of perpetuating music in America, surely their deeds in "interesting" their brothers must be recognized.

In the Fall of 1898, a circular was issued to all incoming male Freshmen by the "Old Man," which read something like this:

"You are cordially invited to be present at an informal reception given by the "Old Boys" of the N. E. C. to the "New Boys," in Elocution Hall, New England Conservatory of Music, on Thursday Evening, September 22d, 1898. A jolly good time is anticipated. Don't miss it. Curtain rises at 7.30.

GEORGE S. DUNHAM, *Chairman.*
F. LESLIE STONE,
HENRY T. WADE,
JOHN F. HARTWELL,
EUSTACE B. RICE,
HOWARD R. WOOD,
Committee.

P. S. No. 1.—All are requested to wear cards with their names upon them as a means of introduction.

P. S. No. 2.—The committee especially requests that those who intend availing themselves of this "opportunity of a lifetime" will kindly notify the chairman on or before Tuesday, September 20th, that a proper quantity of "rations" may be supplied.

P. S. No. 3.—Important! No "swallow-tails."

There were in the neigborhood of fifty or sixty men present on the appointed evening and, altogether unpremeditated, the idea of forming a permanent organization of male students was discussed. The plan met with such general approval that a meeting was called for October 6th, at 7. 30 P. M.

October the sixth came and found a good-sized attendance of young men to discuss organization. Henry T. Wade was elected chairman. On that evening it was decided to organize a men's club and call its name "Sinfonia."

Officers were elected at once to pilot the affairs of the new venture as follows: F. Leslie Stone, president; Fred. W. Briggs, vice-president; O. E. Mills, treasurer, and Shirley Frances Stupp, secretary. Messrs. Delbert Webster, William E. Tanner and Frederick I. Day were appointed a committee to draw up a constitution.

Up to this time the male student body had been totally ignored, socially, in the conservatory. It is being ignored in seventy-five per cent of the conservatories of America to-day where such a body exists. Young men, on leaving a high-school, crave for a college life, not only for the educational features, but for the social as well, for it is only the dull, narrow student who does not mix the two. Men, then, naturally select a college where their acquaintance is largest or where there are prospects of its becoming extended, as well as for its educational advantages, for oftentimes a man's broad acquaintance means much to him after the college days are over.

The management of the New England Conservatory at once placed a comfortable room, with light and heat, at the disposal of the members of their institution, comprising the Sinfonia Club, and it is only due the generosity of the management to add that this is and has always been entirely gratuitous on their part.

And now, perhaps, it will be well to explain what the Sinfonia Club stands for. To quote from the annual year book, which is just going to press:

"The Sinfonia Club stands for the development of the best and truest fraternal spirit; the mutual welfare and brotherhood of musical students; the advancement of music in America, and a loyalty to our Alma Mater."

One can readily see the advantage to all concerned of such an organization. Nothing like it had existed in the male student body of American musical institutions before its birth, and as yet no opposition has been encountered to swerve it from its course.

After two years of growth and activity in Boston the club sent Mr. Percy Jewett Burrell, the president, of last year, Mr. Henry H. Hall, the vice-president, and myself to New York, Philadelphia and Washington, in the hopes of imparting our plans to others and in establishing chapters of the Sinfonia in those cities. In New York and Philadelphia we were at once successful. In Philadelphia, where the *Beta* Chapter was organized, at the Broad Street Conservatory of Music, a large male student body was founded, for the most part those comprising it being totally unaware of the presence of each other in the institution. A most flourishing organization is now in existence and in touch with the male music-students of two other cities —New York and Boston.

In New York the *Gamma* Chapter was organized at the old Metropolitan School, now the American Institute of Applied Music, and these men, too, now feel the results of a union and of the brotherhood idea in neighboring cities.

Washington and Baltimore were disappointments because of total lack of material in the shape of a "male student body." Other cities have communicated with us, while others have preferred not to answer any questions and are presumably now putting in their time at organizing a "male student body."

Unlike college fraternities, the Sinfonia Club is not a Greek letter fraternity as yet, and probably never will be, for Greek is not a part of our task. The chapters are given Greek letters, however, according to acceptance. Neither are we as yet incorporated, which we hope to be, some day. It does not cost twenty-five dollars to become a member of the Sinfonia, the poor man's son being just as eligible as the man from Fifth or Commonwealth Avenues, provided he is, morally, a gentleman. A beneficiary department is also provided for the assistance of worthy members, and this has been taken advantage of with good results, at least in the Boston, or Alpha, Chapter, the other chapters as yet having made no report regarding this department.

What is in store for the Sinfonia one can only conjecture. Its growth during the past two and a half years has been so rapid, its course approved by so many of the leading musicians of the country, that there has been hardly time to stop and consider what is the next thing to be done.

While the governing power is now in the hands of the officers and members of the Boston chapter, it is hoped that there will soon be enough chapters organized to permit of the calling of a national convention and the election of a Supreme Governing Council to meet yearly and direct the affairs of the organization. A serious campaign will probably be undertaken shortly through the West—Cincinnati, Toledo, Detroit, Chicago, and, perhaps, St. Louis, being objective points.

What will be needed beyond all else in the foundation work of such an organization is advice and, perhaps, bequests to individual chapters in the formation of their chapter-houses and their equipments. The Sinfonia Club has its chapter-houses to build; other fraternities of forty and sixty years of standing have successful members now to look to for support. I can say that the public-spirited citizens of Boston have assisted the Alpha Chapter of the Sinfonia Club to the extent of $800.00 in the furnishing of their chapter-home in the New England Conservatory building. Will these bequests continue? Will the wealthy citizens of Philadelphia, of New York, and of other cities, where the Sinfornia will surely locate, interest themselves in the *student of music* to such an extent that they will make his student days attractive?

The actual expenses of these chapters are met by the regular dues assessed each member, the beneficiary fund being laid aside in the same way, but help may be needed in the formation of chapter-homes and houses in many instances.

During a season the club members come in contact with many musicians of note. Taking the Alpha Chapter, for example. During the past year the Kneisel and Adamowski Quartets have visited the club, likewise Victor Herbert, Mr. Horatio W. Parker, Madame Hopekirk and many others. Hezekiah Butterworth and E. Charlton Black have both addressed the club on Literary evenings. The Alpha Chapter has one member, Mr. Clifford Sprunt, in the Boston Symphony Orchestra. Mr. Sprunt is the only American born member of the orchestra. The Beta Chapter has four members in the Philadelphia Orchestra—Messrs. Witzenann, Dubinsky, Arkless and Fogg.

With the musical public better acquainted with the Sinfonia Club and the Sinfonia Club better acquainted with the musical public, we are sure that both will be positively benefitted by intermingling one with the other, for with the proper nourishment, we feel sure that the Sinfonia can produce abundant musical houghts to absorb the public mind of the next generation

Spontini, the composer of "Ferdinand Cortez" and "La Vestale," was fond of exhibiting his decorations. Upon great occasions he wore them all, and delighted thus in showing them in public. At a great music festival, Spontini, wearing his orders as usual, passed a group of musicians, and heard one of them say: "Look, there goes Spontini with all his decorations, and to think that Mozart had none at all." Whereupon Spontini turned quickly and said: "My friend, Mozart did not need any."

STUDY WITH HANS VON BÜLOW.

Handel.

THEODORE PFEIFFER AND J VIANNA DA MOTTA.

Translated for THE MUSICIAN *by F. S. Law.*

Variations in E major (*Harmonious Blacksmith*). Von Bülow was greatly dissatisfied with the Italian who played these variations. "H'm," he said, "you found it beneath your dignity to practice the left hand alone. That is too amateurish. I am not here to give private lessons. Come now, play fairly and squarely from the notes."

He did not allow him to play further than the second variation.

"The Italians have talent, no doubt, but no perseverance. Has anyone else something of Handel to play?"

Intimidated perhaps by the foregoing scene, no one ventured to respond. Thereupon von Bülow said, very quietly:

"Very good; Liszt had eleven thousand pupils, all ladies, and all his favorite pupils. Their one object was to play the second Hungarian rhapsody as loud and fast as possible. My task here is a different one. I am not giving up four weeks of my life in order that you may master a couple of pieces, but to educate you musically and from every side. Very good! Therefore, ladies and gentlemen, I recommend you not to neglect these masters (Handel, Mozart, Mendelssohn)."

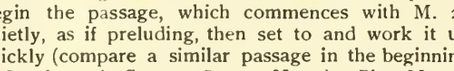
Prelude and Fugue from the Suite in F major. The theme of the fugue as though hewn from stone.

"In my edition of Handel I have given too much attention to detail and have introduced too many nuances. This does not suit Handel's style. At that time, however, I had to fight against the soulless hammering which was then in vogue."

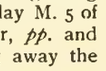
MOZART.

Fantaisie in D minor. M. 2, 4, 6 of the introduction may each be taken as the echo of the measure preceding. The Adagio should not be taken too slowly, otherwise it becomes tiresome. After the *agitato*, when the principal theme is heard in the dominant, beginning with M 29, it should be played a little stronger for the sake of increased emphasis. Begin the passage, which commences with M. 23 quietly, as if preluding, then set to and work it up quickly (compare a similar passage in the beginning of Beethoven's Sonata, Op. 37, No. 2). Play M. 5 of the Allegretto coquettishly, *i. e*, quicker, *pp.* and staccato, thus, to a certain extent, driving away the former impression with a jest.

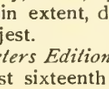
Sonata in A minor (*Peters Edition, No. 7*). In M. 33 and 34, accent the first sixteenth note of the left hand:



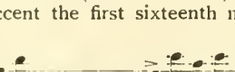
M. 13, after the double bar, right hand:



M. 17, on the contrary

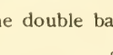


M. 25:



M. 26:

M. 33:



M. 33, counting from the end, not *forte* but *crescendo*, and then *forte* in M. 3. In M. 20, diminish a little in the right hand before the last count

Third Movement. In spite of the *Presto* this movement must not be played too fast. M. 37–40; bring out the first eighth notes of the left hand so that the fourths of the right hand may not sound too empty. The same in M. 45–48; also in M. 45–42, counting from the end. In the *Maggiore* all the appoggiaturas are short. Omit the trill in M. 15 of the *Maggiore*.

Fantaisie in C minor. This fantaisie is in the closed sonata form. (The fantaisie in F minor, for four hands, von Bülow, also recommended for study.) Mozart has a better prospect of surviving the next century than many modern composers.

Sonata in D major (*Peters Edition, No. 13*). Here we have the style of the string quartet. Beginning with M. 16, thus:

M. 34 and 35, M. 36 and 37, *pp*, then again.

M. 49:

M. 51; M. 52 *p.*; M. 53 and 54, *f.* From M. 55 to the double bar, *p.* After the double bar, M. 6 and 7:

M. 14, 15 and 16:

Another lady began the Adagio, but von Bülow stopped her and said: "Mozart is confoundedly hard. The time is coming, and perhaps soon, when people will rather hear a Mozart sonata in the concert-room than the Liszt Rigoletto fantaisie."

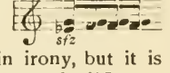
Sonata in F major (*Peters Edition, No. 1*). *Andante.* Beginning with M. 13, counting from the first double bar, we find for eleven measures many suspensions and cross-relations. These the master intends as a torture to create a burning thirst for the chord of the dominant seventh of B flat in M. 24, which then acts so much the more satisfactorily. In M. 4 and 3 counting from the end, the first two counts are played; the third is sung.

Fantaisie and Sonata in C minor (*Peters Edition, No. 18*). *Fantaisie.* The fantaisie does not really belong to the sonata, as is generally supposed. By chance they appeared in the same volume, and since then they have always been spoken of as the fantaisie and sonata.

Bear in mind that there is a difference between *p* and *pp*. In the endeavor not to be tiresome we have become entirely too flippant. The six-four chord is the favorite chord of the Wagnerians. They can write nothing else than six-four chords. I have come here to direct you in the study of interpretation, in what is generally known as style. My object is to prepare you to journey into the land of the poet. I furnish you with a kind of Baedeker—a Bach-Baedeker, a Beethoven-Baedeker, etc.

Adagio is not the slowest tempo, it means *ad agio*, *i. e.*, at ease, comfortably.

"Mozart has been called, is called and will be called the Raphael of music. Now it is un-Raphael-like to make the *sfz* so rough and hard. (This remark referred to the passage:)



In Mozart there is always a certain irony, but it is appropriate. It would be irony, for example, if I were to say, this morning, 'What heavenly weather!'"

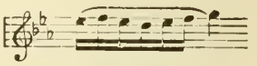
It was icy cold and had been raining incessantly. For von Bülow's views on humor and irony in music see the preface to his edition of Scarlatti's pieces.

"A staccato point indicates 50 per cent. Very good! Then give me 50 per cent. and not 25 per cent. That you do only when you are bankrupt. Consequently, legato-staccato, ... (portamento), is 75 per cent. The 25 per cent. staccato is indicated by the '. *Vide* Moscheles' preface to his Op. 70 and Beethoven's Letters, No 361, Vol. I."

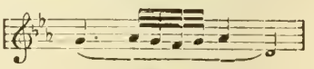
"Verdi's popularity is largely due to his often repeating one and the same tone, which is easily remembered." As illustration he played

Sonata. Allegro Molto. This is Mozart's *Sonata Appassionata.* Begin the trill in M. 2 with the upper tone. Such ornaments you should have sung for you by good singers. Unfortunately, very few can sing them nowadays. Singers ought to make us musical, but the contrary is the case; their influence is rather tends to make us unmusical. I play the piano much better since I have had nothing to do with the opera.

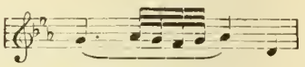
M. 15, right hand, first count:



M. 23,

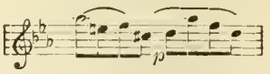


not



M. 25, similarly.

M. 15, before the second repeat mark:



The two chords in the left hand immediately before the second repeat mark:

M. 5, counting from the end, last count *mf.*; M. 4, last count *mp.*; M. 3, last count *p.*; the final chords, *pp.*

Adagio. This is in the rondo form. M. 1:

M. 24 begins the Trio.

Von Bülow said, among other things: "Fräulein, be sure to make a difference between a quarter and an eighth. This reminds one of a clever story: A tenor, who was very musical, but who had not much voice, once wrote in the album of another tenor, who was his exact opposite in both respects: 'I beg you note, dear . . . . (Wachtel), a quarter is no eighth note (*Achtel*).'"

Rondo in A minor. Rubinstein played many things wonderfully well—others wonderfully badly. His playing of this rondo was heavenly. We have not the fire, the passion, the might with which he transports his hearers; but we do not need to imitate what is incorrect in his playing. Yet it is more interesting to me to hear Rubinstein play incorrectly than to hear a thousand others play correctly. He is Liszt's rightful successor.

To a lady, who did not know the rondo, von Bülow said: "Even if you have not studied the piece you must say that you know it, for it is a reproach not to know it."

Of this passage he said: "This shows a finesse that can only be found again in Brahms. This passage is a touchstone for musical talent. If you find it difficult to learn by heart you would better let piano playing alone."

Sonata in F major (*3 4 measure*). "Mozart was not half Italian for nothing. You play him as though he had been born in Stockholm instead of Salzburg. It is too cold, too lifeless! The tone is too thin, too childish! Study his operas or play his violin sonatas with a violinist. There is always a dramatic vein in Mozart, even in these piano sonatas. Every one of his themes is an individuality. You must have a clear image before your eyes."

As the player began the last movement too fast, von Bülow said: "That is entirely too lively. Not Naples only Salzburg. So much can be learned from Mozart's string quintets that one really ought to carry them around with him. For your musical well-being it is far better to play Mozart than a Hungarian rhapsody."

MENDELSSOHN.

Variations Sérieuses. Mendelssohn is a model composer for the piano. He thinks and writes in the true piano idiom. You must grasp the basses clearly and practice the left hand alone; that makes one musical. In Mendelssohn *diminuendo* is to be taken as qualitative only and not as including *ritardando.*

Variation 3. The bass notes very light. The first four variations are to be considered as one group. In listening to variations the listener ought not to be able to check them off, one after the other; otherwise the thirty-two variations by Beethoven would drive one wild.

Variations 5. Espressivo means *cantabile*—in fact, *espressivo* never means anything else.

Variation 6. This must be considered as orchestrated, thus: wind instruments above, strings below.

Variation 7. More lightning than thunder; also, not too much pedal.

Variation 8. Here you must smell the incense. After the solemnity of this variation the next must begin quietly and mysteriously; the evil spirit is again aroused.

Prelude and Fugue in E minor. "The beginning of the fugue is similar in character to Beethoven's 'Song of Penitence' and requires the same style of execution. The acceleration of the tempo should be very gradual in order to avoid a too great wildness before the choral is reached. Too much impetuosity would also endanger clearness." Of other preludes and fugues by Mendelssohn besides this one, von Bülow recommended the prelude and fugue in F minor and the prelude to the fugue in B minor.

Variations in E flat major. Play the theme simply and in time. The first variation is a trio; the first person speaks, the second adds his opinion and the third resumes the subject. *Variation 2.* The theme discreetly; particular attention to the figures in the bass. *Variation 3.* In the third measure the G on the third sixteenth note of the left hand can be played by the right hand. In this variation a sharp distinction must be made between colon, semicolon and period. In the next variation both hands must increase together.

Capriccio Brillante, Op. 22. "The first four measures short as though trying the piano. In studying a concerto, or, in fact, any work with orchestra, it is necessary to consider whether it is to be played with the orchestra or as a solo. In this case I do not wish the latter since you, my dear young lady, cannot give the characteristic effect of the orchestra. You may put your thumb on the black keys with a good conscience. The idea that this is not allowable nowadays survives only with antiquated maiden ladies who teach the piano. Every piece must first be de-composed and re-composed. In legato running passages the wrist must respond to the movement with ease and elasticity."

Caprice in E minor from Op. 16. Consider this virtuoso composition orchestrated; it begins with the sharp tone of an oboe. In general, decided contrasts must be made.

As a youth Mendelssohn was a remarkable musical genius. In latter life his powers of invention failed somewhat. After Beethoven and before Brahms Mendelssohn's symphonies are the finest; as regards form, even better than Schubert's and decidedly better than Schumann's.

Songs Without Words. Spinning Song. This is by no means so hackneyed as Liszt s transcription of the Spinning Song from "The Flying Dutchman," only the latter bears poorer playing than Mendelssohn's. Mendelssohn's music needs no explanation; he wrote everything with scrupulous exactness just as he wished it. The master is known in his limitations; he never trusts himself to attempt more than he can accomplish. He writes such music as suits the piano and he follows the same principle in writing for the orchestra, for the voice—he is a classical master. Schumann's orchestral works do not sound well. They are piano pieces poorly arranged for the orchestra. His finest orchestral composition is the fourth movement of his third symphony—the Rhenish Symphony—in which he gives a musical illustration of the Gothic style of the Cologne cathedral.

After the player had finished von Bülow said: "Fräulein, the master is known in his limitations. You have attempted more than you could accomplish. I don't say that you have not played the piece well—but as the Frankfort people say: beautifully—that is another thing (*Schön ist annerschst*)."

Of the songs without words von Bülow recommended Nos. 3, 7, 10, 11, 15, 19, 20, 21, 22, 24 (in particular), and No. 25 to 30, inclusive.

"I can solemnly assure you," he said, "that Mendelssohn will enter into the next century, while many others will not. His symphonies will be played when Schumann's symphonies shall have been forgotten. His overtures, which I call symphonic poems, will live when other symphonic poems are played no more. A Mendelssohn song without words is, for me, as classical as a poem by Goethe."

He spoke very highly of the Capriccio, Op. 5, which he said contained "many inspired flashes." In one of the players he found so many faults—dragging tempo, false phrasing, poor fingering—that the poor fellow played only a single measure!

"I once had the honor," he said, "of being, for two hours, a pupil of Mendelssohn."

A trill is often a failure because one tries to make it too fine. What do I mean by too fine? When, after the principle of the eleven thousand virgins (*vide* Handel's *Harmonious Blacksmith*), one tries to make it as loud and strong as possible. *Crescendo* means *piano.* You cannot be at once what you wish to become.

Mendelssohn often follows the fashion, which was formerly more prevalent than at present, of putting an independent accompaniment and bass to a melody. Nowadays it is managed more conveniently. The composer chooses a couple of crazy harmonies and then, as far as possible, Tristan-izes or Walküren izes to them. Brahms does not do this. In him you always find an interesting accompaniment.

Appoggiaturas can be played angular or round. When Alberich appears in *The Rheingold* they must be angular, but in Mendelssohn they must be round and graceful. The ritardandos, which are introduced in Mendelssohn's music, have given it the undeserved reputation of a lemonadish sentimentality. It is, however, not lemonade but noble wine.

At the playing of the song without words in G minor, 6-8 measure, he grew very impatient. This was on account of the player's making the eighth notes of the melody a little too long. Von Bülow's sensitive rhythmic feeling was irritated to the utmost; he beat the measure with hands and feet and groaned like one on the rack. He said: "I can stand any quantity of false notes, but false rhythm sets me wild." When No. 1 in E major was played he remarked: "This must move us, but not to tears. That is not fine!" With this he assumed the tragic-comic expression of a sea sick person.

Rondo with Orchestra. It almost seemed as if on that day everyone tried to play his very worst and with this piece von Bülow's nervousness reached the highest pitch. He cried: "Ladies, you will do better to give up piano playing entirely."

We clip the following from a Kansas City paper: A rather homely Pole is Paderewski, with terracotta, chrysanthemum hair, but with much of the Grecian column style in his manufacture. To hear him play is educative, and to sense him feel his music as he *plays* is rapture. You forget the chrysanthemum head; the piano sinks into nothingness; a Master Hand scatters the music as a continual shower of perfumed flowers, and you live and breathe and have your being in the transport. An exchange gives a criticism of the great pianist, written by a countryman, and doubtless on the spur of the moment:

"The fellow is deceitful. He makes you think all the time he is going to play a tune, but he never does. He flirts all around a tune, but never plays it. His hair looks like a wig, but isn't. He deceives you in a hundred ways. He plays the sweetest sounds you ever heard that were not a tune. He has his piano so trained that it will keep right on playing when he is not touching it.

"He reaches out slowly and strokes it, drawing back his elbows. You see the moonlight, and 'the solemn spaces where the shadows bide,' and in the hush you hear that matchless music that is not a tune—no, not a tune! Ah, the fellow was dropped from Heaven for deceiving the angels with his playing!"

If the critic is not a musician practically, he certainly has a soul for musical harmony, and whether this review was inspired, or is a part of himself, as I judge, true it is that his language carries with it a certain element of grandeur and appreciation—*The Life.*

The Anton Rubinstein museum at the St. Petersburg Royal Conservatoire, containing memorials of the master's life and works, was opened to the public on November 21, the sixth anniversary of his death.

SHOULD EVERYONE STUDY MUSIC?

FRANCES C. ROBINSON.

The student of history finds that music has a place among all races, even the rudest and most barbarous, which would seem to argue that it belongs to all mankind. There appears to be an instinctive reaching out toward musical sound to express man's inner feelings. The more we study music in the history of races, the more we realize that it is the expression of a deep underlying force in the human mind.

A study of the national songs of various people is invaluable in considering race characteristics. The songs of each nation are found to differ and to be perfectly distinct from all the others. In each there is some little peculiarity in arrangement which is distinctly its own, and which reflects something of the temperament of the particular people who produced it. The more enlightened the nation the better the music. The above-named facts go to prove that music bears a close relationship to life.

The educational value of music is admittedly great. All who investigate the matter recognize music as an important factor in building character, and as a developer of man's spiritual nature. But it is easy to find many persons who still need to be persuaded that music is one of God's most powerful agents for promoting the growth of man's finer and better nature. They regard music as merely a pleasurable sensation admitted through the ears—simply an accomplishment and one of the luxuries of life. The consequence is that music is largely left out of the education of thousands of our people.

Music is as necessary for emotional activity as are words for intellectual activity, and a right and judicious training of the imagination and the emotions, or, in other words, of the *artistic* or *poetic* side of human nature, is equally important as the development of the other faculties. But music also appeals to and exercises the mental faculties; there is a mental discipline which begins with the very first lessons.

The writer believes that music *should be studied by everyone*—just as literature should—*not that everyone may become a musician or litteraleur*, but to the end that all may be developed evenly and roundly in character, and that all may become familiar with the best and highest works of human intelligence. Music should be studied as the other arts are studied. Begin with its origin and follow its development until its highest achievement is reached.

Many persons are of the opinion that *all* children are born with the latent faculty of song, just as all are born with the latent faculty of speech. If this is so, the importance of early training is obvious. Teachers and parents must try not to despair if all musical students do not become good *performers.* If their musical training shall have opened up much in their natures and characters that, otherwise, would have remained undeveloped, the time and money has not been misspent. It is something to know how to be an *intelligent listener* to music. There is a crying need, in this country, for *a more general musical culture.* In Europe, every little town and village has its musical organization, and men as well as women are the interested supporters. All are eager for a larger knowledge of music. The writer knows that the small towns, in this country, that will support (public) high-class concerts are few indeed; lack of appreciation prevails The people seem utterly lacking in ambition, so far as any desire for musical culture is concerned. There is certainly a chance for missionary work along these lines. If only people in general could be made to wish and strive to become *intelligent and appreciative listeners to music.*

This country has its great musical centres. For example the term "Musical Boston," is something more than an empty phrase. It is thought by many that the progress of musical art has developed to the loftiest height which it has attained in America in Boston. We find there, it is true, fine instrumental organizations, choral societies, eminent musical instructors, and excellent schools of music or conservatories. But we have only to go out of Boston to some of its neighboring towns, not over ten or twelve miles distant, to find abundant evidence of lack of musical culture.

Men and women may, if they will, begin the good work at any time of life. It is never too late to become interested in good things, and once people look into this subject and assure themselves of the importance of music in our lives, they will see the necessity for an *all-round* education for the children of this country, *which shall include a knowledge of music*, even though all may not excel as performers.

Young Composer's Column.

RULES.

1. MSS. marked "Young Composer's Column" must reach us by the 10th of the month to ensure notice in next issue.
2. Each MS. must bear the full name and address of the writer; the initials will be used unless a *nom de plume* is added.
3. Stamps must be enclosed if MS. is to be returned, but it is to be distinctly understood that the Publishers assume no responsibility for any MS.
4. No charge is made for the examination of any MS., and compositions of any nature may be submitted. The criticisms will be general and of such a nature as will be helpful to those honestly desiring frank and unbiased criticism.
5. No criticisms will be sent through the mail.

F. L. G.—(376 to 378). We are much pleased with the three piano pieces you send; the titles (both general and sub) are felicitous, and the MSS. are as legible as print. We append a few criticisms, mainly in regard to details. Measure 2, left hand, of "Beside the Brook," if fingered 2-4, 1-5, will be something of a practical stumbling-block. In measure 8, divide the notes so as to suggest 6 8 time. The double thirds will be troublesome for novices, but the piece both here and at the bottom of the page, will be excellent practice. "After the Shower," is open to criticism in one or two particulars; you can not justify the F♯ in l. h., measure 13. The chromatic scale, line 4, measure 1, whether judged by the Day-Macfarren-Prout system or by the generally received one, has an incorrect notation. We think your "bridge" at top of second page is four measures too long; it is out of proportion to the rest. "At Twilight" would be more practicable if some of the extended chords were divided between the hands. The pedal has to be used, as they stand, and it often blurs the melody badly. Your pieces, without being anything remarkable, are grammatically written and display a musical temperament. We think you have every reason to persevere as a composer; do you take pains to store your mind with the best music? Play the *Well-Tempered Clavichord* and Beethoven's *Sonatas* for their effect as musical literature, and Chopin's *Nocturnes* and *Waltzes* for their manner of piano writing. Play these over and over again until you are infected with their spirit, thus you will be broadened and built up in music.

H. W.—(379). We like your perseverance and we wish that we could say that "Parting" is improved. It is still rambling along without punctuation; you need elementary instruction in Form; get Cornell's "Form," published by Schriner, and study how to make phrases and periods. Cadences mark the joints of the musical sentence, do they not? Now notice where the cadence-points occur in your piece; see how irregular they are. You can not write acceptably without observing these fundamentals of rhythm. At A the chord with G♮ is incorrectly resolved; at B the G♮ should be F double sharp. Your nature is refined and musical and there is no doubt that you can do something in composition—*but not until you've much better ideas of rhythm.*

E. A. K.—(380). A musical, singable hymn tune. We do not care for the consec. fifths between soprano and tenor, measures 12 and 13, though some writers allow them under the circumstances. Measures 19 and 20 are harsh; the three last measures are not good, the covered fifth between soprano and bass coming out unpleasantly.

Scherzo—(381). Your piece is one of those simple, soothing sorts of compositions founded on well-tried formulas. The consec. fifths and octaves in measures 2-3 are bad. It would be well for you and H. W. (see criticism 379) to unite your forces; you have a sense of rhythm and proportion that he lacks, while his variety of harmony and elevation of style are much superior to yours. Your piece, however, is pleasant to the ear and sure to please the unlettered musician.

Eli Presto—(382 to 384). We do not care much for the three things you send; the flame of inspiration burns low and flickers feebly. The "Witches March" is the sort of thing that one hears at the theatre; theatrical music, like organ music, is a class by itself—*sui generis*. The Ave Maria is better, but your accompaniment interferes often with the voice part. Where you simply let the organ accompany and give up the idea of a vocal obligato (your technique is not adequate for the task) you make a good effect, as in last ten measures. The Sanctus has sacred words but is secular in style; "the hand is the hand of Esau, but the voice is the voice of Jacob." On page 2, measure 4, third and fourth beats, you ought to avoid B♯. For the B♭ in measure 5 sounds very harsh; for the two beats in question, use the dominant with the third suspended and the dominant. The Amen is very bad, we think; if you *must* have the sound represented by B♭, why not write the dominant chord with the fifth raised?

A MORE ANCIENT MARINER.

The swarthy bee is a buccaneer,
A burly, velvcted rover,
Who loves the booming wind in his ear
As he sails the seas of clover.

A waif of the goblin pirate crew,
With not a soul to deplore him,
He steers for the open verge of blue
With the filmy world before him.

Out in the day, hap-hazard, alone,
Booms the old vagrant hummer,
With only his whim to pilot him
Through the splendid vast of summer.

He looks like a gentleman, lives like a lord,
He works like a Trojan hero,
Then loafs all winter upon his hoard,
With the mercury at zero.—*Bliss Carman.*

HINTS TO A PUPIL ON THE SONATA FORM.

MARY ALLISON TIFFANY.

Has it ever occurred to you to compare the construction of a play with the first movement of a sonata? You will find they have much in common and, perhaps, the comparison may put fresh life into the rules in the musical dictionary, which seem rather arbitrary, and set one to wondering whether they are not a hindrance rather than a help to a composer.

A sonata, you know, begins with a theme in the tonic, followed by one of a different character in a related key. If the first theme is major, the second is often in the dominant, if minor, in the parallel major key.

Now glance for a moment at a play. Take, for instance, "The Merchant of Venice." Here we have Bassanio and Portia, the principal characters in the love story of the play, who will pass through many adventures before the close of the drama. So it is with the leading theme of our sonata. We shall have that presented to us from many points of view before we are done with it.

After Portia and Bassanio we have Gratiano and Nerissa, lighter personages, with a story of their own, naturally connected, however, with the others. In the same way the secondary theme in the sonata must, to avoid monotony, differ from the first, and yet possess possibilities of closer relationship in what is to follow.

Sometimes a composer, not content with two themes, introduces a third, just as Shakespeare weaves Lorenzo and Jessica into the story. After their presentation, with the necessary connecting modulations and cadenzas, the first part of the first movement ends. The first first act is over. Now, why should this section be repeated? It would be wearisome in the extreme to hear the opening act of a play over again before proceeding farther. But if you consider a moment you will see there is a very good reason for this repetition. At the theatre, if you should chance to forget whether Bassanio or Lorenzo was the name of the lover of Portia, you could refer to the play bill. Listening to music, however, is quite another affair. Stop a moment and try to recall what came before and the thread is broken. And so we find the rule a very good one that impresses the themes in their simplicity upon our minds before their development.

In the second act of a play comes the working out of the plot. The characters pass through many adventures, unexpected changes take place, dramatic episodes occur, new situations are introduced. So with the sonata. If it opened in a major key the second part will often begin in the minor, at once giving quite a different aspect to the former situation. Themes are now broken into sections, new combinations are presented, one is filled with a sense of expectation, of striving, of uncertainty, as to what may follow. This working out may be as simple or as complex as the composer pleases.

The third and closing portion follows without a pause. No momentary fall of the curtain as in a play. Now the separated bits must be united, and our leading theme appears, sometimes in its pristine simplicity, sometimes with embellishments, followed by the secondary theme, transposed into the tonic, as if to say that now the hurly-burly and strife are over the two are more closely related than in the beginning.

A play is wound up in much the same way. The intricacies of the plot have been unravelled and the characters are brought together that for a time were separated by adverse fortune.

Of course, a musical theme does not necessarily mean that the composer has some story in his mind which he has endeavored to present to us as a tone picture. The writer and the musician have distinct realms to work in and comparisons cannot be carried out indefinitely. The likeness is to be found only in a few fundamental points. They are sister arts with undeniable family traits and a wide divergence in personality.

Questions Answered.

[Under this heading THE MUSICIAN will be pleased to answer any questions submitted by its readers which may be of general interest. *All questions must be accompanied by the full name of the questioner.* Answers will be published without such names. Those who send questions should take care to state clearly what information is wanted. Only such questions as will be of interest to general readers will receive attention in this column. All others will be answered privately, for which purpose stamps should invariably be enclosed.—ED.]

J. F. K.—Many of the pronunciations of the following names are almost self-evident, but they are included for the benefit of our correspondent. *Rets*-kee; Man-chee-*nel*-lie; Tchy-*koff* skee; *Gaer*-ic-kee; Powr; Foot; Ter-*nee*-ner; *Furs*-ter; *Leeb*-ling; *Nev*-in; *Skot*-tee; *Sal*-er-zer; *Sun* brick; *Nor*-dee-car; Krem-o-*nee* nee; Van-*Dike*; O-*lils*-car; *Mool*-man; Ka-*ra* no; *Plan*-song; *Kal*-vary. The accent comes upon the syllable in *italics.*

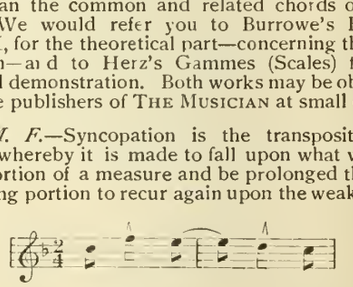
I. L. R.—The question about the "Fantasia" is not quite understood. Do you refer to the Fantaisie Caprice? If so, do you wish to know how the sextets and quadruplets are to be played? A letter to THE MUSICIAN, giving name and *address*, will have a reply by mail.

J. B. Vau.—So far as we can gather from some of his pupils, Leschetizky's *method* consists of certain gymnastic preparation through the medium of *etudes*, practiced according to special directions, designed to give force, delicacy and endurance to the fingers, hands and arms. It is doubtful if there are any great number of his pupils in this country, as many of those who have applied for lessons never got beyond the supervision of one of the *vorbereiters* or preparatory teachers.

Dundas.—Will Miss J. B. please send her *full* address, give State, county, etc. A letter has been received from her, but as there are several towns of same name we have not known where to address the reply.

M. K.—If your question is correctly comprehended we assume you wish a book explaining the construction of the major and minor scales and one containing the "scales and chords"; by the latter it is presumed you mean the common and related chords of each scale. We would refer you to Burrowe's Primer, Chap. X, for the theoretical part—concerning the construction—and to Herz's Gammes (Scales) for the practical demonstration. Both works may be obtained from the publishers of THE MUSICIAN at small cost.

M. M. F.—Syncopation is the transposition of accent, whereby it is made to fall upon what was the weak portion of a measure and be prolonged through the strong portion to recur again upon the weak, thus:



The climax of a composition is usually found near its end and may be recognized by the musically intelligent by the intensity, the bringing together of various subjects or figures and, somewhat, by the degree of force.

Unless specially marked, only the first of a group of four notes (to a single count) would receive an accent and that not necessarily pronounced.

Every scale—major *or* minor—must have a "leading" note, but only the minor has it marked with an "accidental." It is the seventh sound of the scale, a semitone below the octave, and derives its name from the fact that it "leads" so decidedly into the tonic. See the Hatch Edition of Burrowe's Primer for answers to these and similar questions.

H. R. C.—Unless there is some malformation of the hand, the habit of the fifth finger striking a key when the fourth finger is playing can be overcome by a *slow and persistent* practice of the two fingers mentioned, upon adjoining keys, say C and D, or F and G. For a long time the practice *must* be slow, and each finger lifted high. Concentrate the thought upon the motion of each finger. Lack of mental control is the cause of the fault.

While Cherubini was director of the Paris Conservatory, one of the professors, the composer, Berton, was never punctual, and always came late for his lesson.

At the funeral of Berton, owing to some mishap, the funeral cortège was late and did not arrive on schedule time at the church where the pall-bearers and other mourners were waiting. Whereupon Cherubini, turning to Auber, impatiently exclaimed: "That fellow, Berton, as usual, always too late!"

THE SNOWFLAKE.

It was a little snowflake
With tiny winglets furled:
Its warm cloud-mother held it fast
Above the sleeping world.
All night the wild winds blustered
And blew o'er land and sea;
But the little snowflake cuddled close,
As safe as safe could be.

Then came the cold, gray morning,
And the great cloud-mother said:
"Now every little snowflake
Must promptly lift its head,
And through the air go sailing
Till it finds a place to light;
For I must weave a coverlet
To clothe the earth in white."

The little snowflake fluttered
And gave a wee, wee sigh,
But fifty million other flakes
Came softly floating by.
And the wise cloud-mothers sent them
To keep the world's breast warm
Through many a Winter sunset
And many a flight of storm.

—*Margaret E. Sangster.*

HOW TO TEACH THE CORRECT USE OF THE PIANO PEDALS.

FRANCIS L. YORK.

"The longer I play the piano the more convinced I am that the use of the pedals is nine-tenths of piano playing." So said Rubinstein, whose "pedal effects" were the marvel of his generation of piano players. If this is true—and we can not lightly put aside the testimony of so great an authority—it is astonishing that so little attention has been paid to the piano pedals and to methods of teaching their correct use.

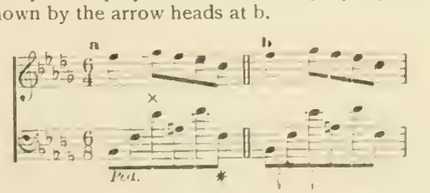
In the first place there is scarcely any edition, or even any single piece of music, in which the pedal marking is to be taken literally. In teaching, the teacher must either tell the student that the pedal marking is mostly wrong—a most discouraging statement for the pupil—or must say that it is insufficient and needs to be supplemented by many additional marks, nearly as discouraging as the other. The mark "Ped." indicating the use damper pedal with its complement ✱ indicating its disuse is not accurate enough for modern requirements and the sooner it falls into "innocuous desuetude" the better. An attempt has been made to introduce the use of a line of this form ▬ in place of the commonly received signs, but in teaching I have found this of little use, besides, this mark is found in very few editions. In my own teaching I find the arrow-point turned down, ▼ to indicate the depressing of the pedal, and turned up, ▲ to indicate the release, to be the most practical. It explains itself and has the great advantage of being placed exactly in the right position with reference to the note to be held.

I find the best method to teach the use of the damper pedal is to ignore the pedal marks entirely at first, telling the pupil that later on we will investigate them. Then I explain the mechanism of the damper pedal so far as is necessary to enable the pupil to understand how the tone is sustained by its use. The most important requisite for good pedaling is a quick ear. Most pupils possess this, but in a very undeveloped state. The outward ear hears the blurring, smearing effect produced by bad pedaling, but the inward ear takes no cognizance of it. The attention must be trained, the ear must be made sharp to hear blurred passages, and in pedaling even to anticipate them—to hear them coming as it were before they arrive and to forestall them. A friend of mine, an excellent piano teacher, has a very effective way of stimulating a pupil's perception in this direction. When a pupil blurs in pedaling he immediately shouts at him, "Nasty." This may not be elegant, but it has the desired effect. By playing for a pupil a succession of slow legato notes, sustaining the tones by the pedal, he will almost immediately perceive the difference between them and the same tones either blurred or played staccato. When he has once learned to hear the desired effect then comes the practical work. Require him to play a succession of (say) six-three chords, *very slowly*, sustaining each chord with the damper pedal without aid from the fingers until the next chord is sounded, when the pedal is instantly released. After he can hear clearly in his own mind and can produce a proper pedal legato, then the following rule may be of use. *Never depress the pedal with a tone*, always secure the tone first, then hold it. (Compare the time-honored recipe for cooking hare, "First catch your hare, etc.") *Always release the pedal exactly with the beginning of the tone.* Here the use of the arrow-points is valuable. Two weeks practice of such chord successions as just mentioned is usually sufficient to establish the proper connection between the mind and the foot so that the pupil will play legato with the pedal more or less automatically. Then give some simple piece in chords, such as the little Choral, No. 4 in Schumann's Album, or the numerous "Prayers" that are to be found in most sets of children's pieces. Insist on the pedal's doing the work. Require the pupil to lift the hands entirely away from the keyboard, listening to the tone sustained by the pedal. At first, pupils always want to depress the pedal at the same time as the keys, this being the natural sympathetic action of hand and foot. This may be easily overcome by a little rhythmical study as follows. Take the choral referred to and have the student play the first chord depressing the pedal on the second beat, releasing on the third beat as the second chord is played, and depressing again on the fourth beat. This establishes a rhythmical connection between the movements of the hands and the feet, and can be easily indicated by the arrow heads in their proper place. Thus:

When a pupil can play this simple piece with a proper use of the pedal, producing the legato entirely with the foot, he has really conquered most of the mechanical difficulty of good pedaling. To determine in every case just how long the pedal is to be held down, or whether it is to be used at all, requires constant watchfulness and the closest listening on the part of both teacher and pupil. Even the best of players may grow careless or their ears dull. I remember hearing a celebrated European pianist who made a tour of this country some years ago, play the last two chords of a composition, the Dominant Seventh and Tonic, with the damper pedal depressed, a proceeding which left the musical part of the audience in the same condition as the pedal.

When the pupil has thoroughly conquered the tendency of the foot and hand to move together, then he may begin to use the pedal in the pieces he is studying—not before. Here, too, insist that the pedal be used only in certain well defined places, not constantly, and usually not according to the pedal marking.

If space would allow, it would be interesting to quote samples of the extremely bad pedal marking often found even in good editions. If the pupil inquires why the editions are marked wrongly it must be explained that, first, composers expect the player to have ears and to hear the sounds he produces, not taking the pedal marking too literally, but as a general indication of what is wanted. Second, that we can not be sure just what the composer himself wrote, since editors and music engravers frequently misrepresent a composer. Third, a pedaling that would be admissible on an old Viennese piano, or even on a more modern Pleyel piano (similar to the one Chopin used) would not do at all on a modern Steinway grand. The tone of the pianos made fifty or seventy-five years ago was thin, somewhat wiry and of short duration, so that a tone might be held by the pedal during several dissonant treble tones with scarcely any bad effect. For example, the following (a) is marked as in Scholtz's (Peter's) edition, and would perhaps pass muster if played on Chopin's piano, but certainly not if played on ours. The proper pedaling is shown by the arrow heads at b.



It would lead us too far to inquire into the use of the other pedals, the una corda and the sostenuto pedal, or to decide whether the damper pedal may not be held over dissonant tones, as it certainly may be under some conditions and for special effects. Enough has been said to show in what way the student should approach the study of the pedals, and that both teacher and pupil must be unremittingly watchful lest harmonic clearness be destroyed or melodic outline blurred.

LOSING TIME.

HARVEY WICKHAM.

I do not use the above words in their musical, but in their everyday sense. In fact, it is borne in upon me more and more that students need to hear many words in their every-day sense, and often stand in greater need of life lessons than music lessons. Instructors do not strike deep enough or realize, as a rule, that success has its root in character and not in the fingers. I do not mean that a person of exalted morals is any more apt at art or at finance than a decadent. I did not refer to morals when I spoke of character. The word originally came from "to cut," and the street phrase, "a person's cut," expresses my exact idea. Success or failure depends upon one's cut; upon the nature of his inmost personality. Even technic springs from a profound mental conception of velocity. False notes are not always the fault of the fingers, but far oftener of the mind, or going deeper yet, of the heart. But I am becoming too psycological, and besides, I was about to speak of losing time.

"It is good for youth to bear the yoke," says universal wisdom. Why? That habits of industry may be formed, and that self-reliance may take the place of self-conceit. But it is not good for the old to totter under the same burden. The struggle for existence, which grows fiercer and fiercer as we approach the prime of life, should appreciably diminish towards the end of our days; and he who would look for fulness of years must look for a certain and constantly growing amount of ease—ease which is the well-earned reward of youthful toil. Nothing literally takes the life out of a man like looking forward with well-founded dread towards the latter half of his life. The reason that so many do, is because so few "get ahead," as the saying is, early in the race.

I am not in favor of slighting preparatory education in the hurry for practical work—I will take that back. I believe I am in favor of just that, or rather of abolishing preparatory education altogether. It is a mistaken idea that for a certain span a child can be sent to school to get ready for the battle of life, and then come forth and fight it, to retire later on victorious. The fight begins at birth, whether we will it or no. Let us not fight any unnecessary battles! I wish to emphasize that. There is a great battle to be fought against disease, poverty and darkness, the latter being of two kinds—mental and moral. It isn't necessary to push any of these enemies (unless it be the last) too far into their own country—and *slay* them we never can. It is folly to waste time in preliminary struggles with straw representations "for practice," while the real antagonists are laughing at us and diligently building entrenchments.

To drop the figure, there are so many things we *must* know, that there is no need to learn a single unnecessary one "for mental discipline." The successful man gets so much mental discipline in his regular business, that it is always threatening to degenerate into nervous prostration. If you think it will be of use to you in life to speak and read Latin, study the language. If you want merely the mental dexterity which comes from "finding verbs," as they used to say, study finance or commerce or whatever you are most likely to be busied with. It is surprising, after all, how many things we do not need to know. Think of the things you have forgotten which you knew at college! These are the things which time has proved you did not need to know. And think of the many things you have had to learn since, with enormous consumption of time and energy when time and energy were needed elsewhere, which might have been learned in those busy, useless years of long ago.

What are the useless years? The years in which we lose time acquiring unmarketable intellectual merchandise. And what are the things we do not need to know? Those which we do not find use for, and all that we do not learn well. A mastery, that is a conversational mastery, of Spanish might be used by almost anyone; but a smattering of a dozen languages stands for much squandered time.

And in music, why do we try to learn so many pieces? It is a great waste of time, and we never use any, save those which are particularly beautiful and which we have learned to play particularly well. They told us to learn this and that for technic, but which is better, technic for Czerny or Chopin?

"I've got piano-player's cramp."
"You don't play."
"No; the girl next door gives it to me."

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UNLIKE YET SIMILAR.

Two unique personalities pass away almost together. A Queen, whose reign was of unusual length, and whose life was one of exceptional beneficence, laid down responsibilities and honors amid universal grief. A peasant, the son of an inn-keeper, whose life reached beyond the allotted span, and whose career led from the poverty-stricken home to a position of honor and affluence, departed from the scene of his labors followed by expressions of universal esteem and admiration. Victoria, Queen of England and Empress of the British Empire, and Guiseppe Verdi, the Italian composer of Opera, represent widely diverse forms of activity and exemplify the possibilities of attainment that lie open to earnest workers, whether of high or low degree. Very unlike, yet by different pathways reaching the same honored end.

•

Verdi, beginning his life without means, attracted attention by his talents and energy. Persevering in the face of discouragement and loss, at the age of forty, he had attained great success as a composer of Italian opera. His long life brought him, in his later years, in contact with the more modern tendencies of operatic composition, and, despite his age, his powers were equal to the demands of the new ideas, and operas written at the age of eighty were as full of the fire of youth as those put forth at forty. "Rigoletto," "Il Trovatore," "La Traviata," "Aida," and "Otello" and "Falstaff" represent the extremes of his Art. The first, filled with bewitching melody and striking choruses and expressing a fervor of passion that have kept them before the public for these years, and will for years yet to come, do not reach the dramatic excellence to which he rose in the latter, in response to the demands of the more modern school.

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It is a significant commentary of his real ability, his reserve of power, that at the age of eighty he could produce, without sign of weakness, such works as came from his brain. It is this that makes him the "grand old man" of music. Just as Gladstone's ripe scholarship, earnestness of purpose and steady adherence to principle made him the wonder among statesmen and kept his powers fresh until their receptacle wore out through the processes of time, so Verdi's genius, modesty, thorough methods and concentration of purpose enabled him to rise to an emergency and amaze the musical world with "Otello" and "Falstaff."

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And what a wonderful Art it is that can produce a Bach, a Beethoven, a Mozart, a Schubert, a Wagner and a Verdi! In all the fields of activity it will be well-nigh impossible to find a parallel for this Italian opera composer. One who reads his life, meditating upon the personality and mental characteristics of the man as well as the musician, will discover something that will aid them in the prosecution of their own life work. In his case prosperity accompanied fame, and he died a rich man. His thought was for those less fortunate and he founded a Home for Musicians, whose doors should be open to those to whom fame and fortune have been more capricious.

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Surely we who are disciples of the Muse of music should be deeply gratified at the consummation of a life such as that of Guiseppe Verdi. And from it we should glean many a lesson of encouragement and faithfulness.

TEACHERS' FORUM.

On page thirty-six of this issue our readers will find the second instalment of the *Teachers' Forum*. Already letters are coming in response to the opportunity it affords. The possibilities for improvement and help which it opens up for our readers can hardly be estimated. It is through the communication of our thoughts, needs, difficulties and advancement that we make progress assured. The mere stating of a difficulty will oftentimes dissipate it. The mental action necessary to clearly state a trouble tends to clear our own view of it, resulting in the perception of a point that had hitherto escaped us.

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There is a saying that it is possible to scatter and yet receive increase, to withhold and yet grow poor. The teacher who withholds help from one who needs it is more than likely to feel the retrograding influence of such a policy. He can scatter of his store of knowledge and receive an increase in power and knowledge. Dispense, then, of your store to others; ask for light on points that are dark; discuss points that are vague and unsatisfactory; reach out beyond yourself and make this department a veritable mine from which is gathered richest ore.

A very practical matter is brought forward in the inquiry and reply printed in this issue. The question of instruction books is one that meets every young—and old—teacher. The newer ideas, which advocate its relegation to innocuous desuetude, are troublesome ones to many who are in the position of the correspondent. What they shall do in the premises is puzzling. The comments on the letter of inquiry offer some exceedingly practical suggestions. What can you add to them from your personal experience? The conductor of this department would like to hear from you. Discussion is in order.

SUGGESTIVE.

It is estimated that 12,400 musical students are studying at the present time in Germany. Of this number 20 per cent. are foreigners and 5 per cent. Americans; 40 per cent. of them are vocal students, 32 per cent. orchestra, organ and solo string aspirants, 25 per cent. study the pianoforte and 3 per cent. composing. The average student spends 1,600 marks ($400) each year for living expenses and tuition, although some live on 900 marks ($225) including tuition. The average period of each student is three years. All of the students of the orchestra find immediate and paying occupations wherever they settle. The pianoforte students have a hard struggle to obtain a footing and 22 per cent. settle as teachers with varied but comfortable income. Of the vocal students (40 per cent.) 8 per cent. find engagements at the opera with an average income of 1200 marks ($300) per year, 2 per cent. find recognition as concert singers through their merits and 12 per cent. through a reserve fund for advertising purposes. Twenty per cent. of them can not be traced and are lost in obscurity. Of the 12,400 students 67 per cent. are female, 84 per cent. study in conservatories and institutions. Of the 4,960 singers which enter every year only a few rise to a high rank and the others—hope for better days.

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The statistics above, reprinted from the *Concert-Goer*, are suggestive. Again and again it has been pointed out that the rush of students to the piano is poor policy. A study of the figures above should make clear the vital necessity of looking into the future before one leaps. If the aspirant for pianistic honors is so talented that success as a virtuoso is assured, then go ahead; but be careful of the premises; do not build up assurance on a false basis. If the peculiar talents required for virtuosity are certainly absent, but there is ability to play well, to understand the music played and to impart instruction, then there is ground for anticipating success as a teacher. If these are absent—don't.

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So, too, with the vocalists. Those who attain success in opera or concert are comparatively few. There are open opportunities for those who have teaching ability, but be sure of the ability before going abroad. The writer has many times asserted the danger that lurks in the oft quoted saying, "There is room at the top." Undoubtedly there is room, but the pathway thither is too long and difficult for any but those of assured power. Test yourselves, then, thoroughly, conscientiously before setting out on the road to musical professionalism. If you can master an orchestral instrument your chances are somewhat better, but even here the way is rough.

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These remarks are not intended to discourage music study. There are other motives for such study beyond these material ones. The lover of music can devote himself to it with even higher motives than these. The benefits derived from it touch the very essentials of an enjoyment of life. But the study will be upon other and quite different lines. *Music* will be studied, and not an *instrument* alone. In this connection an article, "New Ideals in Music Study," by Prof. Waldo S. Pratt, published in the *Atlantic Monthly* for January, is commended to our readers.

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Another thought suggested by this clipping is, that American students will do well to study at home until they are sure of the course their future will take. The cost of study abroad, united with the deprivation of home comforts and associations, is too great to be incurred unless the results are practically assured. One who wishes to study music as a culture study, as a means of increasing the enjoyment of the refinements and higher pleasures of life, can do so to fully as great an advantage and with far greater comfort in America than abroad.

Teachers are as good, opportunities ample, and the musical atmosphere is growing better continually. Hence no one, who does not wish especial professional equipment and the glamour of foreign reputation, need go abroad.

A number of subjects have been assigned for treatment by competent writers. These subjects are of a very practical nature. We will be pleased to have our readers suggest points on which they would like help. State clearly what line, or lines, you would like the discussion to follow and we will do our best to provide for it.

THE TEACHER'S GUIDE-POSTS TO SUCCESS.

C. N. MCHOSE.

Knowledge is Power.

The successful teacher of to-day must be a man of ability who has developed his talents by study in various directions. He is one who recognizes the fact that his early study is insufficient to his needs, and is constantly seeking to broaden his horizon. He realizes that to occupy a place of honor requires culture above mere book learning, and the possession of a scholarship which will open a wide field of intellectual vision. He is one, also, who is capable of imparting his knowledge. To master ideas and make them one's own is always a sign of a healthy condition, yet to this end, continual study is necessary. The man of one idea, whose narrowness is not able to distinguish between an ant-hill and a mountain of thought, is incompetent to point out to others the beautiful and sublime in music. Mendelssohn, surely, never regretted his university course. Who will doubt the value of it? Every line of his music is full of the depth and breadth of his early training, as well as of the mature culture to which he was continually adding. Seek, then, to broaden your horizon by keeping in touch with all that makes for progress in literature and art, and as the right instrument in the sculptor's hands, when used thoughtfully, will give the marble statue the curve necessary to the desired effect, so determine to model your pupils that you may obtain through your efforts the best results possible.

Discrimination and sound judgment are necessary for every teacher. Many in their great zeal to do conscientious work, forget that they are overloading the beginner with scales and exercises, invaluable when rightly applied, but when used without discrimination, fruitful sources of evil. You may scorn the idea of giving a little tuneful music now and then, but you need not be surprised if many of your pupils leave you. It is well to keep in mind, that continually feeding your students on etudes and scales will no more be relished by them than would a seemingly unending sermon on practical theology, or a lecture on ethics. The young mind needs food that can be assimilated; wholesome food that will move the imagination, fill the mind with an overflow of simple ideas, and arouse its creative powers.

The Teacher's Manner.

Patience, kindness and encouragement are watchwords that pave the way to almost any child's heart. Children are usually keen observers. A teacher's manner must be attractive, pleasant and inviting; not narrow, unsympathetic or unmagnetic. Many a pupil hears only censure, or meets perhaps coldness, from the time he enters the teacher's studio until he departs. Even the pleasant greeting, as well as the parting word, is overlooked. Cultivate firmness and decision, yet never be severe; let moral principle be your only guide; do right because it is right. Pupils respect such a principle and honor it.

No teacher with a true standard will show favoritism; yet I meet teachers who are pursuing, although I trust thoughtlessly, just such a course. One after another the pupils come and go; no enthusiasm is shown; the teacher's position at the piano is a careless and indifferent one. Sometimes even a letter is written or read! But, behold, at length a more gifted pupil arrives, and the sleeping interest and enthusiasm have returned. He forgets himself, and thinking only of the pupil, is at once absorbed, heart and soul, in her welfare. He is not even satisfied with his criticism and remarks on her touch and technique, and on the harmonic beauties and grandeur of the composition, but he, himself, proceeds to interpret it for her, and seating himself at the piano, he plays as he only can play when thus inspired, with a rich songlike quality of tone, and with such a conception of emotional content that he touches the very soul of his pupil, arouses her imagination, and carries her into another world. Often, too, he stops, pointing out to her the best means of producing a desired effect. There is no lack now of the enthusiasm which should have been given equally to the preceding pupils. Such a method can scarcely be designated as honest. A uniform price was paid, and there should have been equally fair dealing with all.

Encouragement.

Encouragement alone seems to make for success. Legion are the teachers who can do no better than discern the faults in their scholars' work. When questions come, and they come in all forms, good as well as absurd, answer them fully and judiciously, and to the best of your ability. Offer the loan of books and suggest a course of reading.

How you will encourage your pupils also, if you will but afford them the opportunity of hearing good music. I have in mind, a teacher with whom it was almost a force of habit to encourage his pupils. Not only did he give his own recitals, or invite artists of note to play for his students, but he played for them when the lesson was over, and in this way made it clear that he was interested in them. Show appreciation of work well done, and commend it. It is a great inspiration, especially to a discouraged pupil.

A Teacher's Joy.

A teacher who can trace the success of a pupil to his special care and treatment, and that justly, finds his greatest pleasure in seeing that his work brings forth fruit. What greater felicity can a teacher enjoy than to know that he has done his duty every day in the year, by helping his struggling pupils and brightening their paths with earnest and heartfelt teaching. The end of man being to serve himself and his fellowmen, what better joy can he possess than to follow a course which will widen his chosen sphere of usefulness?

Whether your pupils climb the steep mountain of art, depends somewhat on themselves, yet you as teacher should act as sign-post, as guide. Be an artist in your teaching. True, you cannot always measure your progress inch by inch. Are we not elated and filled with joy and satisfaction, when, groping along in the darkness, possibly discouraged, suddenly the clouds lift and we find ourselves on a mountain top, far above where we started? And yet to reach a higher position means more toil, more seeming failure, more discouragement.

You may have talent, the gift for imparting, countless advantages, but unless you keep on climbing, keep abreast of the times, keep enriching yourself with that which is useful and good in music, you will hardly succeed.

Aim, then, to cultivate personal taste and join this with a strong desire to do the best you know. Never grow lax, careless or indifferent in your work, but burn with life, fervor and tireless energy. Seek always to present your arguments in the strongest and most impressive manner. Learn to know and love your pupils. Never show impatience or allow yourself to feel impatient. Be ever critical in all that you do and, finally, you will be blessed with the undoubted realization of an honorable and merited success.

But oh! what art can teach,
What human voice can reach
The sacred organ's praise! —*Dryden.*

HUMMEL AND FIELD.

In the year 1823, Hummel visited St. Petersburg, whither his reputation had already preceded him, and gave several concerts there, which were very numerously attended. In the course of these entertainments he composed extemporary variations upon themes suggested to him by his audience; in which he displayed such talent and readiness of invention as to waken up a perfect enthusiasm among his hearers. From St. Petersburg he proceeded to Moscow, where Field was at that time residing. These two great artists had never seen each other, and were only known to one another by their works and reputation.

On the morning after his arrival Hummel, whose appearance was somewhat heavy and somewhat slovenly, paid Field a visit at the hotel which that artist then inhabited. He found him in his dressing-gown, smoking and giving instructions to a pupil.

"I wish to speak with Mr. Field," said Hummel.

"I am he," said Field. "What is your pleasure?"

"I was anxious to make your acquaintance; I am a great lover of music; but I see you are engaged, so don't let me disturb you. I can wait."

Field begged him to sit down without any ceremony, merely asking him whether the smell of tobacco was offensive to him.

"Not at all," said Hummel, "I smoke, too!"

The presence of a stranger so disconcerted Field's pupil that he very speedily took his departure. During this time Field had been scrutinizing his visitor, whose general bearing struck him as being something remarkable; at length he asked him, "What is your business in Moscow?"

Hummel said he had visited Moscow in a mercantile capacity, and that being a devoted lover of music, and having long heard of Field's extraordinary talents, he could not think of leaving the city without having heard him.

Field was civil enough to gratify the wish of his visitor. And although he perhaps considered him as little better than a Midas, he sat down to the piano and played one of his Cappricci in his own surprising manner. Hummel thanked him repeatedly for his kindness, and assured him that he had never heard the piano played with so much lightness and precision.

Field answered in a sportive tone, "Since you are so very fond of music you certainly must play something yourself."

Hummel made some excuses, saying that when at home it was true that he played the organ occasionally, but that it was impossible to touch the piano after Field.

"That is all very well," said Field, "but such an amateur as you are always know something to play," and he smiled in anticipation of the performance he was doomed to listen to.

Without further parley, Hummel now sat down to the piano, and taking the very theme which Field had just played, he began to vary it extemporaneously in a manner worthy of his genius, and as if inspired by the occasion, and, indeed, altogether in a style so powerful and overwhelming that Field stood transfixed with astonishment. Dropping his pipe from his mouth and drying his tears he seized Hummel, exclaiming, "You are Hummel! There is nobody but Hummel in the whole world who is capable of such inspiration!" and it was with no little difficulty that Hummel released himself from the powerful grasp of his admirer.—*Musical Standard.*

ADVENTURES OF AN ACCOMPANIST.

My most happy amateur-operatic experience occurred at a certain performance wherein a duel was fought with swords instead of pistols. The stage manager and low comedian of the occasion, being the only professional actor in the company, was a little vain of his powers. He was an inveterate gagger; if he forgot his part he would invent it as he went along, if anyone else forgot, he would carry on the play himself until the defaulter recovered. He was a man of infinite resource, and if a horse was required on the stage, but could not be obtained, he would manage very well with a cart. So when, the company having arrived at the place of performance, it was discovered that the pistols for the duel were left behind, and could not be replaced, the manager exclaimed decisively, "No matter! You can fight the duel with swords. There is a pair here."

So it was decided to fight the duel with swords, unmindful of the fact that the playwright having decided on the use of pistols, had further embellished his dialogue with various jokes, ancient and modern, in respect to shooting. For instance, in one place occurred this brilliant idea:

Officer.—She has refused me. I will blow out my brains.

Comic Servant.—You may make a hole in your head, Sir, but you can't blow out your brains—you haven't any.

The officer at this point, having a sword in his hand, substituted the more applicable remark, "I'll stab myself." Thus the retort, obviously, would not fit, so the manager who was never caught napping, in his part of the comic servant, tried a variant as follows:

Comic Servant.—You may blow your brains out Sir, but you can't make a hole in your head—*you haven't got one!*

The remark was more humorous than it was intended to be, but there was worse to follow. In the original version, the duel takes place in a drawing-room, and the comic servant, who is hiding behind a screen, is in mortal fear of one of the pistols which is aimed point-blank in his direction. What actually occurred was this. In the midst of a very tame duel with swords at one end of the room, wherein both combatants were evidently endeavoring to avoid bloodshed, the comic servant suddenly jumps from behind a screen at the other end, screaming frantically, "Master, master, *I'm shot, I'm shot.*"

This was the climax. The possibility of a man being shot by the waving of a sword some dozen yards away was too much for audience and actors alike. The hero fled the stage, leaving the heroine to finish as best she might, and the concerted piece was performed by two principals instead of three, the hiatus being filled by the dexterity of the never-failing—accompanist.—(*Music, London*).

THE NEW EDUCATION.

Arthur L. Manchester
Thomas Tapper } Editors.

ANNOUNCEMENT.

Following are the names of those to whom certificates will be given for successful work during the course of 1900.

Mrs. S. Irving Allard.
Miss Ada B. Koehler.
Mrs. Nellie A. Porter.
Mrs. Mary E. Truman.
Miss Sybil L Avery.
M. M. Hall.
Miss Kathryn Baumgardner.
Helen L. Thayer-Bryant.
Carrie Delle Hosmer.
S. A. Wolff.
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Bessie M. Gaskins.
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Hattie M. Sears.
Chas. M. Dryscoll.
L. B. Marsalis,
Della Roberson.
Myrtie A. Butterfield.
Annie May Van Doren.
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Bessie T. Holmes.
L. P. Dobbs.
Laura Myers.
Louise F. Howard.
M. Roxie Miller.
Adella G. Underwood.
Ella M. Powell.
Miss Inez Jay.
Rookh Atkins.
Emma Theus.
Lessie R. Jackson.
Dora Holstun.
Mrs. John Mahon.

The following are not granted certificates because they did not complete the course of study, but their work was of such character as to require special mention. No blame attaches to any who did not finish the year's study; circumstances often combine to prevent its continuance, hence we have pleasure in commending those whose names follow:

Lola Barton.
Mrs. James Steinson.
Mrs. Georgia Addis Stenger.
Mrs. H U. Nicklin.
W. L. Little.
Grace L. Buhlman.
Lena M. Blank.
E. A Churchill.
Edith A. Forbes.
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Lucy E. Ayer.
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Wm. H. Robinson.
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R. L. Ayres.
S. B. Cloud.
Susan Sharp Pratt-Adams.
Gussie B. Tooke.
Ruth Talbert.
Viola Stumpf.
Mrs. Elma Hunt.
Harriet F. Smith.
Annie Baldwin.
Miss Ada M. Aiken

The work of our students has very greatly improved, which shows both the value of the *New Education* department and the earnestness of its students. Each student is rated, and on receipt of stamped envelop for reply, anyone may have his or her rating. As the papers are not marked, we will not return them unless especially desired to do so, in which case postage should be sent. We do not think, however, that students will care for unmarked papers.

We congratulate those who have made so excellent a record and hope to include *all* these names in the next list of successful students.

FOREWORD.

The *New Education* offers its readers, for 1900–1901, the best plan for a year's study that it has yet presented. It will be the best in two particulars: in choice of subject matter and in manner of presentation. The hearty reception which this novel educational feature has met with makes it possible for THE MUSICIAN to continue to develop the idea of home music study and to offer the best advantages that are to be attained in this manner.

The general high degree of excellence is due to a widespread interest in the subjects treated and to the careful manner in which our contributors have sought to deal of the various subjects. Scores of papers sent in by clubs show the excellent results of that method of making much of the *New Education*. The club elects a presiding officer, conducts its meetings regularly, arranges definitely for the reading and discussion of the month's lessons in each subject; takes up the questions included in each lesson for study; and, all this having been done, each member, independently, writes up his paper and sends it in. The plan is feasible either with a club of two or of a hundred.

The editors of the *New Education* department hope to see the number of these clubs greatly increased during the coming year. Club work is an excellent stimulus to study, and as the work of this department is so well adapted to club uses, there should be many bodies of students banded together in its prosecution.

Let every club inform the department of its organization, membership, purposes and manner of work, reporting at stated times details of its existence. In this event, we will keep a roster of *New Education* Clubs. Intercommunication can then be established which would doubtless bring mutually advantageous results.

The series of subjects for the coming year follows. Each subject is in the hands of a specialist and will be treated practically and as fully as possible in twelve lessons. In order to meet the immediate demands of students who seek information on special points in the work the editors will be glad to furnish:

Suggestions for the further study of any subject.
A bibliography of any subject.
Information on any question in the lessons.
The consideration, and, if necessary, the presentation, for general discussion of any point that comes up in actual teaching.

The subjects for the coming year are as follows:

I. Advanced History of Music; twelve lessons, with suggested reading.
II. Psychology and Pedagogy of Music; six lessons in each subject; suggested reading.
III. Advanced Music Form; twelve lessons developing those already given in this department.
IV. Harmony and Melody; twelve lessons; six in each topic.
V. The Literature of Aesthetics and Criticism in Music, twelve lessons.
VI. The History and Development of the Piano, twelve lessons with illustrations.

It is desirable that the work be sent in as promptly as possible after the study of the month's lessons. Write clearly; explicit answers are requested. Do *not* write queries on your lesson paper; *send them separately to the editors for immediate reply. And send them in every case direct to the office of The Musician, addressed as indicated below.* Never send your work in lead pencil nor in pale ink. Aim at plain, straightforward, careful work.

The following conditions *must be observed:*

1. Address all communications for the *New Education* department, thus:

THE MUSICIAN,
New Education Department,
8th and Locust Streets,
Philadelphia, Pa.

2. Write your name on the envelop.

3. Write your name and address and the *subject of the paper* on the back of *each sheet* of your papers.

4. Write only on one side of the paper, and use paper 8 x 10 inches in size.

5. *Do* NOT *roll your manuscript.*

6. The answer for each month must be sent as soon after the issue of the journal containing the subject to which they relate as possible, and before the next succeeding issue. No papers are to be held until end of course. New members can join at any time by sending names and answering questions contained in current issue.

7. The editors are obliged to say that no paper will be read or rated that fails to comply with conditions 3, 4, 5 and 6.

8. No two subjects should be written on one sheet. All sheets pertaining to one subject—for example, History—should be independently fastened.

A few words should be said regarding answers to the questions. There exists a great temptation to read the text and answer questions in the words of the writers. This is not a good plan and in order to stimulate our readers to original effort, we will state that the ratings will be largely influenced by the following points:

Accuracy.
Clear, concise, yet smooth diction.
Grasp of the subject.
Originality of thought and statement.

As to the questions following each lesson, they have two purposes: First, to connect the readers mind directly with the text—the most fundamental, that is, lowest duty a question can serve, but necessary. Second, to suggest a thought beyond the mere expression of the words in the text; the most useful, that is, highest purpose a question can serve. If a student is to abandon one or the other of these two kinds of questions he should not hesitate a moment in deciding. The first is by far the least useful if he has a memory; the second the most useful if he has a reasoning faculty.

The editors will welcome letters from teachers which contain:

a. Suggestions as to what will make this department more valuable, the suggestion being dictated by the teacher's individual experience.
b. Statements regarding the application of this work with pupils as well as in one's own effort to secure a broader education.
c. If there is any line of thought of practical value to you, and likely to be equally practical to others, let us know it.
d. All such suggestions must be sent to the office of THE MUSICIAN, addressed according to direction given in regulations.

[NOTE.—*New Education* students are specially requested to avoid enclosing *anything* relating to their business with the Hatch Music Company with their *New Education* papers The failure to comply with this rule causes great trouble. Kindly keep this matter in mind]

III. SECULAR INFLUENCES, MINSTRELSY AND MUSIC.

PERCY GOETSCHIUS, MUS. DOC.

As was plainly intimated, there is a very significant reverse side to that which was presented in the preceding chapter, concerning the influence exerted by Christian worship upon the early development of music. It is very necessary indeed to learn and realize what the early Church did for music, but of equal if not superior importance to know what it did *not* do, and, in all its history never could have done, to promote the growth of the true art, as it flourishes to-day.

Within the Church, under clerical jurisdiction, music was restricted and hampered in many ways; and the limitations were of just such a nature as tended to retard most effectually the natural *inner* growth of the art. The austerity that environed religious devotion, the severity with which its holy offices and the entire ceremonial of worship were guarded, determined the character of ecclesiastic musical practices, and restrained them vigorously within the narrowest bounds. For any exhibition of the graces of art, or of simple-hearted, natural, free emotional expression, the ascetic Church had neither sympathy nor toleration. Softening feminine influences were precluded by the exclusion of woman from even the slightest participation in the exercises of its ritual. For many centuries no instrument whatever was allowed within its sacred precincts, and, at last, only the rudest organs; thus, the expansion of music in that direction, too, was foiled as long as the Church maintained its monopoly of scholastic music.

This should not diminish our appreciation of the quality of inspiration and sustenance afforded to the art of music by the early Christian Church, nor prejudice our conception of the truly wonderful results achieved during the first twelve or thirteen centuries of its existence—results which, I repeat, would probably never have been realized under any other than just such auspices of the Church provided. It simply demonstrates that there were certain other elements necessary to the full development of musical life, which the Church would not instil; and it is *these* elements, probably the most vital of all, that the secular world was peculiarly adapted, and therefore destined, to supply.

The musical practices of the common people, in outspoken contrast with, if not in direct opposition to those identified with Christian worship, were first of all free from every restraint. The untutored mind, quick to recognize the will of nature—ready to respond to true natural promptings, especially in all matters of sentiment—endowed with the same flashes of real genius in those earlier ages of history as in our own, and *free* to give untrammeled utterance to all it felt and thought, was far more likely to detect and grasp the true spirit of music than were those bishops and monks and ecclesiastic scholars who labored only to

establish its external forms. The shepherd sang and piped with a sincerity and simple-hearted truthfulness inspired by his close and free commune with nature; the swain, impelled by a passion which the Church interdicted, poured forth his love ditty with a fervor that gradually dissolved the fetters of Melody; and the strolling fiddler, stimulating the ardor of a knot of dancers, and being reacted upon by their enthusiasm, soon learned from nature's own lips the secrets of rhythm and cadence.

The secular poets learned to introduce rhyme, alliteration, refrain, and other devices of symmetric design into their verse, and these the singers strove to imitate in their melodic settings, until, in time, the Folk song, with its well-defined melodic strophes, its cadences, its exposition of the tonic and dominant relations, its correct scale conditions, and even its vague reflection of true harmonic instinct became a reality, and stammered its first timid confessions of a *spirit* of music.

The historic representatives of this secular class of music makers in the sixth to the thirteenth centuries of the Christian era are: the Celtic *bards*, the Scandinavian *skalds*, the *trouvères* and *troubadours* of France, the *trobadores* of Spain (Italy), the English *minstrels*, and the German *minnesingers*. Their occupation seems to have been the perpetuation of popular legends in verse and song, the recording of heroic and chivalrous deeds, and the poetic adoration of woman. The latter is particularly true of the troubadours, whose melody and rhyme were devoted almost wholly to the homage of the fair sex, the praise of womanly virtue and beauty. Similar, though more refined, were the effusions of the German minnesingers, whose love of nature, great sympathy for forest, flowers, Spring and the song of birds, lent a sentimental, deeply poetic hue to their own musical utterances. To their successors, the *meistersingers* (the last surviving generation of minstrelsy) music has been said to owe its introduction into the *home* life of the people.

The most efficient disseminators of these vital influences and the humble class to whom music possibly owes the greatest of its early obligations, were the *strolling players*, the lowest and most numerous grade of popular musicians. They were common to every country where music was cultivated, during the early and middle ages. These learned and sang the songs of the troubadours and minstrels; they wandered about from one province to another, singing, and playing on various rude instruments, chiefly to the dance. They accompanied warrior bands, entertained the ladies and nobles at court and castle, carried news, were the secret messengers of lovers, and the merry-makers of the people—in a word, they reached every class and grade of society, giving and gaining experience. It was they who spread the masters' songs, widely and efficiently, often no doubt adding some legitimate charm, establishing some natural melodic principle from the store of their own particular range of observation. Thus, the best that the instinct of the unprejudiced musical heart could produce, was preserved and popularized, and the *innermost* qualities of a true music art were quietly but steadily gaining strength and definite being.

Questions.

1. In what manifold ways was music restricted, within the Church?
2. What does this demonstrate?
3. From whence were these other elements to come?
4. What qualities characterized the music of the secular world?
5. What traits of the popular mind, and what surroundings, were conducive to natural musical utterance?
6. How was the Folk song created, and what are its features?
7. Name the historic representatives of secular music in the early ages.
8. What was their occupation?
9. Who were the most efficient propagators of secular music, and what were their habits?

In no other art is demonstration so difficult as in music. Science fights with mathematics and logic; poetry wields the golden, decisive spoken word; other arts have chosen nature, whose form they borrow, as their judge; but music is an orphan, whose father and mother none can name; and perhaps in the mystery of her origin lies half her charm. —*Schumann.*

VALUE OF MUSIC THROUGHOUT THE SCHOOL COURSE.

FREDERIC K. RIPLEY.

The value derived from a course of music in schools is determined ultimately by the benefits conferred on the individuals pursuing it.

It is doubtless true, that in most cases the benefits of school music are general, and conduce to the welfare of the school as a whole, rather than to the development of the individual in music; or as forming a basis upon which the individual may develop in after life. But this result is not necessary nor desirable. It is simply a consequence of conducting the course for general rather than for particular and individual good. That is, the pupils may be played upon, rather than made to become self directing individuals, and the benefit received by the school may thus be made reflexive and general rather than primary and individual.

The individuals in a school can receive permanent benefit from the exercise of their own mental powers only, under the direction of their own will.

Action en masse, directed by one ruling spirit, known as a conductor, or teacher, may not conduce to intelligent self-activity in any considerable degree. Hence, it is not enough to organize a chorus, and to have good singing.

Most of the misapprehension entertained by musicians in regard to school music arises from the fact that the tests applied by such musicians are special tests and refer to the application of general musical knowledge to some instrument. Thus the piano teacher receiving a pupil who has had a school course expects to find some traces of knowledge which will aid him in starting the pupil on a course of piano instruction. He condemns the school course because he finds the pupil deficient in this respect. He does not pause to consider (1) that the pupil may never had musical instruction of a personal and individual kind, or (2) that the instruction given in school is universal in its application and not directly applicable to the peculiarities of an instrument, however simple.

Disregarding now the first case in which no individual instruction is given, that is those classes that simply learn to sing in chorus, we turn to those who have received such a course of instruction as tends to develop individual knowledge and power, and inquire what this knowledge and power should be, or better, maybe, under the limitations of instruction away from and entirely independent of instruments.

First of all the pupil should receive full individual training in tone perception.

Tone perception in this connection refers to perception of tones in relation to the scale as a whole and to each other when forming melodic or harmonic groups.

The result of this training should be power to refer all tones heard in succession or together to their individual places in the scale.

To distinguish tones in melodic relation, that is sounding in succession, is something that the average pupil attains by the time he has been four years in school, receiving instruction for one hour each week. The perception of tones in harmonic groups cannot be taught without an instrument, and as instruments are rare in schools of elementary grades, it is impossible at present to tell what can be done in this line. The manner of giving this instruction and of making it personal is so simple and so entirely successful, that no pupil should escape from school without having developed his talent in this direction to its fullest extent.

Making instruction personal or individual involves the second step in musical knowledge and power, namely, the knowledge of musical characters and the power to use them for the expression (1) of what he hears, and (2) for the expression of what he thinks.

This knowledge of musical characters is, however, not the knowledge that the piano teacher is looking for. It does not enable him to connect each note with a keyboard, it simply makes each note stand as the representative of a tone which bears a certain relation to other tones of the same group. This knowledge, therefore, is relative not absolute—absolute pitch being an impossibility in schools devoid of instruments. The scale therefore has but two developments for pupils so trained, that is they simply distinguish between major and minor scales. The scale from E♭ is as natural to them as the scale from C. The key signature simply places them in communication with their key note, from which they judge all tone relations.

Having command of representation or notation in its simplest form, the instruction becomes individual by the use of written exercises. The teacher now sings simple tone groups and the pupils write them.

In taking their exercises the pupils keep their universal scale idea in active use, and having placed the first tone of the group to be written they write blandly on, regardless of the fact that in reality sharps or flats would be freely used were the same thing to be performed on an instrument.

The nature of the pupil's knowledge of tone relation is a thing of the very highest importance.

The scale exists in his mind as a *primary* unit, not a desired one. The importance of this will not at first appear to many.

If the scale is derived from the three primary chords the tones tend to crystalize in the child's mind in those chord selections, and his music thinking is consequently limited, and the older he grows the more fixed becomes his belief that certain tones, and no others, follow certain other tones. This produces what we know as "Three Chord Musicians," and it explains in a measure what has been remarked in audiences, to wit, that the new music appeals more quickly to those who have not made music a special study than to those who have. Music being the universal language appeals to every human heart in a way peculiar to itself, and it is by the narrowing results of a too sincere study of the first elements of harmony, that it is brought in narrow channels and deprived of its free play in the human mind.

Hence, in the child's study of tone he should be as free as the air, and refer each tone not to a chord, but to his primary unit, the scale. Some groups should be the result of the individuals in the group, not the individuals the result of the group. From this point of view he becomes unlimited in his tone thought, and accepts effects as they arrive, not anticipating progressions which depend upon a restricted view of the chord development.

The introduction of chromatic tones and the development of power to perceive the effects, as related to either major or minor scales, forms an interesting development in tone study, which comes easily within the scope of a school course. In this study great freedom is required to prevent the establishment of the progression to the dominant and sub-dominant as the only possibilities open to the young composer.

The study of meter comes in even in the first year of the school life, and should result in a complete mastery of each of the simpler forms. In an elementary course no compound meter beyond 6-8 can very well be mastered, but everything up to and including this should be so perfectly understood as to require no explanation by the piano teacher.

Each form of rhythm should become perfectly familiar to the pupil, and every possible figure in each meter be instantly recognized by ear and eye alike. Thus the ear and eye are trained in perception, and the hand is made skilful in the representation of these figures as they are heard.

This training is free from the wearisome and almost endless drill which is required for the execution of music on an instrument. It is a direct appeal to the intellectual faculties, and tends to make perception especially acute.

The question has been asked again and again whether such a course gives the amount of musical training that would come from the same amount of time spent upon an instrument. The two things are so different, however, that it is impossible to answer this question briefly, but the fact that thoughtful teachers make more and more of the mental development of their pupils, shows that there is something beside mere manual dexterity which demands attention in the development of a musician, and that a properly conducted course of music in schools *should* contribute to the growth of music students in after life is unanimously conceded.

Questions.

1. What powers of the mind are most strongly exercised in the study of music in schools?
2. By what means can the course be made to reach each individual?
3. Explain the dangers attending the teaching of tones as derived from chord relations?
4. What use does the beginner make of the key signatures?
5. What do you mean by relative tone perception as distinguished from absolute tone perception?
6. State the order of development in a course of music for schools.

FORM—THIRD LESSON

The Sonata Group.

THOMAS TAPPER.

Setting aside any consideration of the rise and development of either the Suite or Sonata, let us compare them to ascertain points of difference. In the Second Form Lesson (MUSICIAN for January) it was pointed out that, in many particulars, the composer must sacrifice some possibilities of creative freedom in composing the Suite; for each movement is on a fixed model in respect to Tempo, Meter, Rhythm and Character. The conditions of the dance establish this. For the expression of unusual idioms the composer must rely upon his skill in pianoforte resources, on the content of his writing; in brief, upon his genius.

Examining the movements of a Sonata we find that the above mentioned restrictive conditions do not apply, or apply to a very slight degree. The order of movements, it is true, is an established one. In the Mozart three-movement Sonata, it is usually Allegro, Andante, Presto or equivalents. In the four-movement Sonata (Beethoven, Op. 2), it is Allegro, Adagio, Menuetto and Trio (or an equivalent) and Presto. Beyond this firmly established order, however, the Sonata Group leaves every condition to the composer's choice: Meter, Rhythm, Variation in movement-lengths, Key groups, Form-successions, all these are free. In brief, all successions, all that makes for cumulative effect, the composer chooses as the painter does the colors; taking care only to group that which groups well. This it is that has caused the Sonata form to have received so great attention, and to present in the writings of great composers such a remarkably varied content.

In the First Series of these Form Lessons, two Lessons were devoted to outlining the Form of the Sonata First Movement. The structure is Ternary; there are two Subjects of contrasting nature; the movement is long and, despite following "structure lines," offers the composer unlimited opportunity for the free display of his genius. This is shown in the wonderful literature for the piano in the Masters' Sonatas.

The Second Movement, not infrequently in the same Form on the First Movement, is of different Character, Tempo, Key; in fact, it is made for contrast. In the Sonatas of Beethoven this movement rises to great dignity, both in content and in the opposition in which it is placed. Its Form is not restricted. It may be a Composite Form, a Rondo or, as above mentioned, a Sonata. In this movement also then the composer enjoys all the freedom a rational being could demand.

If the student will examine the Sonatas of Haydn, Mozart and Beethoven (add Philipp Emanuel Bach's if you can), it will be seen that the Opus 2, of Beethoven, is a new departure. Here there seems to be brought to a finished state a four-movement Sonata that previous writers had striven to reach. The Menuetto and Trio are found in Haydn and in Mozart; but Beethoven establishes them in their place and sets a mark upon them that they had not previously received. In a sense they make demands of the composer more restrictedly than the two movements which precede. The Tempo is fixed—to a degree; the Meter is almost always there; the Form is a Song Group of which the Menuetto is always Ternary and the Trio, Ternary or Binary. But these very restrictions are delightful in that they place in the composer's hands the best material for contrast with the slow movement that he could find. But even in this movement the Sonata is not as fixed in its demands as the Suite is; it is frequently a Scherzo and Trio; or a Maggiore and Minore. It is not *inevitably* a Menuetto.

The Finale *must* conclude the group fittingly. It is a Rondo or a Rondo-Sonata; usually in rapid Tempo, much less demanding upon the listener than the first and second movements; in brief, a brilliant end. It is the Sonata parallel of the Finale of the Suite, namely, the Gigue, which also is rapid in Tempo and, in general, brilliant.

The student will now see how much more freedom the Sonata offers the composer. Its individual movements are more characteristic, offer more play for the creative genius, they admit of greater contrast among themselves, and they rise to heights a Dance Form pure and simple may not reach particularly if it be oined with several other Dance Forms.

QUESTIONS.

1. What elements have the various Suite movements in common?
2. Why is this of limited artistic value?
3. What is the Form and Character of the First movement of a Sonata?
4. Briefly describe its Form.
5. State Form and purpose of the slow movement.
6. Why place it between two movements in rapid Tempo?
7. Why not place the slow movement at the end?
8. What may stand as third movement?
9. Who has placed the third movement especially well?
10. Describe the Form and purpose of the Finale.

FIGURED BASS—WHAT IT IS, AND HOW IT CAME TO BE.

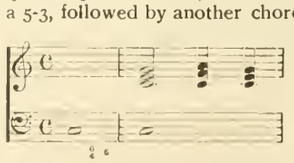
DR. H. A. CLARKE.

In the last article it was stated that Figured Bass came into existence at the beginning of the seventeenth century. Its originator is not known, but the first published treatise on it was the work of Viadanie (1605). Its first intention was simply as a species of musical shorthand intended for the guidance of the accompanist. According to history the strange agglomeration of instruments that were used to accompany the first operas of Peri and Caccini had no parts written for them, but each performer was furnished with a figured bass, and "came in" and "left off" at his own good pleasure. Figured bass is known by several designations that have been a fruitful source of misunderstanding of its real nature. In Italy it is known as Basso Continuo—Continued Bass, which has been Englished by the term "thorough-bass" or "through-bass," which word has unfortunately come to be synonymous in the minds of many people with "Harmony," which it decidedly is not.

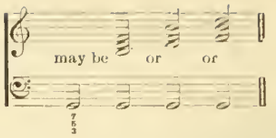
It would be interesting to discover why Figured Bass was used instead of a written accompaniment. It must have been either as a labor-saving invention, or which is more likely, because accompaniment was looked upon as such an unimportant matter, that it was left to the skill or taste—or lack of these qualities—of the Harpsichordist or Organist. Certainly the "Form" and the "Design" in the accompaniment that to the modern composer are essential as any other part of his compositions, were utterly unknown to his predecessors.

The principles on which Figured Bass is founded, are simple and comprehensive up to a certain point. The Diatonic Harmonies and plain Counterpoint of the old school of writing may be so represented as to present very little difficulty to the reader, but when the Harmony becomes Chromatic and changes frequently in each measure, the figuring becomes quite inadequate to its representation—first, because it requires a bewildering multiplicity of figures, and second, because the figures do not indicate the values of the notes of which the chords are composed. This inadequacy of Figured Bass to represent the complications of modern music has led to various attempts to improve on it, not because it is of the least use to the modern accompanist, but because for some unexplained and inexplicable reason, it has come to be regarded as the proper means by which a knowledge of Harmony must be obtained, in spite of the fact acknowledged in every other department of education that the right way to teach is to present the "Thing" first and the "Symbol" afterwards.

The figuring of a Bass is done on the following principles: If a note is without any figure it must have the common chord, that is, its third and fifth (and octave generally) written over it, but when a given bass note is to bear two or more chords, it is necessary to indicate the 5-3 chord by the figure 3 or 5 or 8. When the figures are placed *after* the note, it means that the note bears first a 5-3, followed by another chord, thus:



The arrangement of the chord is at the choice of the writer—the rule as to the order in which the figures are written is, the largest figure must be at the top, thus:



If the composer wishes to have any particular member of the chord at the top, that is *not* indicated by the largest figure, he places the smaller figure *above* the larger, thus:

Consequently if the writer wishes to have the 7 at the top, there is no way of indicating it, as it is the largest figure. It is not necessary to indicate all the members of a chord by figures, it is customary to omit some, thus: 3, 5 or 8 indicate the common chord root at bass, and 6 stands for 6-3, first inversion of common chord; the second inversion which may not have any figure omitted, is figured 6-4.

A seventh chord is indicated by a 7, the 5 and 3 being understood.

The first inversion of a seventh chord is 6-5, 3 being understood.

The second inversion of a seventh chord is 4-3, 6 being understood.

The third inversion of a seventh chord is 4-2, 6 being understood.

A ♯, ♭ or ♮ standing above, always refers to the third over the bass.

A ♯, ♭ or ♮ before a figure means that the note that figure stands for must be ♯, ♭ or ♮.

The sharping of a note is often indicated by drawing a line through the figure.

When a note or a chord is to be prolonged over several bass notes it is indicated by drawing a line after the figure, thus:

The above rules give the most important points. The introduction of suspensions produces further complications which may be learned from any text-book.

It will at once be evident that any intelligent person might, with a little practice, write or play any Figured Bass, and yet not have the least idea of the relations or origins of any of the chords he was using. The perception of this fact has led some authors to add to the figuring—Roman numerals—to indicate the degree of the Scale that is the root of the chord used, thus:

Means that the fifth of the Scale is the root of the chord. This is all very well as long as the music remains in one key, but if it should modulate frequently, it would task the powers of a "lightning calculator" to follow it.

One of the weak points of Figured Bass is, that it has but one figuring for every kind of seventh chord, thus:

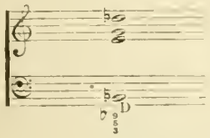
Every one of the above groups would be marked simply 7. This weakness is of no importance so long as the Figured Bass retains its original design, as a species of musical shorthand, but it becomes a serious matter when it is used as a means of teaching Harmony.

One of the rules for playing or writing Figured Bass is, that the parts must be made as connected as possible; an excellent rule when the object is simply to sustain a chorus by use of the organ, but apt to trouble the student of Harmony who has had this rule constantly drummed into his ears, when he looks at a composition and sees the chords leap about in the most perplexing way.

The player is often compelled to guess at the values of the notes the figures indicate. How many of the

readers of THE MUSICIAN can write the following passage correctly?

One of the most ingenious systems of figuring was the invention of Alfred Day. His plan was to write under the chord the letter A when its root was at the bass, B for the third, C for the fifth, and so on. Then indicate the *members* of the chord that were present by figures, not the intervals over the bass, thus:



This would mean that the seventh of the chord was the bass note, and that the other notes were the 3, 5 and 9 from the root, which in this case would be C. As an exact means for representing chords, it is much better than the old system, but it would be impossible to play from such a Figured Bass.

It is said that some English organists can accompany Handel's Oratorios from a Figured Bass more effectively than from written score. Very likely, but perhaps a lifelong familiarity with Handel's music has something to do with it. We strongly suspect that if they sat down to play a new score at sight from the Figured Bass, that they would be content to get in the chords smoothly and correctly without any "wondrous effects."

QUESTIONS.

1. What is known of Figured Bass? Of the first treatise published on it?
2. To what use was it first put?
3. Upon what principles is it founded?
4. How well does it meet the requirements of modern music? Explain.
5. Give figurings and their meanings.
6. What are its weak points?
7. Who invented a different system and what was its nature?
8. Can you write the illustration quoted?

A GUIDE TO THE STUDY OF MUSICAL LITERATURE.

ARTHUR L. MANCHESTER.

We have said that there is a lack of unanimity among critics concerning the nature and office of criticism. To this lack can be ascribed much, if not all, the confusion that arises when music is discussed or written about. Yet there is a starting point from which all true criticism must take its departure; existing beyond possibility of refutation, there are principles and laws on which the critic must base his criticism. With these principles the general student should also be familiar if he would extract the greatest pleasure and profit from his study of the divine art.

This starting point, these principles, are what we know as Musical Form. This definite, precise structure is the strength of all music, and therefore a perfect understanding and appreciation of all music must depend upon an intimate acquaintance with the elements of formal construction, which underlie the emotional side of our art. Text-books in plenty are at the service of those who desire to use them, but as they are primarily designed for special students, they do not appeal to the general reader. In our study of critical literature, then, it will be well for us first to turn our attention to such works as present the essential elements of music design in a popular and easily understood style. From these works we may gain an insight of the basis and structure of music, securing therefrom a knowledge which enables us to apply adequate tests to the music we hear and play, and giving us thereby power to recognize the good and to listen with discrimination and judgment.

Popular writing on a technical subject is not easy of accomplishment, and in our choice of books we should be careful to assure ourselves of the author's authority and reliability. It is comparatively easy for a specialist to prepare a text-book for the use of special students, but such a writer is usually unable to express his knowledge with such simplicity as to appeal to the general reader. On the other hand, a popular writer too rarely possesses the accurate knowledge necessary for a correct and reliable presentation of technical subjects. And it would seem that music especially suffers in this respect. Until recently there have been many technical works, but no reliable dissertation of a popular kind. But there are books now available which are thoroughly reliable and yet well adapted to the needs of the general reader.

"What is Good Music," by W. J. Henderson, may first be taken up and given an exhaustive reading. Applying the test suggested in the preceding paragraph, we find its author to be a trained critic of long and varied experience, whose mind, as shown by his other writings, is discriminating, analytical and judicial. He possesses in abundance the knowledge required to present the technical side of musical structure with fidelity, and his training has been such as to give him a clear understanding of the needs of the general music lover. Such an equipment should produce good results, and in this book it has done so.

The difficulty in estimating the value of music is fully realized by the author and to prepare the reader for the task, he enters into a simple, logical, yet untechnical, discussion of the essentials of Form. "The system of laws derived from the discoveries of the great geniuses of the Art," is presented to the reader that he may "learn them, and acquire the ability to perceive, in listening to a performance, when they (the laws) are observed and when they are broken."

The subject is discussed under the two natural divisions—the music and its interpretation. Part one deals with the qualities of good music. Part two takes up the question of its performance. This division is eminently helpful in that, it first makes clear the fact that music is a thing of law and order, about which (to use the author's words) there is no ineffable mystery and miracle which may not be understood, and then takes up the discussion of the interpretation of the music with whose structure we have become familiar.

In both parts, the author's wide experience and natural adaptation to the task have united in producing a model work. Unessentials are eliminated; salient points only are elaborated. The reader who makes a systematic study of the book will find himself possessing a clearer knowledge of music and of its performance. This volume can be supplemented with excellent results by "How to Listen to Music," by H. E. Krehbiel. The two books follow parallel lines but from somewhat different points. Its author is also fitted by training and experience to write for the non-technical reader. His discussion of the recognition of musical elements, of the contents and kinds of music, of orchestral concerts, pianoforte recitals, operatic performances, choirs and choral music is, in each case, original and forceful, certain to stimulate one's thoughts and increase one's capacity for understanding and appreciating good music.

QUESTIONS.

1. What is the basis of all good music?
2. Why should we be familiar with this basis of music?
3. What manner of its presentation is most effective?
4. What is necessary for its presentation to the mass of music lovers?

THE DEVELOPMENT OF THE PIANO.

ARTHUR L. MANCHESTER.

The instrument known in England as the virginal was elsewhere called the spinet. This name according to one authority, Scaliger, was derived from the quill points, which bore some resemblance to a thorn (*spina*). Another explanation of its origin is, that, as Venetian maker, Giovanni Spinetta, signed his name to such an instrument. This maker did not invent the instrument, but did change its shape to oblong. It is quite certain, however, that the spinet is much older than Spinetti.

Two spinets were found among instruments belonging to Queen Isabella, of Spain, and the instrument is mentioned in connection with the famous Chevalier Bayard. The Chevalier, being wounded at the siege of Brescia, in 1509, was nursed by the wife and daughters of a nobleman, to whose house he was carried. As he convalesced, they entertained him by singing and playing upon the lute and spinet.

The spinet was made of cypress wood. The workmanship varied, the internal work being but roughly done, while the outside was often very beautifully decorated. The tone was usually quite satisfying though light. The shape varied. They were sometimes upright. After the Restoration in England, the name virginal was dropped and the designation spinet adopted. There were several important English spinet makers, one of whom, Haword, made one for the noted Samuel Pepys, who paid twenty-five dollars for it. Another maker dates and numbered his instruments.

The principle of the instrument was that of plucking the strings. As was stated last month a jack at the back of the key contained a plectrum made of quill, sometimes of leather and even of metal, which plucked the string. The strings were very light and consequently the spinet could have little power. The action of the plectrum would always be the same, no matter what the strength of the blow. Thus the twang of the string was always the same.

According to one writer there were three sizes of spinets. One was 2½ feet wide; the second, 3½ feet wide and the third, 5 feet wide. There was a difference of an octave in the pitch of the largest and smallest, the medium size being tuned a fifth above the lowest. The octave spinets (the smallest), were played with the largest to give brilliancy to the effect. There were double spinets in which the normal, or largest size was supplemented by the octave, which could be withdrawn if desired.

Instruments of this class were played upon by some of the great masters. Handel gave one, made by Hitchcock and numbered 1676, to a friend named Leanox, who came with him from Germany and settled in England.

Despite the various efforts to heighten the effect of these instruments, their limitations were too pronounced to be overcome. Yet they were preparing the way for future developments. Two other instruments of this era are yet to be noticed. These will be described in the next instalment.

(Questions next month).

OF MOZART.

Anent the death of Verdi, the following estimate of Mozart, by H. E. Krehbiel, is interesting:

At the end of the 19th century "Don Giovanni" seems to be still young and lusty. In fact it meets less prejudice in the popular and critical mind now than it did 100 years ago. The revolution accomplished by Wagner has left it practically untouched, so far as appreciation of its beauties goes, and it is still a point of vantage from which to overlook the historical field in both directions. Only in Prague did it achieve instantaneous success; in Vienna "Tarare" (Salieri's opera) won a greater triumph when first brought forward. But no work has kept pace with it in the admiration of the great ones in art. Under its influence Goethe wrote to Schiller that Mozart was the man to compose "Faust." Schiller, in a letter to the poet of "Faust," wrote that he had a certain confidence in the operatic form, a belief that through it tragedy might develop into a nobler form than that existing, as it had been developed out of the choruses in the ancient Bacchic festivals. Goethe answered: "You would have observed a realization in a high degree of the hopes touching the operatic form if you had recently seen 'Don Juan;' but this work is completely isolated, and all prospect of something else of its kind dashed by Mozart's death." Tradition says that Beethoven kept a transcript of the trombone parts in the second finale before him on his writing desk as he did the Egyptian inscription. Shortly after Mme Viardot-Garcia acquired the autograph score of "Don Giovanni" Rossini called upon her and asked the privilege of inspecting it, adding, "I wish to bow the knee before this sacred relic." After pouring over a few pages of the score he placed his hand on Mozart's writing and said, solemnly: "He is the greatest—the master of them all; the only composer who had as much science as he had genius, and as much genius as he had science." On another occasion he said: "Vous voulez connaître celui de mes ouvrages que j'aime le mieux; eh bien, c'est 'Don Giovanni.'" Gounod celebrated the centenary of the opera by writing a commentary on the work, which he characterized in the preface of his book as "an unequaled and immortal masterpiece," the "apogee of the lyrical drama," a "wondrous example of truth, beauty of form, appropriateness of characterization, deep insight into the drama, purity of style, richness and restraint in instrumentation, charm and tenderness in the love passages and power in pathos—in one word, this finished model of dramatic music."

FOR THE YOUNG PEOPLE.

The Young Musicians' Perseverance Club.

Conducted by ARTHUR L. MANCHESTER.

We are going to have a good chat this month, so all the space that we can spare will be given to letters. They are coming in splendidly, and the editor hopes to have one from each Club member.

Here are answers to January questions:

1. Louis Moreau Gottschalk.
2. New Orleans.
3. 14.
4. "The Greatest of American pianists."
5. The Banjo.
6. The Last Hope.
7. As a pianist.
8. Cradle Song.
9. Midnight Hymn.
10. 1829-1869.

And here are names of those who sent answers:

Herbert Eckert.
Ruth Willard.
Mary Maxwell.
Ethel C. Porter.
Jeannie C. Davis.
Helen Weber.
Maud C. Busbey.
Violet M. Smith.
Helen G. Johns.
Mary Johns.
Corinne C. Johns.
Ava E. Miller.
Mary McCaun.
Liquori Hemler.
Regina Poist.
Mary C. Smith.
Leonide Timmins.
Alma Kernan.
Katheryn Landers.
Ada R. Marsh.
Rose Hoffman.
Lydia Carolyn Heller.
May R. Keefer.
Genevieve Overbaugh.
Cora Overbaugh.
Estelle Keefer.
Genevieve Johns.
Lorena Timmins.
Marie Josepha Timmins.
Lela V. Busbey.
Anna M. Kinder.
Annie L. Yantis.
Ida C. Price.
Mary C. Cleary.
Letitia C. Marlowe.
Margaret McGuirk.
Annie Dornberger.
Bessie Downey.
Margaret J. Owens.
Eva May Edmonson.

Now for our chat.
This is a new member.
Yes, her name is the list of those who sent answers.

CORPUS CHRISTI SCHOOL, CHAMBERSBURG, PA.

Dear Sir—I take music lessons from the Sisters. I am anxious to join the "Young Musicians' Perseverance Club." I like the stories in THE MUSICIAN, as Sister gives us the paper to read. I have tried to answer the questions. I hope my name will be in THE MUSICIAN next month.

Your little friend,
MARGARET J. HOFFMAN.

Here we have another new member, one of several from this school. May they all find it a pleasure and a help.

CORPUS CHRISTI SCHOOL, CHAMBERSBURG, PA.

Dear Sir—As this is my first letter to you, I want to tell you that I take music lessons from the Sisters and I like it very much, and anxious also to join the "Young Musicians' Perseverance Club." Sister gives us THE MUSICIAN to read. I have tried to answer the questions, and hope my name will be in THE MUSICIAN next mouth.

Your friend,
ROSE HOFFMAN.

Here is a letter from the prize winner. We always value what we earn. Let this encourage you when you have to work hard at your music.

VOLGA, S. D.

Dear Sir—I was surprised to see that I was the only one to get the answers right. I am not quite sure about two of my answers this time, though. I think I would like "Melodic Sketches" for a prize. I will think a great deal of it because I earned it in this way, and some day I hope to be able to play the pieces in it.

Yours truly,
ETHEL C. PORTER.

Here is a good long letter, which will do us good to read. I wonder if we all do not "calmly give up" sometimes. And we are fortunate if we have some one to give us an "overhauling." I hope none of our members are backsliding. They cannot afford to lose the pleasant companionship of the Club. Stand up to the work, every one.

CECILIAN CIRCLE, MCSHERRYSTOWN, PA.

Dear Sir—Enclosed are my answers to the December Club work. I know it is rather late, but I do not like to begin the new century with the ghosts of last year's unfinished duties haunting me. When the December MUSICIAN came I started, as usual, to answer the questions, but being very busy and finding the work rather hard I forgot our watchword, Perseverance, and calmly gave up, but on Saturday several of the girls, myself included, were rather startled by a vigorous overhauling from our sweet-tempered directress. Now please don't be impatient with this lengthy explanation, but I thought you might be surprised at my sending answers in so late. It is now one year since our Circle joined the Perseverance Club and the work has been both a pleasure and a benefit to us, as I am sure it must have been to every member of the Club. I am afraid some of them are doing a little backsliding lately, for I have missed several familiar names from the list. Each one of our girls has a clubmate, selected from the names in the Perseveranee Club, who do not belong to our Circle and, naturally, we are very much interested in the regular appearance of their names. My clubmate is Miss Regina Gissy and I do hope she will be good. My club name is Chopin, who is my favorite musician, if one can really love any particular one of the great masters more than the others. I received Chopin's Book of Waltzes from my teacher, at Christmas, and certainly was delighted. Now, Mr. Manchester, you asked the Club members to tell you their plans for the year, but, really, I am afraid, if I should see mine on paper, that I would certainly grow faint-hearted and thus accomplish nothing, so I suppose you will have to guess at them. With best wishes for a happy and properous new century to you and THE MUSICIAN and that all your Club members may become famous musicians, I beg to remain,

A devoted Club member,
MAY REGINA KEEFER.

This letter is from one of our blind members. May her sight, her perceptive powers and Ear-Gate be doubly active. We are glad she is one of us.

ST. JOSEPH'S ACADEMY, MCSHERRYSTOWN, PA.

Dear Mr. Editor—I am Margaret McGuirk, one of your little blind girls. I am almost ten years old. By this time I guess you must have my picture. I am about middling smart in my music. I guess if I could play hard pieces right off fast, like Ida Price and the other big girls, I would, indeed, be very happy. I think you must have a kind heart to get up the Club for us. I feel like getting acquainted with a good many of the composers now. My Club name is Robert Schumann and I have one of his compositions. I played Mozart's Minuet with Corinne Johns for Commencement. This is my second year and I have five scales and four exercises. Ethel Porter is my club girl. I will wish you a Merry Christmas.

MARGARET MCGUIRK.

THE THREE B'S.

Elsie Geyer was fond of slipping into the studio on the recital afternoons. There were cosy window-seats at its far end, heaped with cushions, and one which she usually chose for herself was shut entirely in by curtains; there she could sit snugly among the pillows, listening to the playing of her father's pupils, and to his own lectures or talks, which always came before the music. Prof. Geyer's Saturday Musicales were attended by all of his class in the Western village, but only three pupils were chosen to play at each recital.

Elsie peeped out from the heavy curtains one afternoon when the class sat waiting for her father to begin his talk about the composers whose pieces would be played by the three pupils. The players sat in the front row. Prof. Geyer stood by the piano, a tall, spare man with a pleasant face and eyes that smiled encouragingly upon the anxious pupils who were to take part, and kindly upon the thirty students sitting in rows back of them. On the blackboard to the right of the piano the program was written out in large letters. Six numbers in all, for each pupil played twice. Elsie could read the words through the space between the curtains and without moving from the cushions against which she was lying.

"Gavotte in D, arranged by Mason, that is the first," said the child. "Cecilia plays it." She glanced toward the young girl in the front row—Cecilia Morse—whose friends called her "Saint Cecilia," because of her devotion to her art. "It's sure to be splendid, she plays Bach so well," went on Elsie. She had a way of talking to herself in a low tone, but she was too far away from the others to be heard, even if she had talked aloud. "Then next comes Arthur Maxson; he plays Bach, too—'Invention in E minor, No. 7, of the Three-part Inventions'—then Madeline; she looks worried, and is studying her music (she always worries and then plays finely, after all), 'Rondo in G, Op. 51, No. 2,' Beethoven, and Beth Alden plays a Sonata, then Cecilia again—but there, father is beginning," and Elsie settled herself to listen. Not a word escaped her, nor a note of the playing that followed, up to the last number on the program, and then—I will tell you what happened then—but first, let us, too, give our attention to Prof. Geyer's talk about the composers:

"There are many musicians," he said, "but few masters. Of the many names which have been handed down to posterity as belonging to creators of musical art works, there are two which shine with greater lustre and stand for all that is greatest and best in the history of the musical art. Beethoven and Bach are the masters of the masters and remain the lofty mountain peaks in music by which all present greatness is measured. Yet there is now to be recognized a third composer, a third mountain peak of greatness, and it is fitting that the three be considered as standing together in solitary and majestic grandeur. And so to-day the names which you see upon our program are those of the 'musical trinity,' the three B's—Bach, Beethoven, and this last composer, who is not so familiar to you all, and for this reason I will give you a short sketch of his life. His father was a musician and thus his musical education was begun early, as was the case with Beethoven and Bach, although these masters, with whom he is now ranked, suffered, from their youth up, many hardships and endured trials from which this composer's life was exempt. His student days were passed pleasantly and among favorable surroundings, and his principal instructor, who was Eduard Marxsen, introduced him early to the works of Bach and Beethoven, his great predecessors. At the age of fourteen he gave a very successful concert, then went into retirement and studied hard for five years. At the age of twenty he arranged a concert tour and played in the principal cities of Europe in company with one of the world's greatest violinists. An incident, which has now become well-known of him, shows his great ability at this age. They were to play the Kreutzer Sonata, when it was found that the piano was a half tone below concert pitch. Although disastrous to the effect, the violinist saw no way out of it but to lower the tone of his instrument, when the young man whispered that he would transpose the piano part to a higher key. This was all the more difficult, as he was playing from memory, but he accomplished it easily, and both the violinist and all his musical friends were astonished and enthusiastic at the performance, and a great musician of the time, the editor of a magazine called the *Neue Zeitschrift für Musik*, published an article in which he prophesied the greatest future success for the young musician. This was verified although many critics have refused to grant it, and the city to which he finally removed and made his adopted home for the remainder of his life, misunderstood and treated him almost as cruelly as she had Beethoven, Mozart and Schubert before him."

The recital began, and Elsie listened and enjoyed the music, as she always did on these afternoons, lying back among the cushions, with closed eyes, but just before the last piece was ended she found herself looking out of the window toward some unusual objects, which seemed to have loomed up in the far West, and her curiosity about them became very great as she looked.

"I must find out what they are!" she said, "there was only the great, wide plain there before. How strange it is!"

She slipped down from the window-seat and was soon out of doors, hurrying down the street and then into the long meadow beyond her home. It was early in February and the air was very cold. She was glad that she had thought to put on her coat and hat before starting, but the short, brown grass was frozen hard and hurt her feet as she hurried along. Far over toward the West the outlines lay against the sky, reminding her of the pyramids about which had lately been studying in her geography.

"How grand they are," she said, "now that I am getting nearer them. This is like Alice in Wonderland, only she never came upon any Egyptian pyramids in her travels. Father will be surprised when I tell him where I have been and what I have found!"

She talked to herself in her usual fashion, as she hurried on, coming nearer all the while to the objects, which she found out at last, indeed, great mountains, a sight which she had never beheld before, as she had lived all her life in the Western town. Suddenly she seemed to find herself just at their foot, gazing far up toward their grand peaks that seemed to touch the sky.

"Why, they are the ones father was talking of," she exclaimed, "and there against the sky are even the names above them! BACH, above the first, over the second BEETHOVEN, over the third there is such a white mist, I cannot see plainly, but that, too, begins with B! B—."

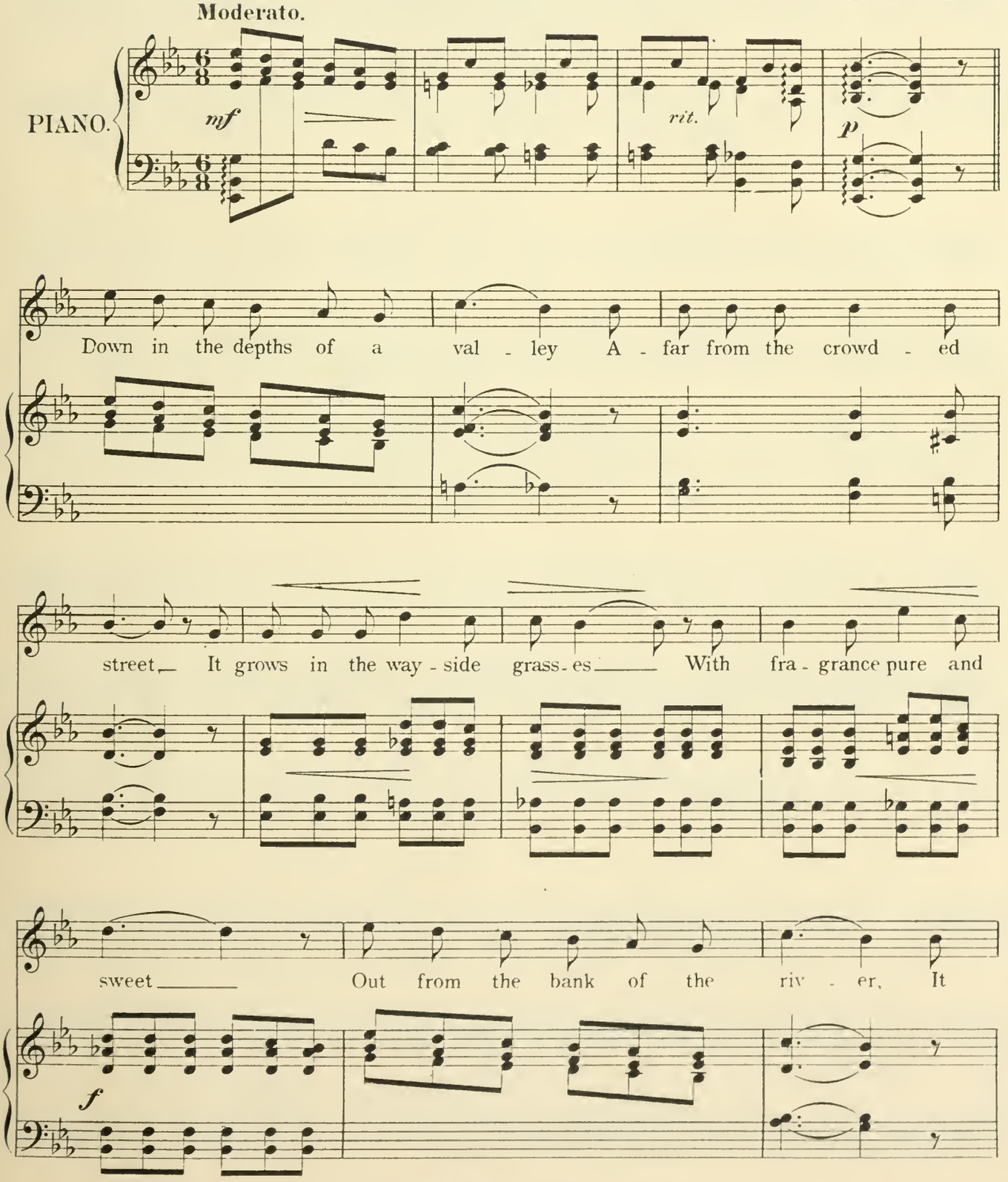
"Elsie! Elsie, come, the recital is over, and you may have the room to practice now." Her father's voice, and Elsie aroused herself from the window-seat. She looked quickly out of doors, but there was only the wide plain, and above it great rose-colored banks of clouds where the sun was setting.

"Then it was only a dream," she said, thoughtfully, "only a dream, after all!"

1. What is the name of the composer who is compared to the third mountain peak in music?
2. Give the dates of his birth and death.
3. In what city was he born?
4. What is the name of the city which he adopted as his home and which treated him cruelly, as she had his predecessors?
5. Who was Saint Cecilia?
6. Who was the great violinist with whom the composer of our story travelled?
7. Who was the editor and founder of the *Neue Zeitschrift für Musik?*
8. Who wrote the Kreutzer Sonata?
9. Mention a composition written by our composer.
10. In what form of composition did he excel?

A WILD ROSE.

Music by
FREDERICK A. WILLIAMS.



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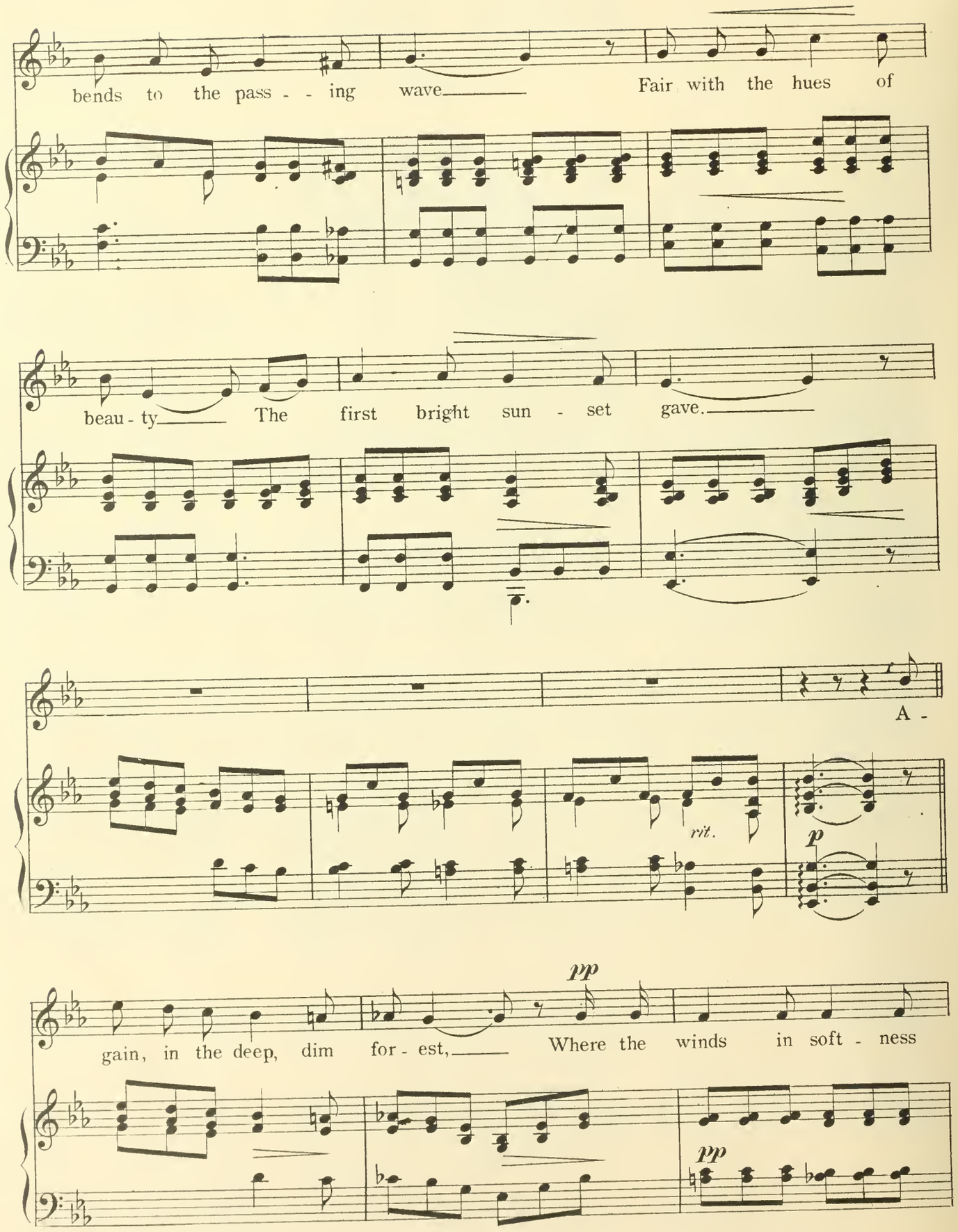
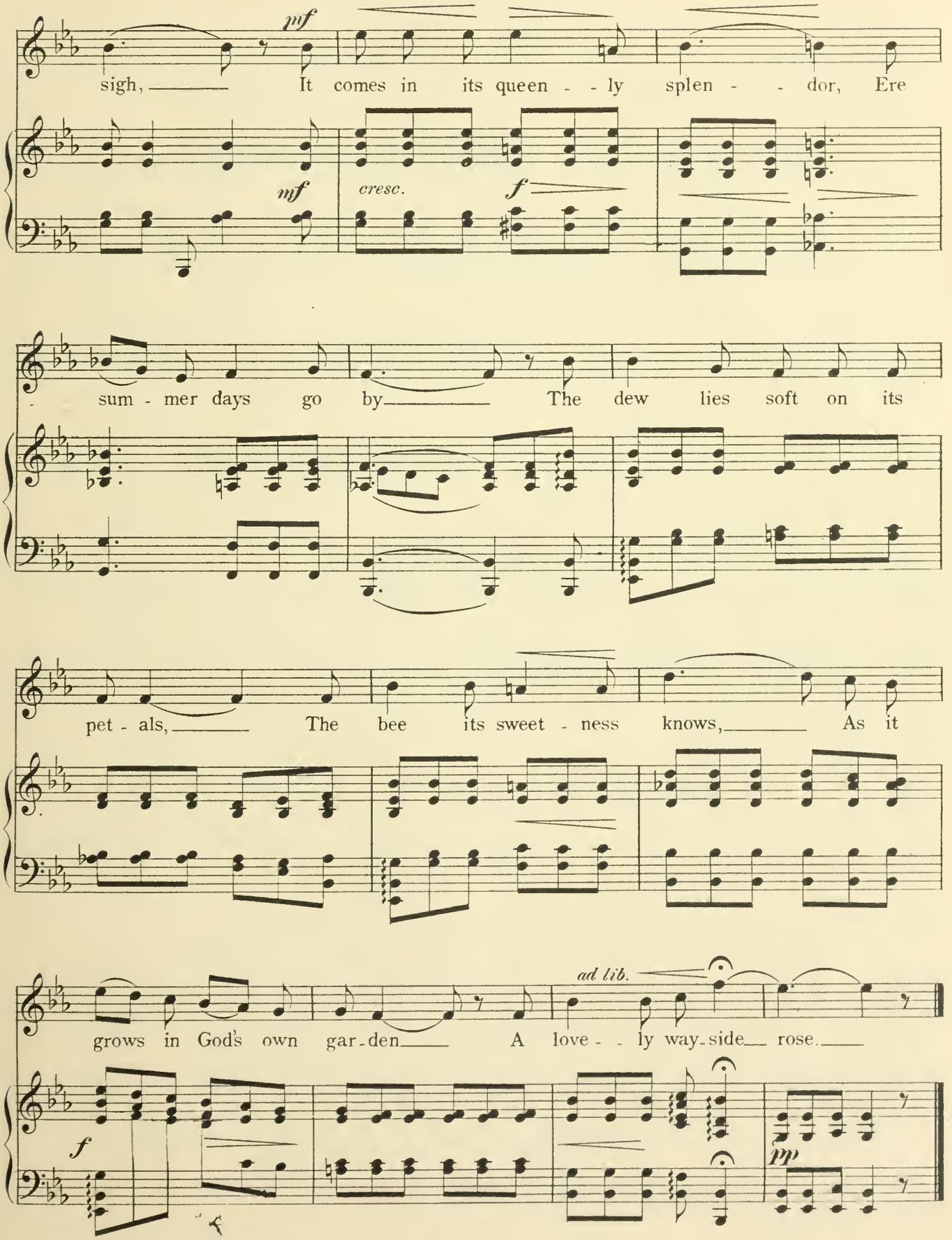

bends to the pass - - ing wave
Fair with the hues of
beau - ty
The first bright sun - set gave.
A -
rit.
p
pp
gain, in the deep, dim for - est,
Where the winds in soft - ness
pp


mf
sigh, It comes in its queen - - ly splen - - dor, Ere
mf
cresc.
f
sum - mer days go by The dew lies soft on its
pet - als, The bee its sweet - ness knows, As it
ad lib.
grows in God's own gar - den A love - - ly way - side rose.
f
pp

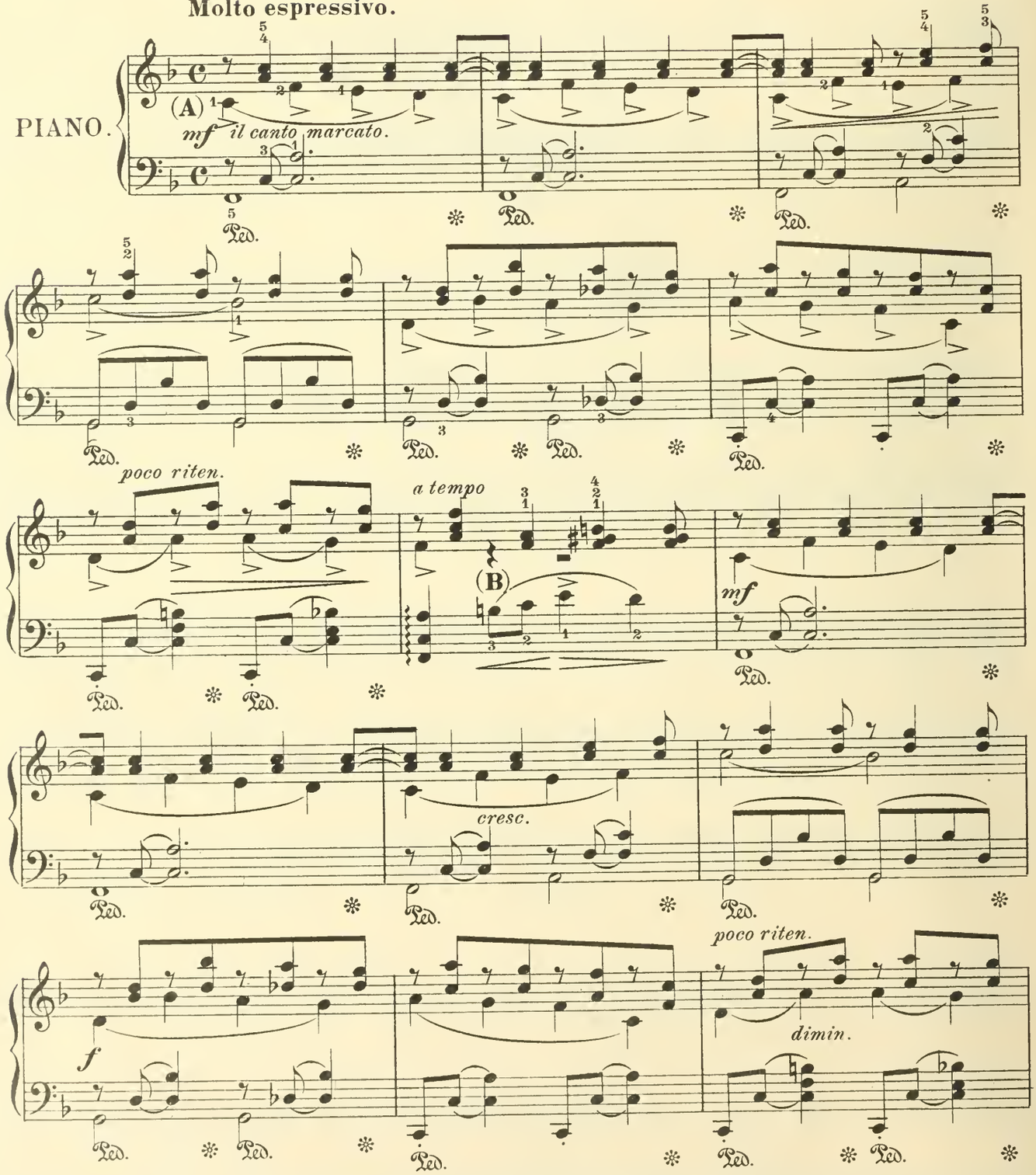
BLUE BELLS.

(Blau Veigelein.)

Revised and Fingered by
THOS. a'BECKET.

CARL BOHM, Op. 327. № 20.

Molto espressivo.



(A) While most of the melody is played with the thumb a little care, and the assistance of the pedal, will preserve the *legato*. The upper chords with lighter finger touch. Give them full value.

(B) Left hand firmly.

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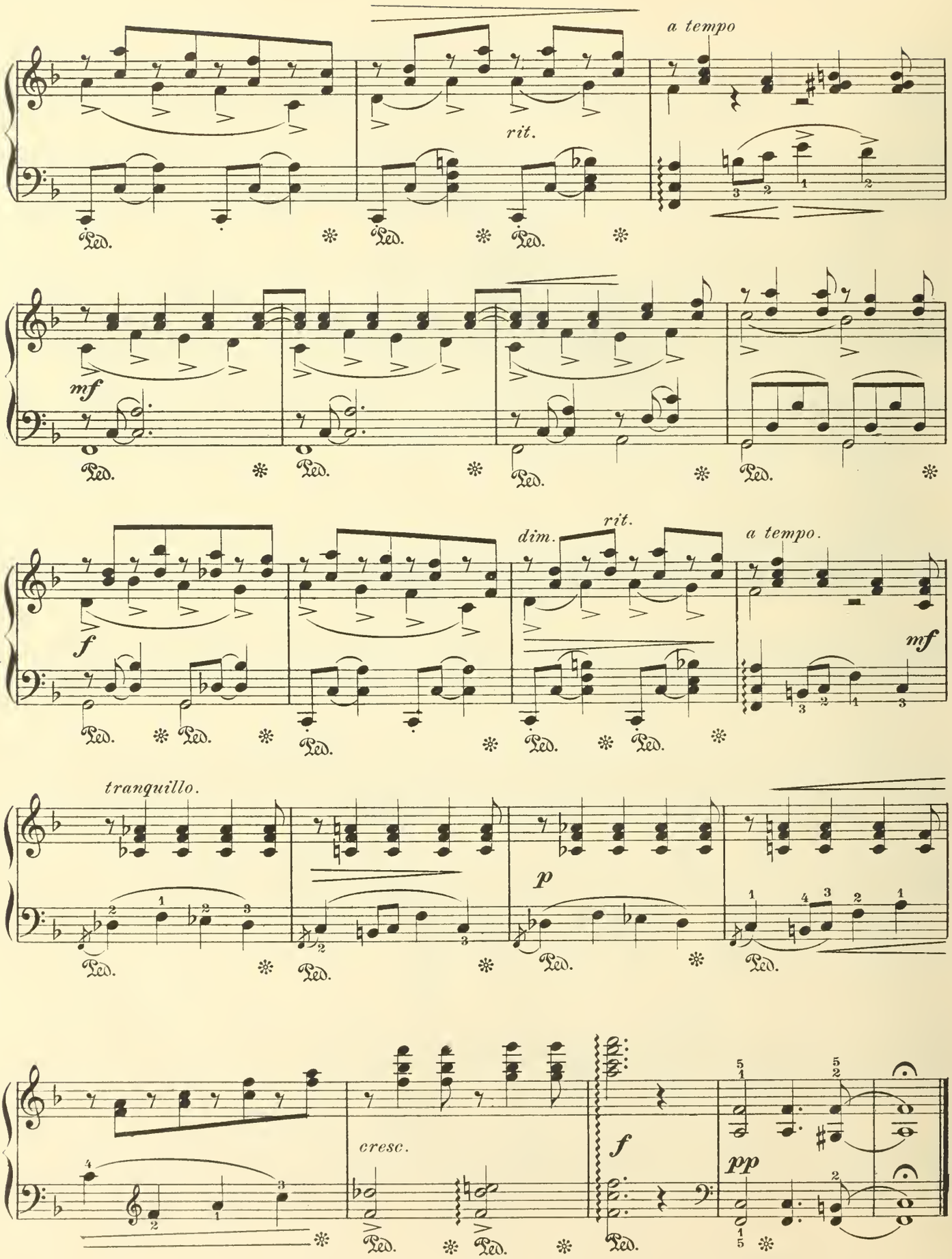
(C) The left hand must predominate, and bring out the melody with the same quality of tone as did the right hand.

(D) Smoothly and not so sonorous.

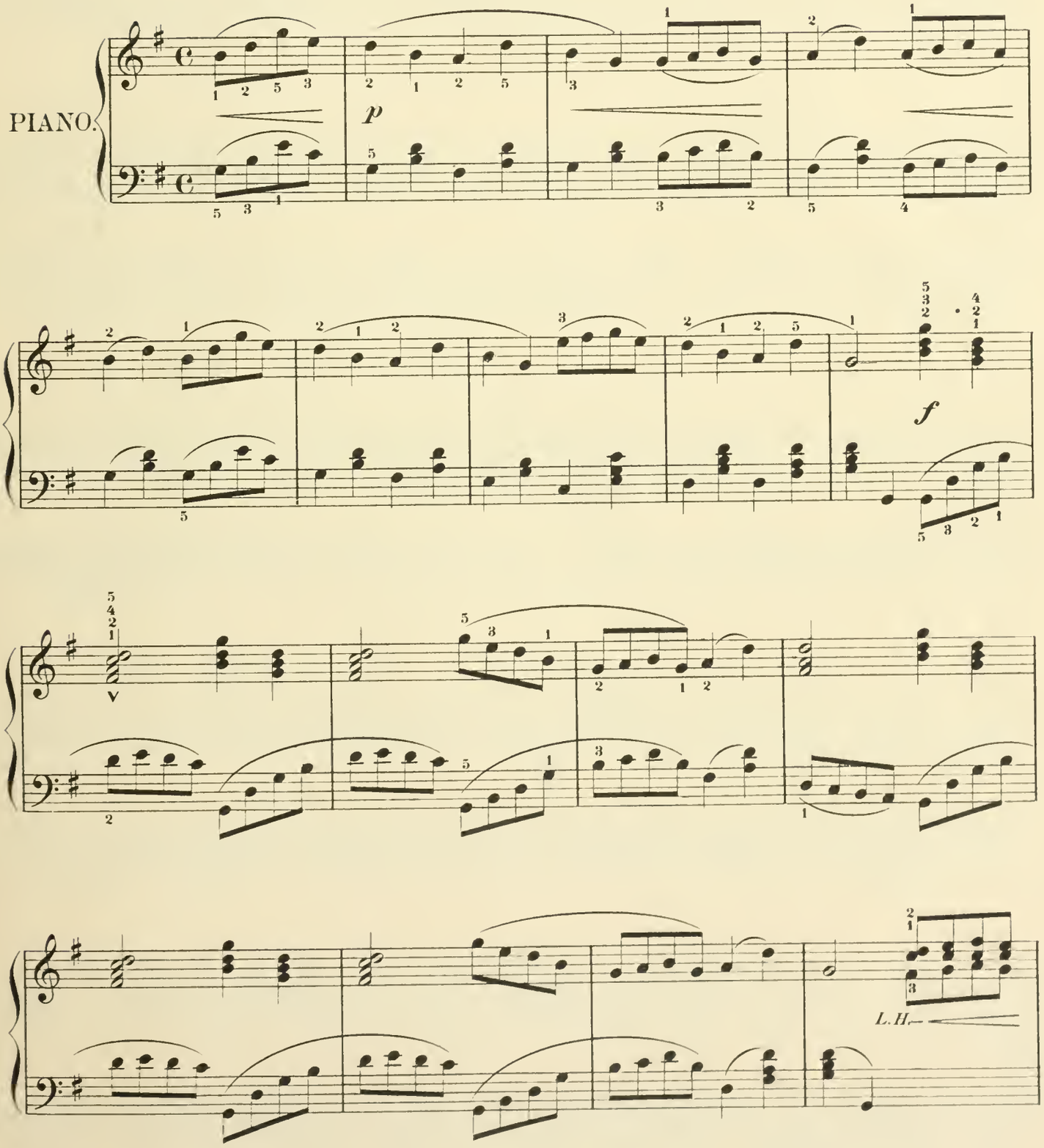
(E) Increasing in power and passion.

(F) These chords distinctly, but not loud, and gradually quieter until the re-entrance of the theme.


a tempo
rit.
mf
dim.
rit.
a tempo.
mf
f
tranquillo.
p
cresc.
f
pp
Ped.

COLONIAL GAVOTTE.

CARL KRAUSE.



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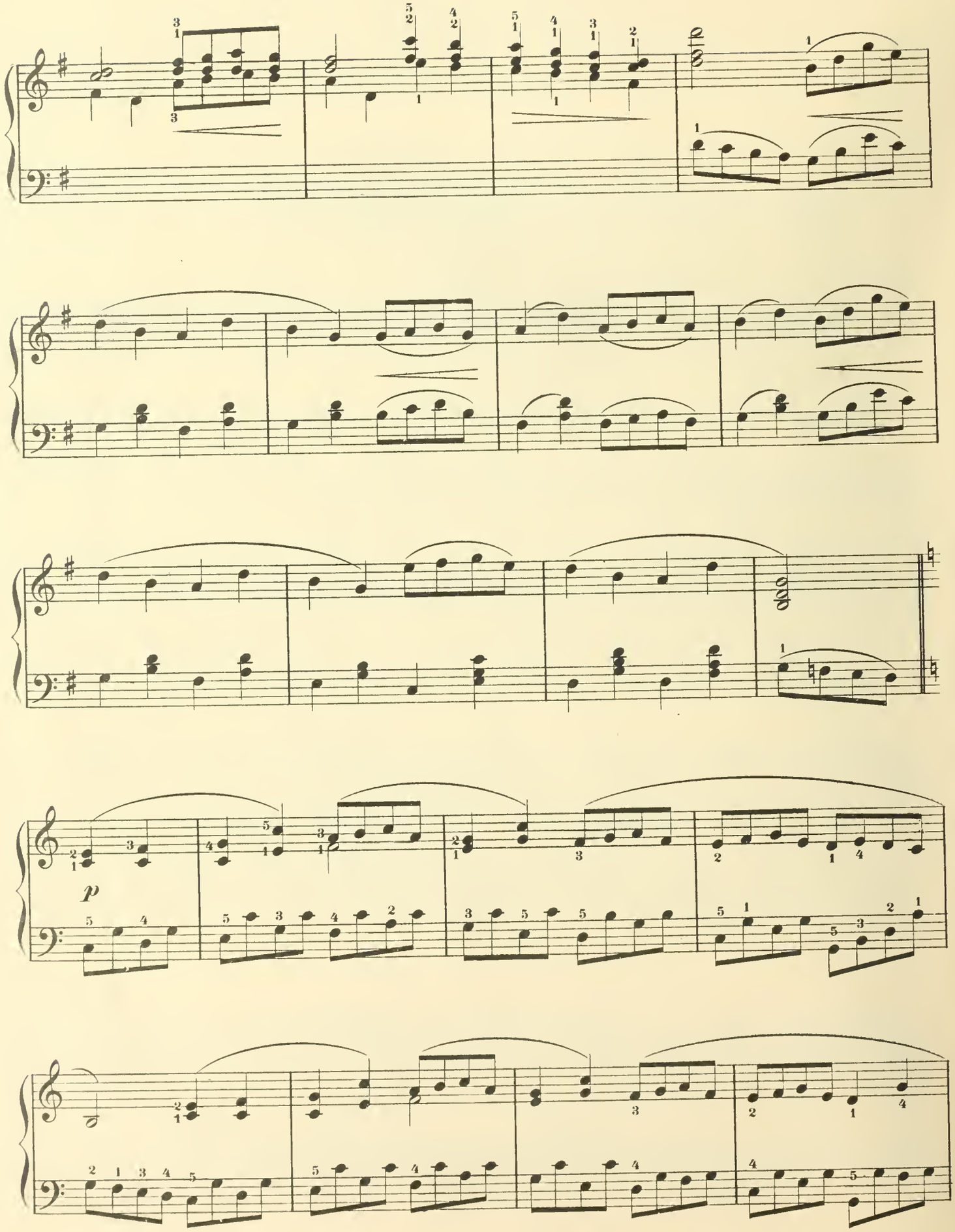
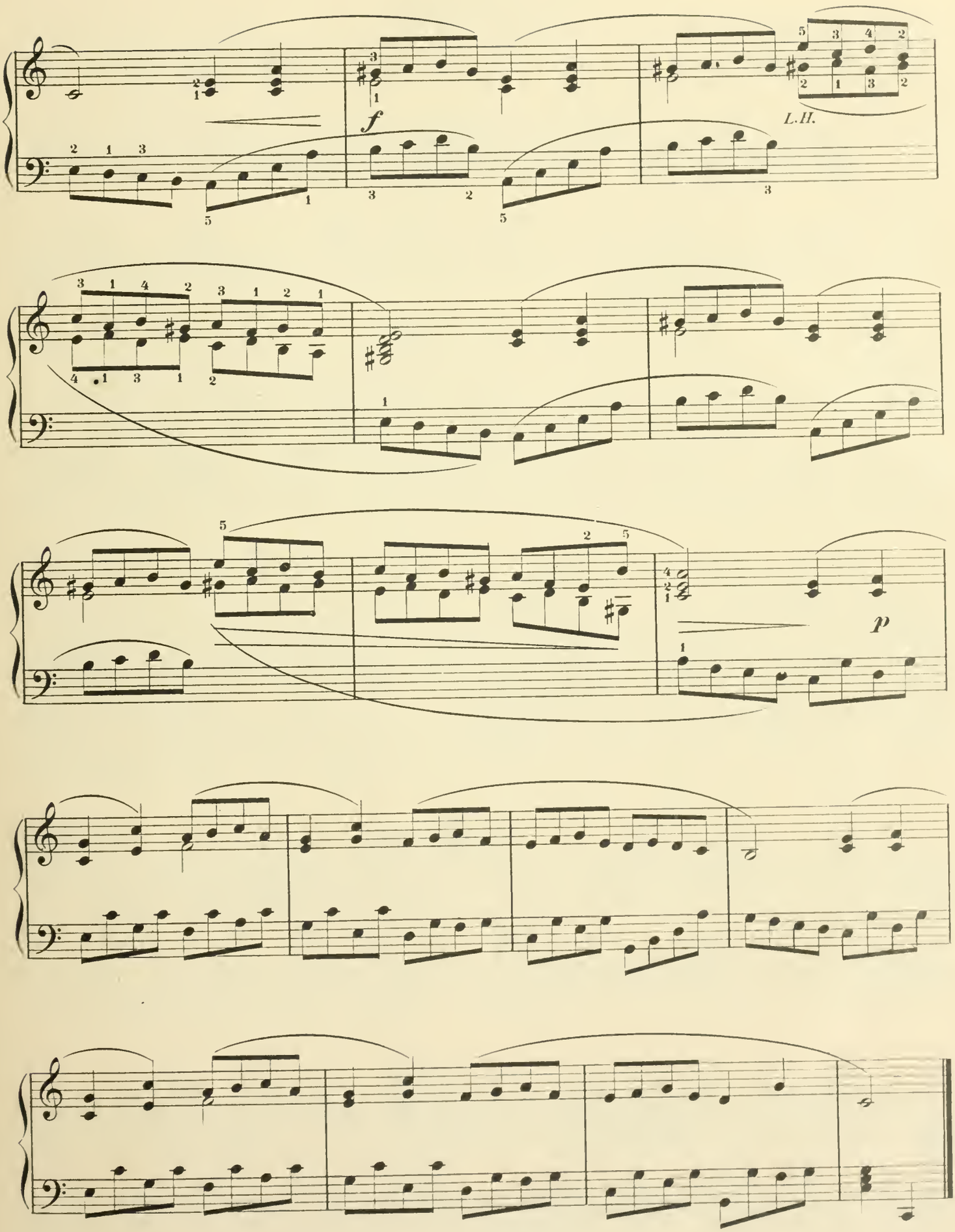

p

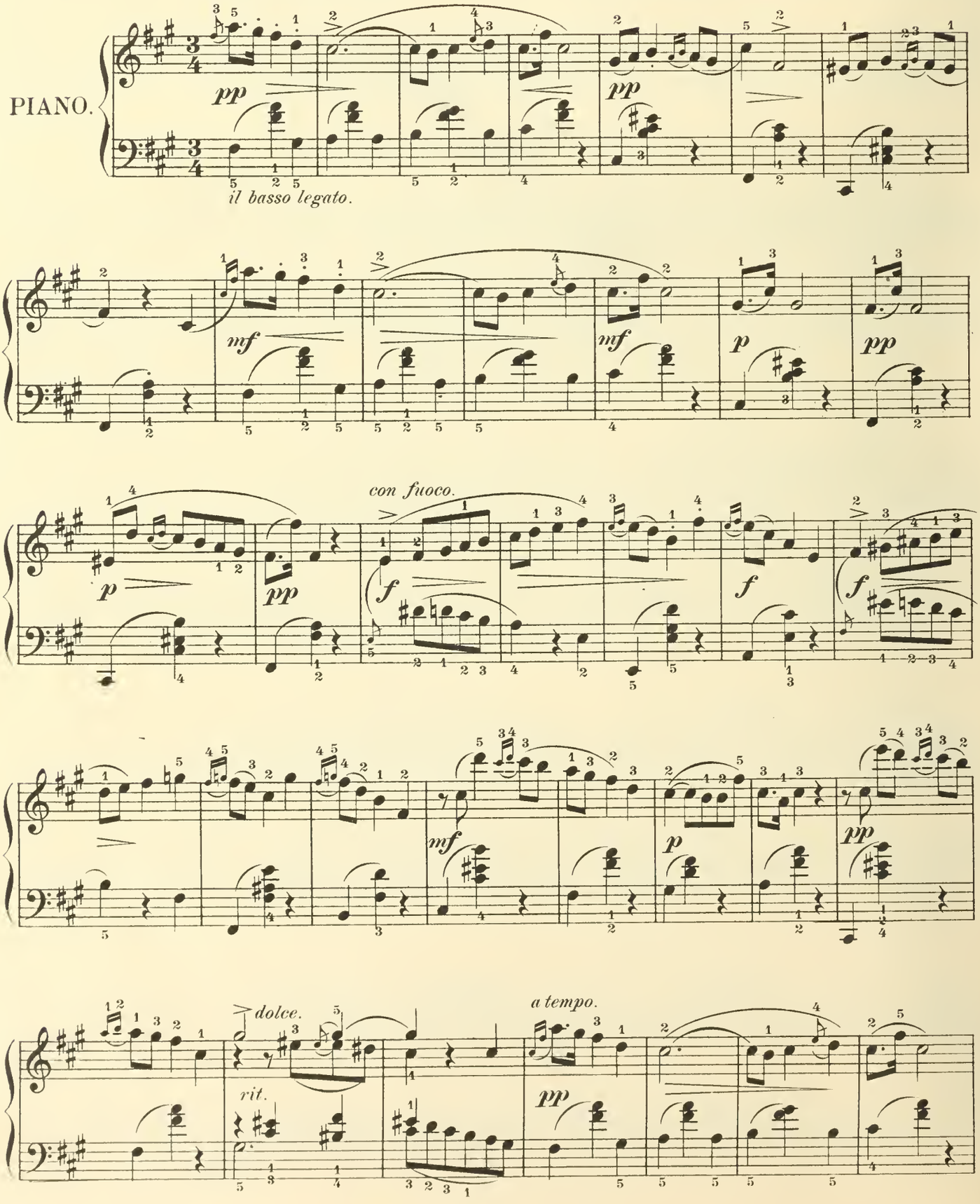

f
L.H.
p

MAZURKA.

Revised and Fingered by
JAROSLAW DE ZIELINSKI.

GÉNARI KARGANOFF, Op. 3. Nº 3

Allegretto grazioso.



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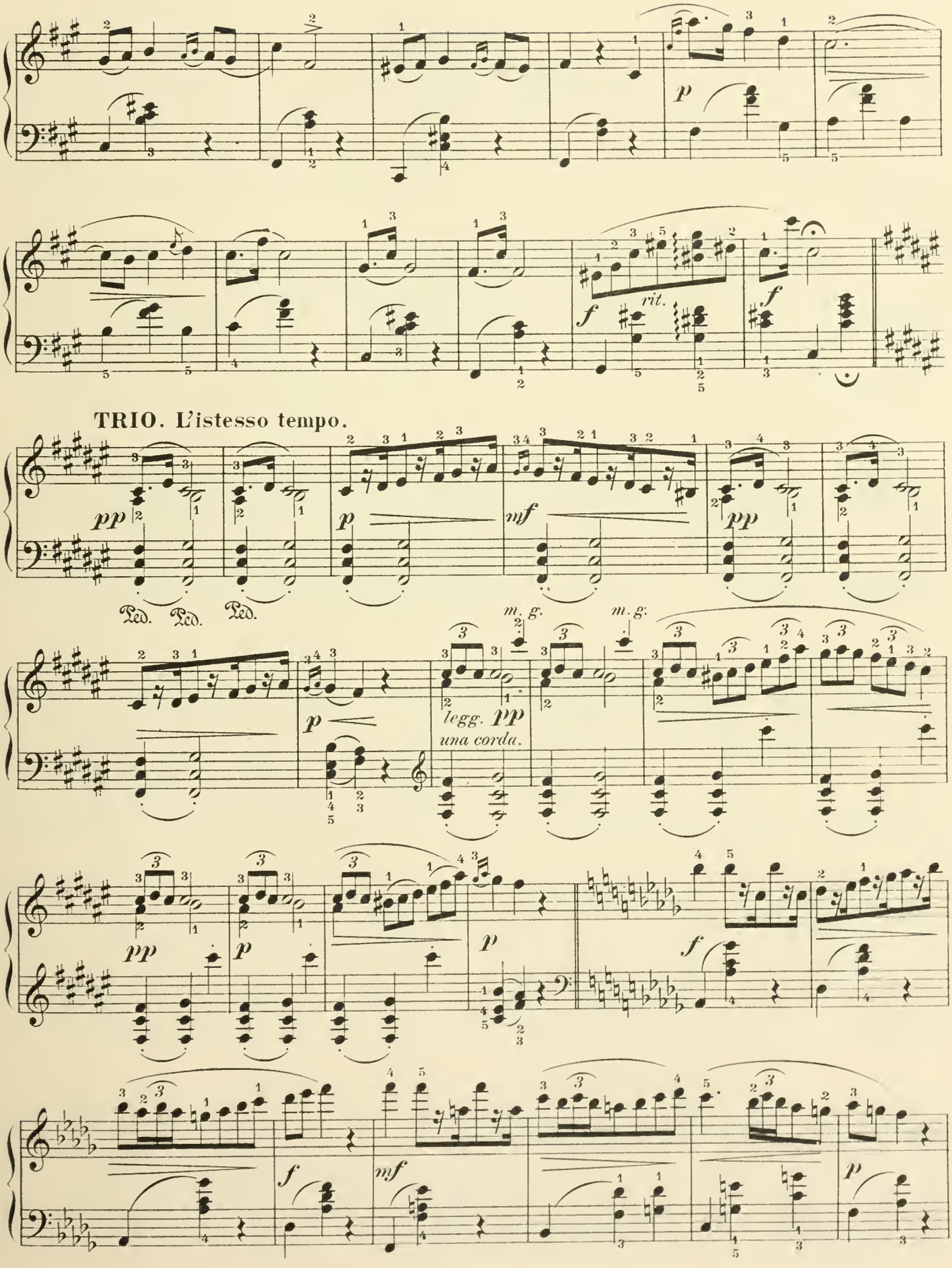
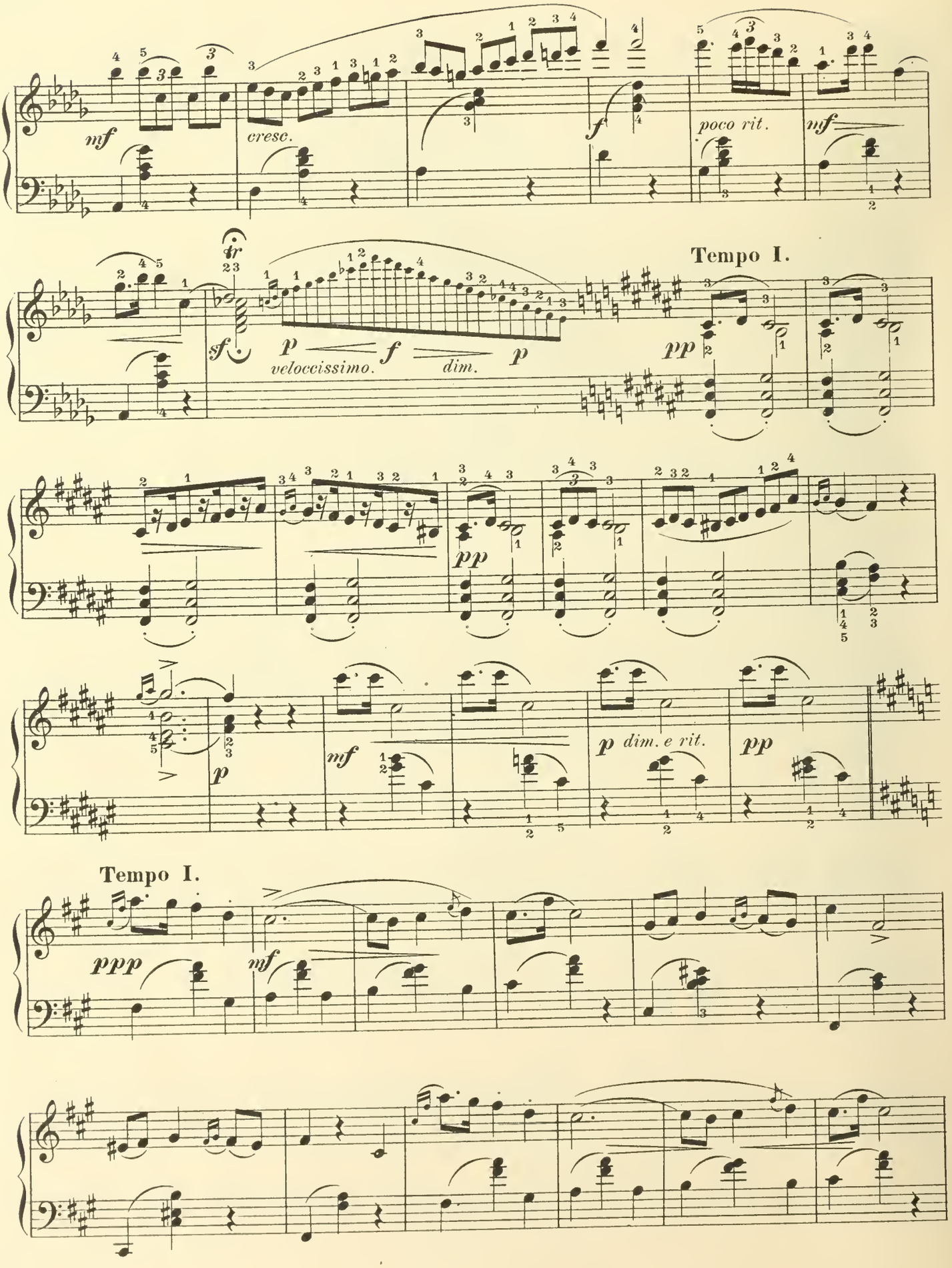
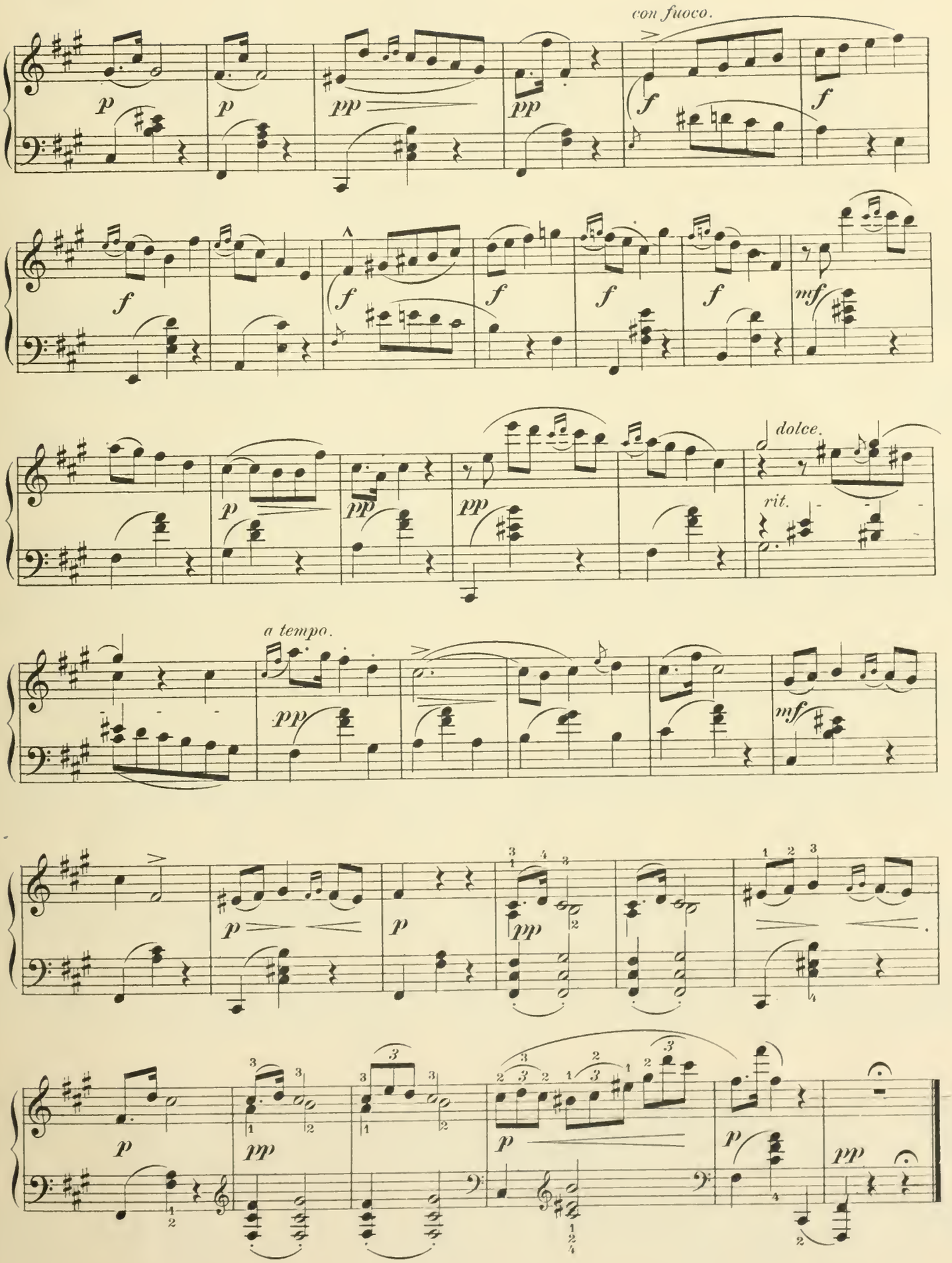

p
f
rit.
f
TRIO. L'istesso tempo.
pp
Ped. Ped. Ped.
p
mf
pp
m. g.
m. g.
p
legg. pp
una corda.
pp
p
p
f
f
mf
p

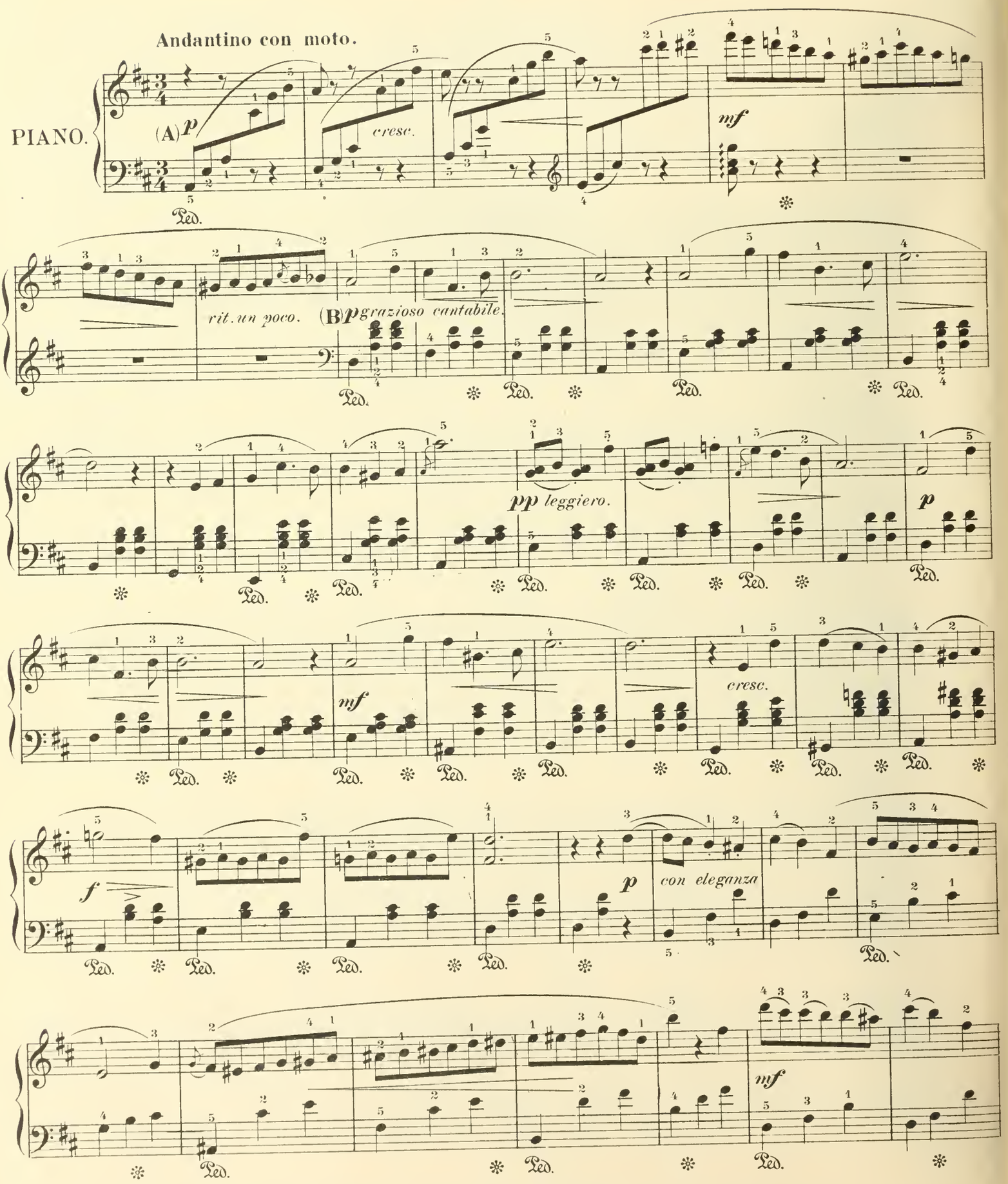

mf
cresc.
f
poco rit.
mf
sf
p
veloccissimo.
f
dim.
p
Tempo I.
pp
pp
p
mf
p dim. e rit.
pp
Tempo I.
ppp
mf


con fuoco.
dolce.
rit.
a tempo.

Song of the Elves.

(Elfengesang.)

MELODIE. FRANZ BEHR.



(A) Connect well the hands, avoiding undue accent in middle of phrase. (B) Melody with clear, firm finger tone.

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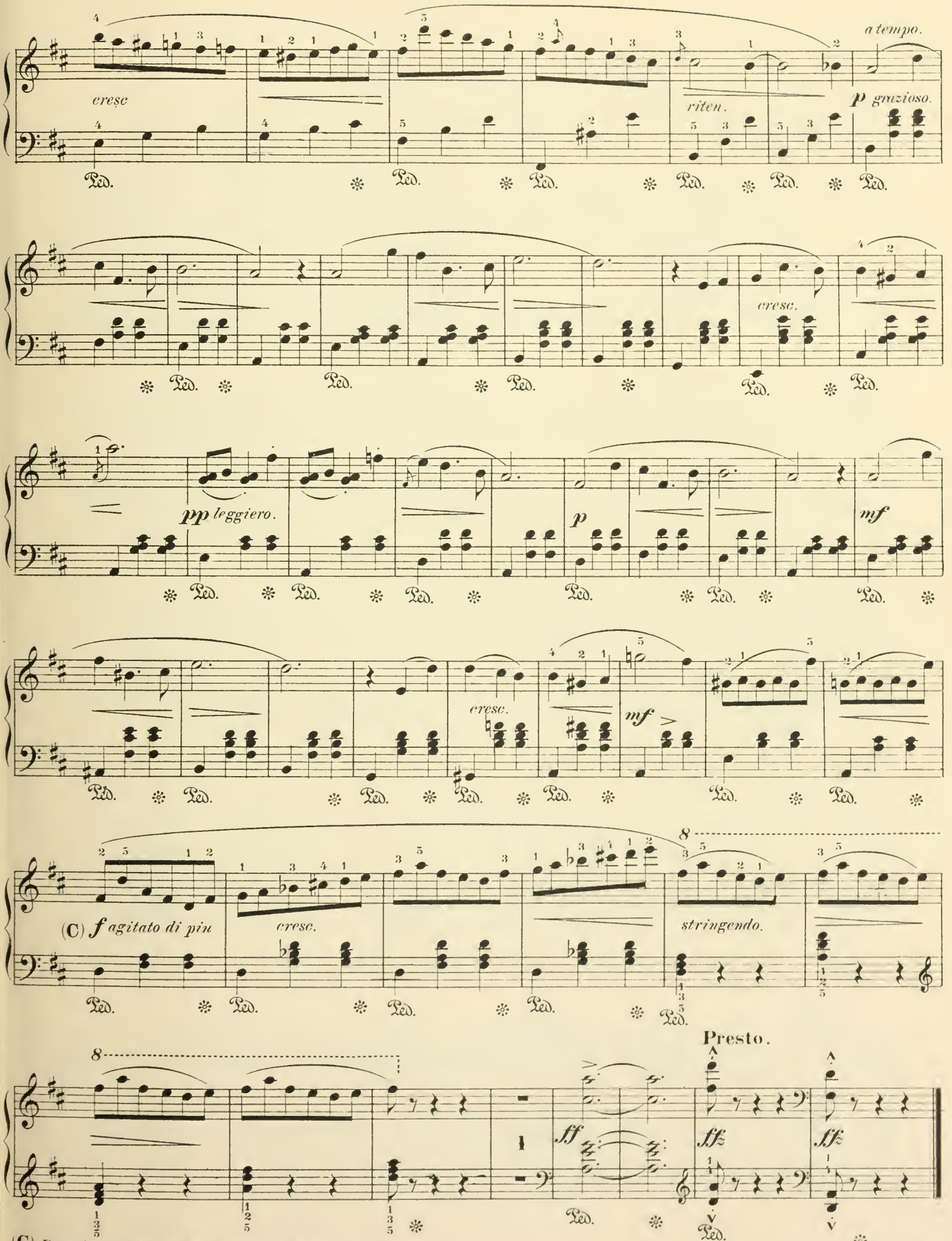


(C) From here to the end with increasing speed and force.

Ring Around a Rosy.

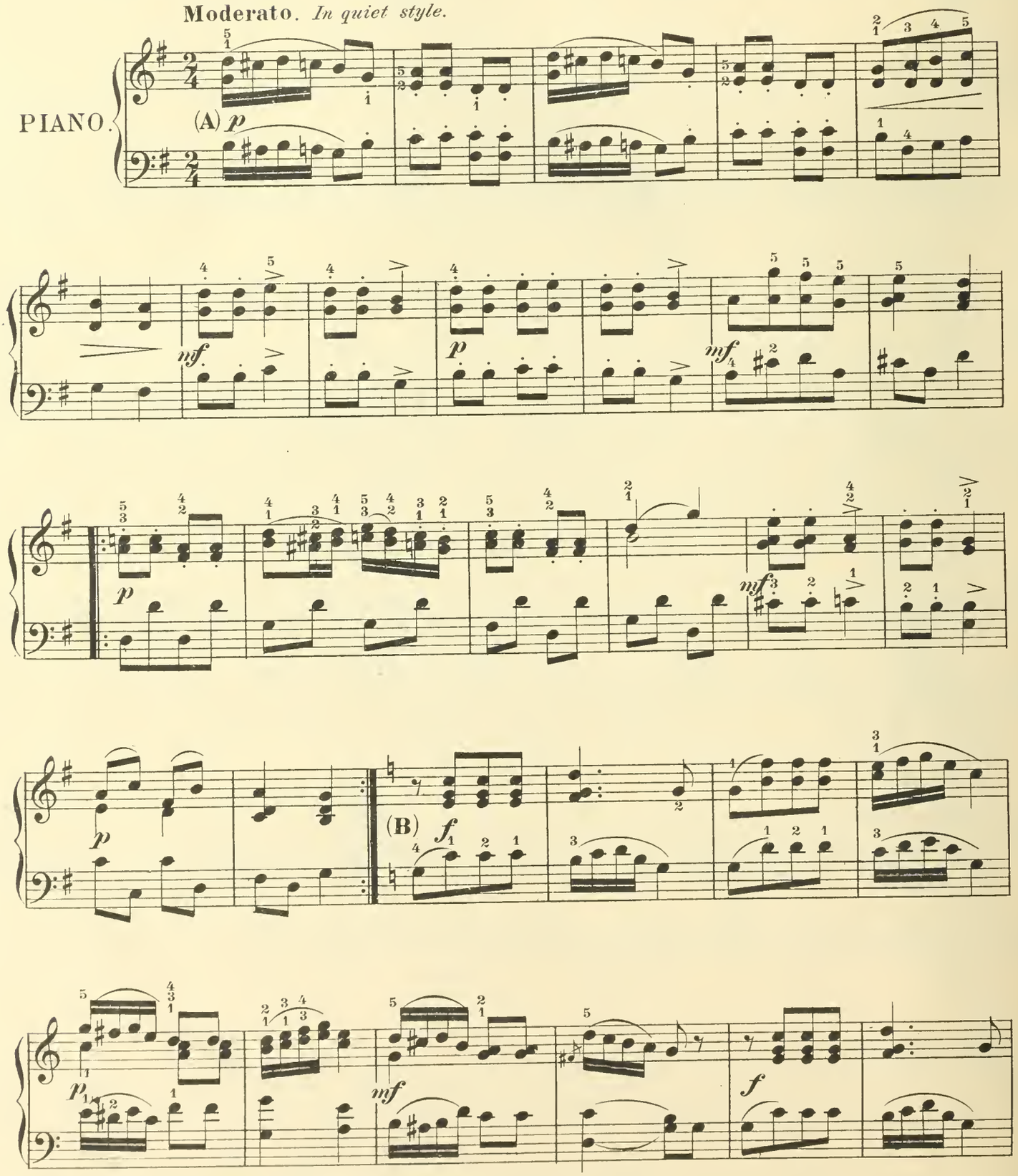
(Ringel Ringel Reigen.)

Revised and Fingered by
A. BECHTER.

RICHARD EILENBERG, Op. 210. Nº 2.

Moderato. *In quiet style.*

PIANO.



(A) Slurs with light finger touch; *staccàto* from wrist stroke, but not heavy.
(B) More prominence to the bass.

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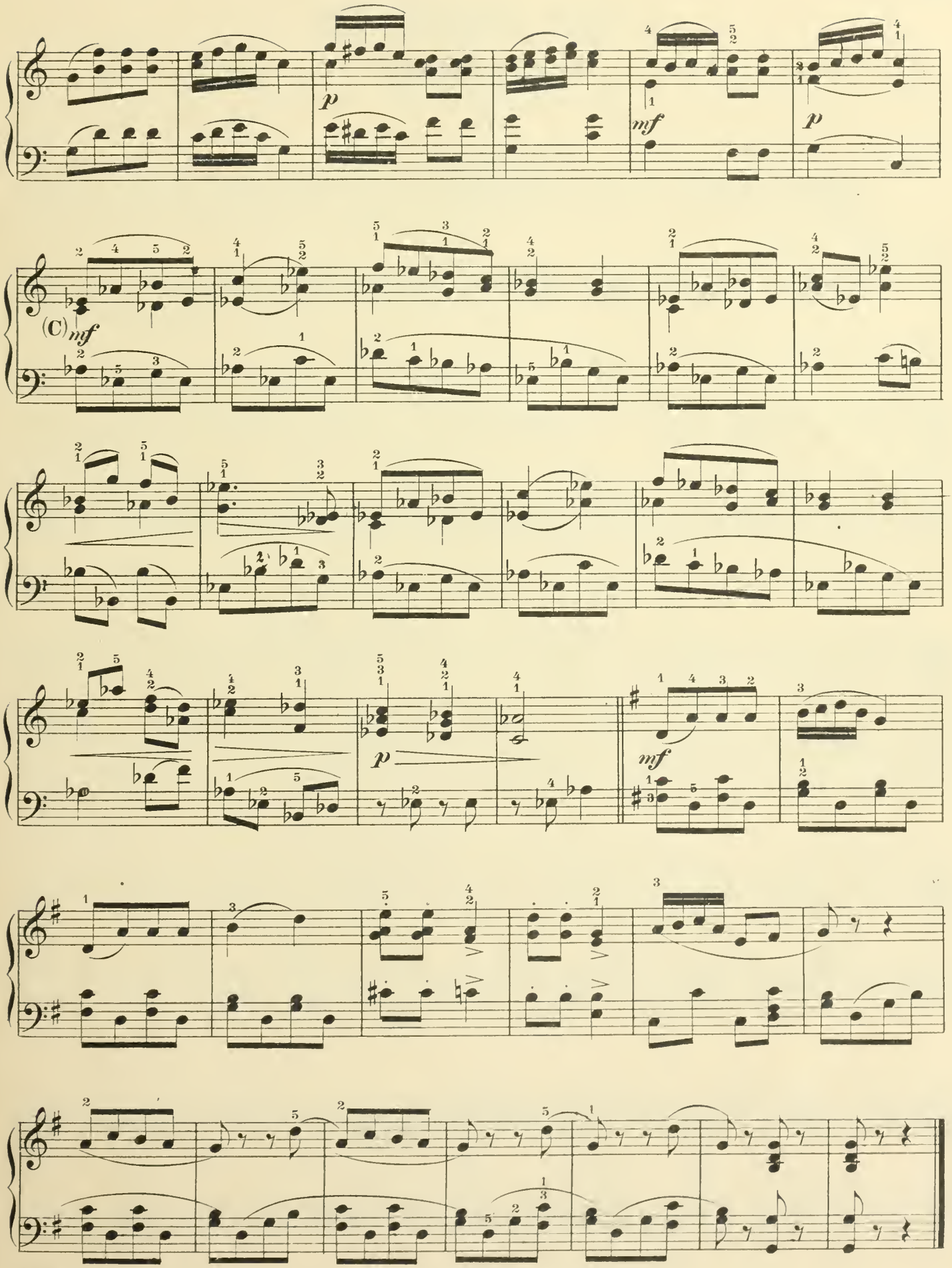


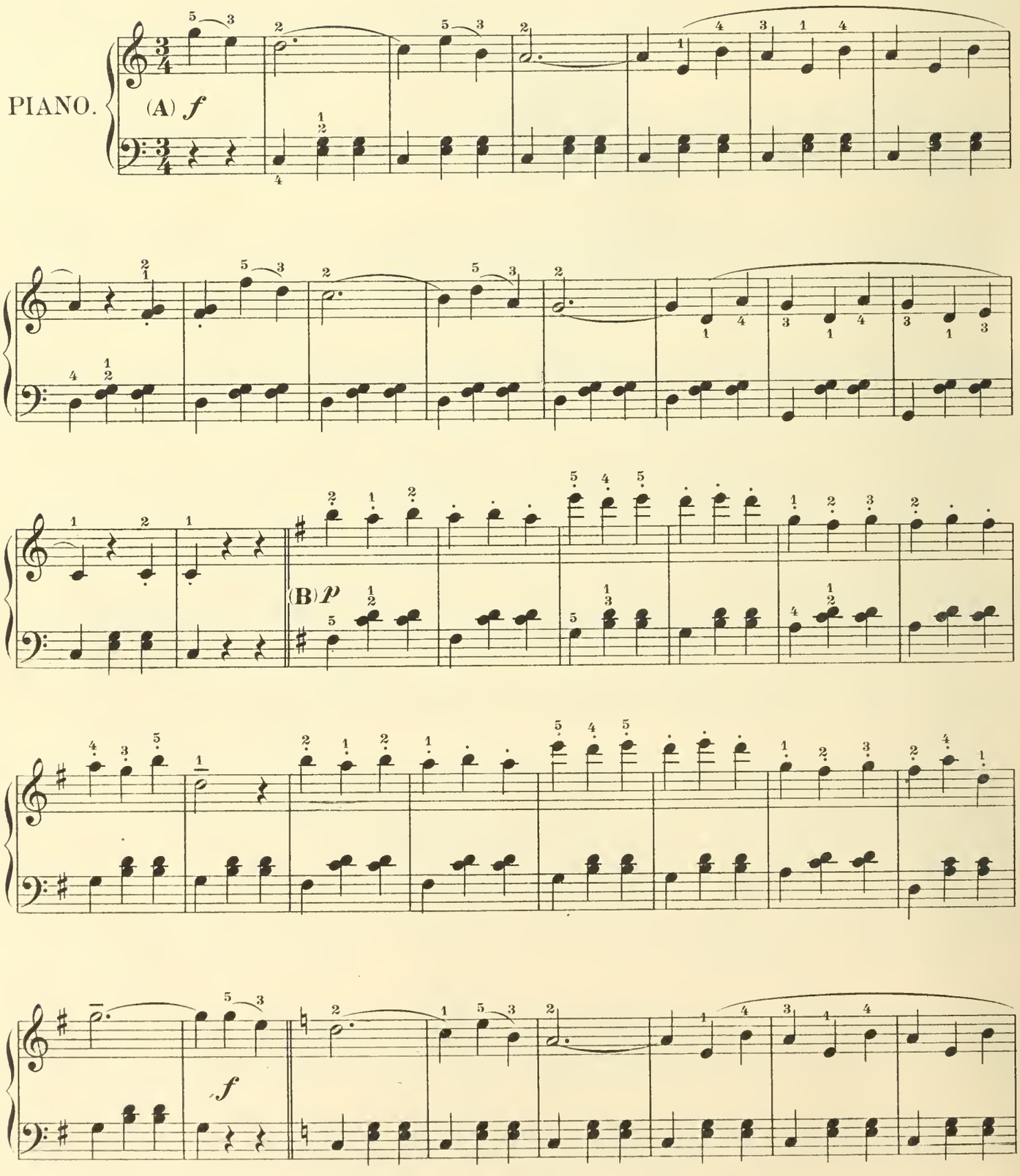
(C) Notice beautiful change to key of A flat. Play smoothly and with firm tone.

THE COQUETTE.

(LA VIENNOISE.)

Valse.

HENRI VAN GAEL, Op. 54.



(A) Be particular in phrasing. (B) Sharp *staccato* for treble.

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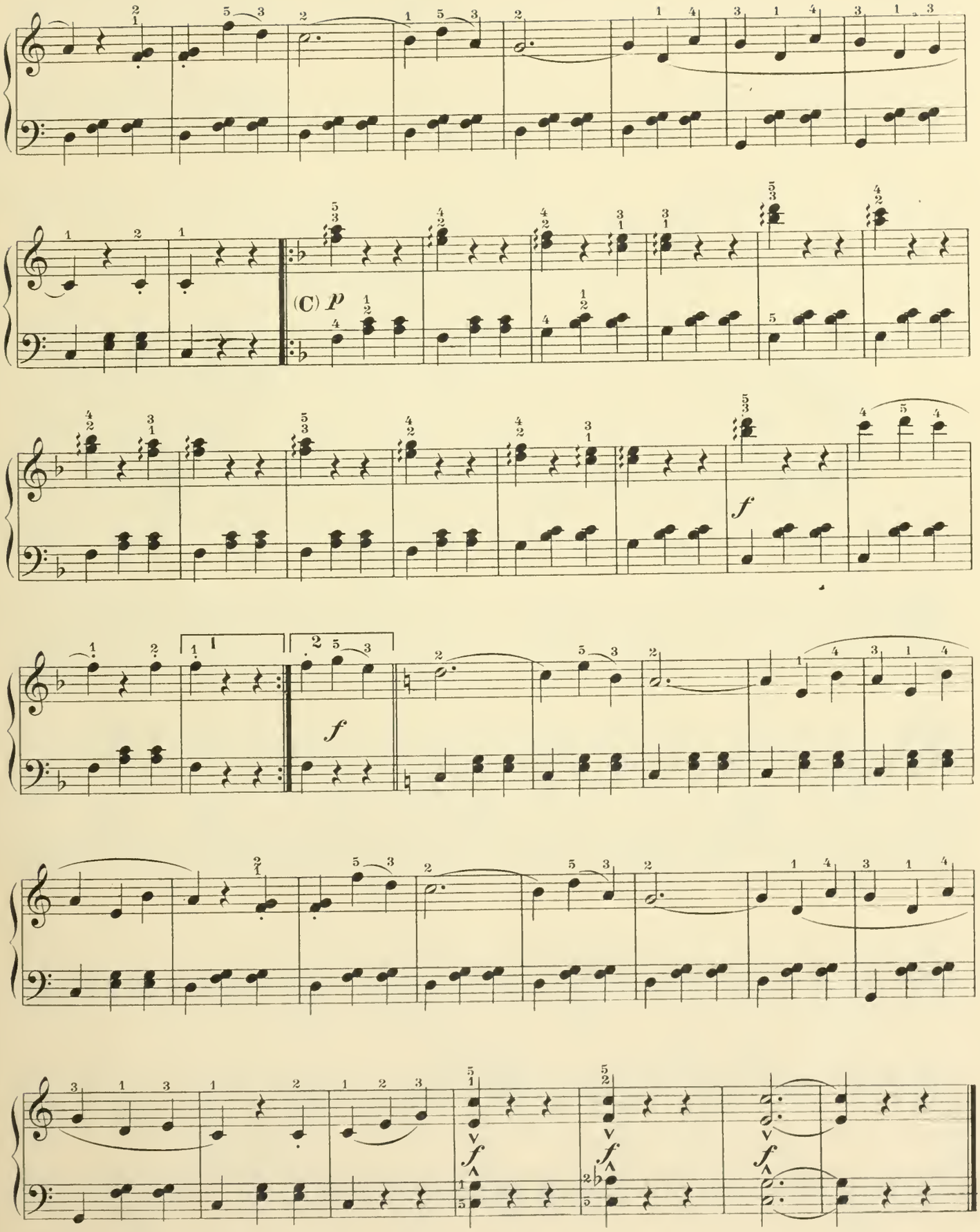
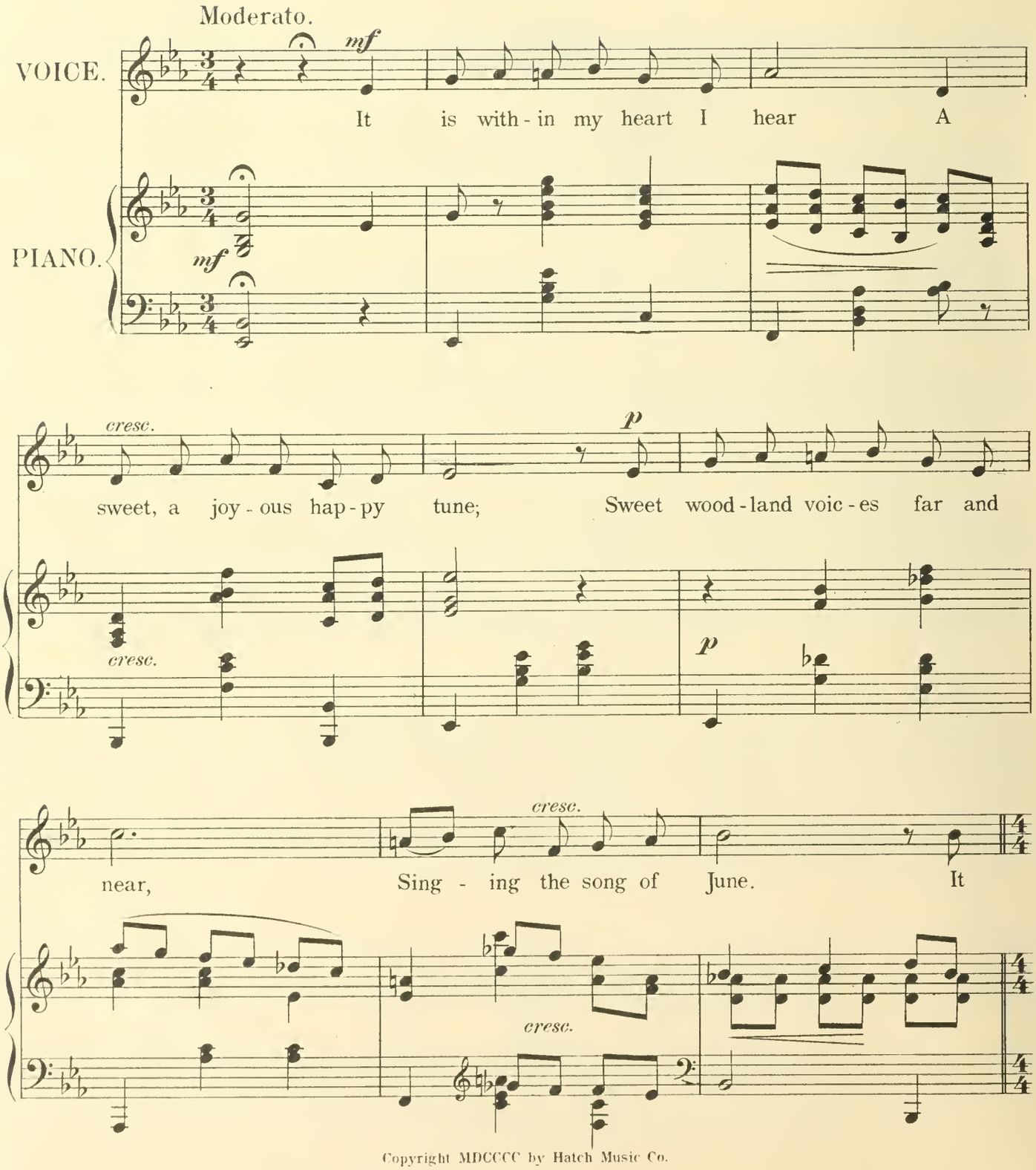


(C) Observe the *Arpeggio* ⦚. Do not hold notes beyond their value.

WITHIN MY HEART.

Words by EMMA POTTER. Music by ALONZO STONE.



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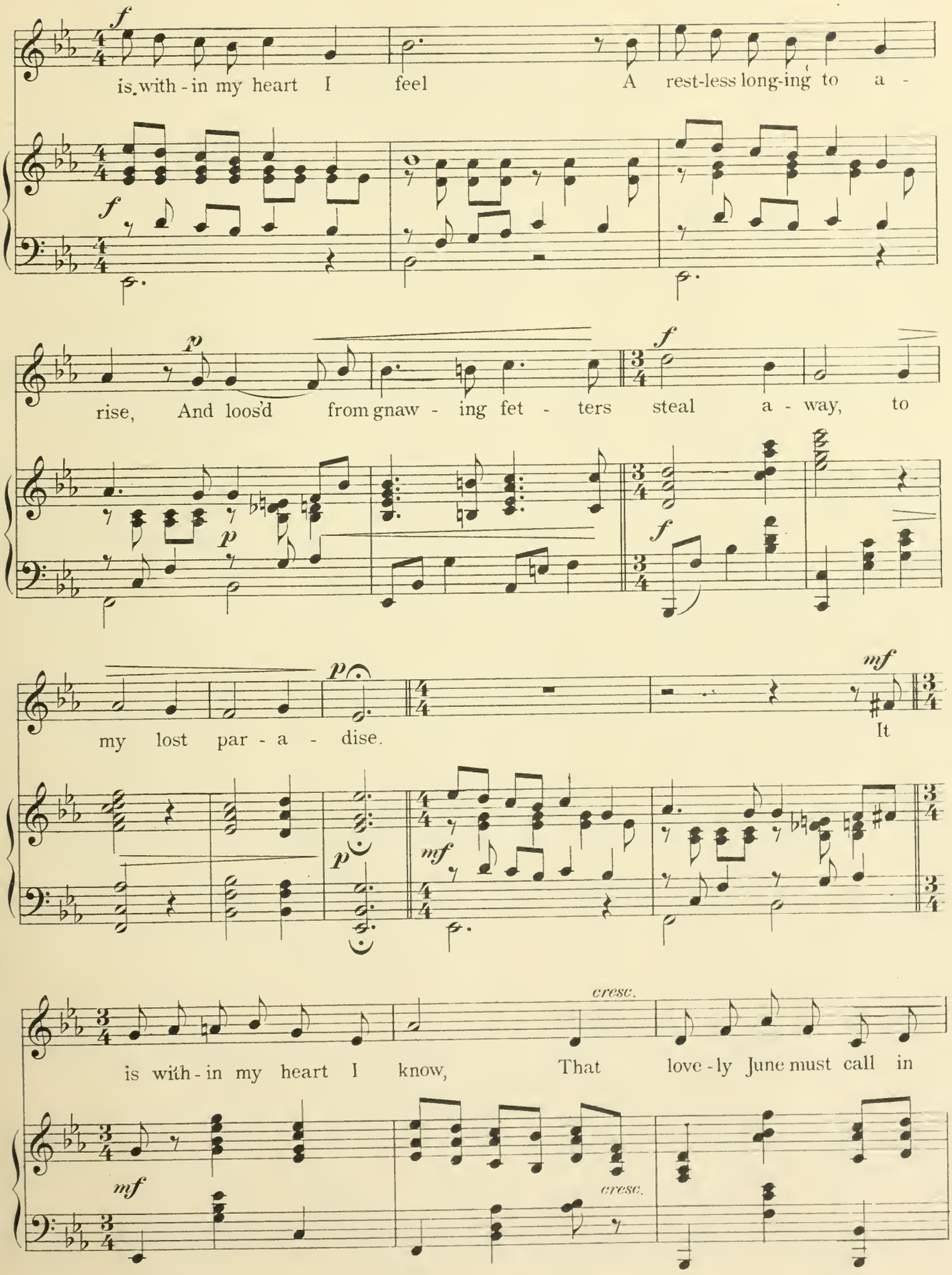
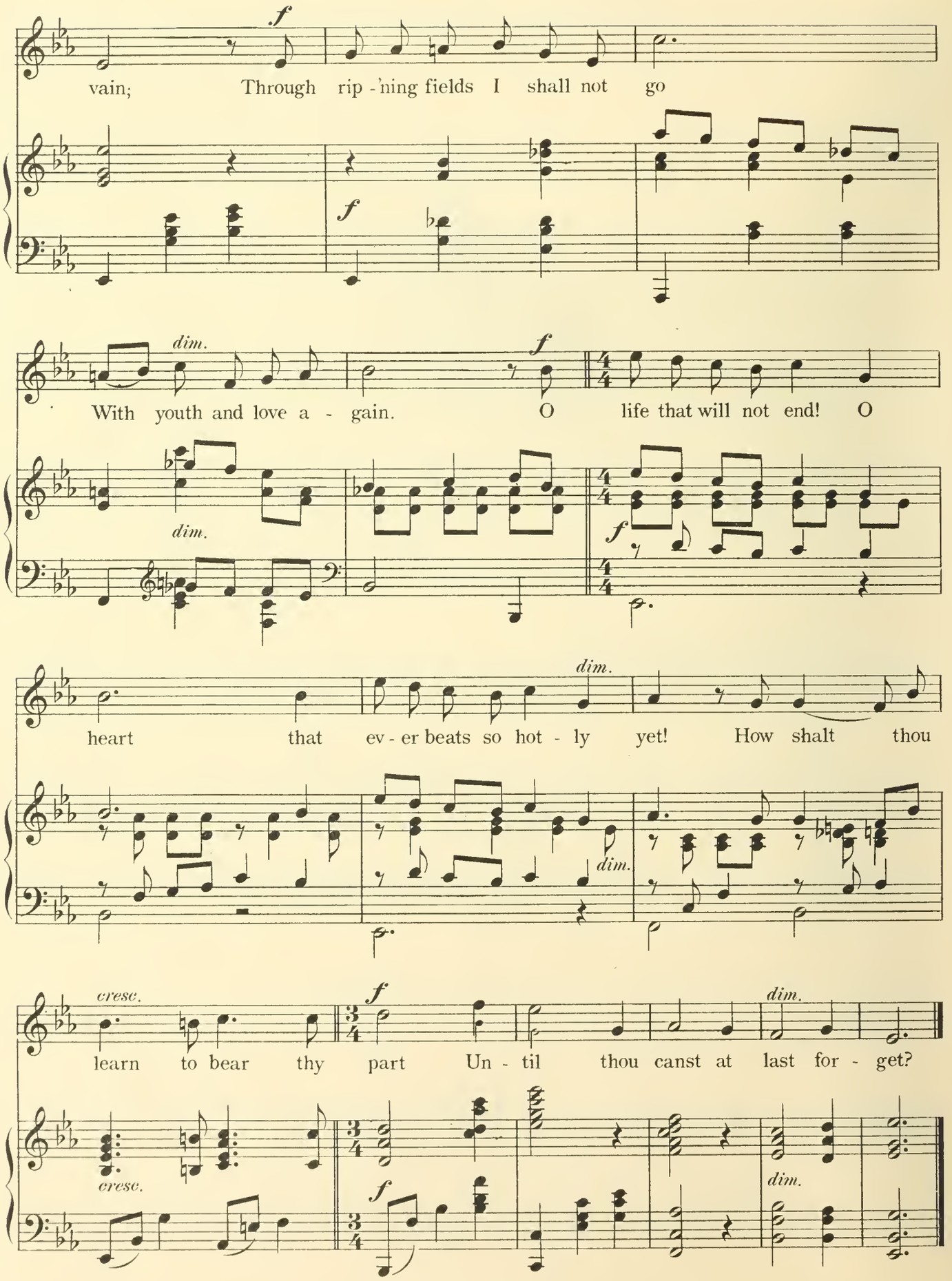

f
is with - in my heart I feel A rest-less long-ing to a -
f
p
rise, And loos'd from gnaw - ing fet - ters steal a - way, to
p
f
f
p
my lost par - a - dise.
mf
It
p
mf
cresc.
is with - in my heart I know, That love - ly June must call in
mf
cresc.


f
vain; Through rip - 'ning fields I shall not go
f
dim.
f
With youth and love a - gain. O life that will not end! O
dim.
f
dim.
heart that ev - er beats so hot - ly yet! How shalt thou
dim.
cresc.
f
learn to bear thy part Un - til thou canst at last for - get?
dim.
cresc.
f
dim.

WOMAN'S PAGE

Conducted by Miss S. C. VERY.

ANGLO-SAXON WOMEN IN MUSIC.

V. Lady Halle (Wilhelmina Norman-Neruda), Violinist.

England to Lady Halle, as to her husband, Sir Charles Halle, was an adopted home. Having been associated with the music there since 1869, the present generation of musical club-women regards its music as inseparable from her career, nor could the musical influences of the Anglo-Saxon women be computed without reference to her. Herr David writes: "Owing to her immense success it is that so many American and English ladies have taken up the violin."

We make a digression, therefore, this month from records of the Anglo-Saxon born, to those of one whose artistic work is inseparable from England's growth in music, during the present generation.

Sir Charles Halle left Paris to settle in Manchester, and although identified with the orchestral concerts there as conductor, he was as well known in London by his annual recitals given in the metropolis. It was in 1869 that Madame Norman-Neruda took the first violin at the series of London Monday Popular Concerts, where she has since appeared regularly.

Born in 1840, Wilhelmina Neruda was the daughter of an organist in Moravia and became a pupil of Jansa. From childhood she was a prodigy and appeared at concerts as early as 1846. The family traveled with some other gifted members about this time through many German cities. In 1849 she played at the London Philharmonic, and at the Pasdeloup and Conservatoire concerts in Paris. She married a Swedish musician, Ludwig Norman, and was called Norman-Neruda. In 1888, on July 26, she married Sir Charles Halle, the same year in which he received the honor of knighthood.

It was to Lady Halle that Vieuxtemps dedicated his last concerto, the sixth in C, and it was first played by her. She plays a fine Stradivarius, is not only a brilliant soloist, but an admirable quartet player and a thorough musician, versed in the whole range of musical literature.

Lady Halle recently visited America and played in all the large cities, commanding the same admiration here for her musicianly qualities as she does abroad. News of her from the latest journals, coming from the continent, tells us that she has left England, retired from concert life, to devote this season in Berlin to the quieter occupation of teaching.

CLUB WORK.

A Trio Club, New York City.

In October, 1900, nine ladies met at a first monthly meeting for practice of ensemble music written for piano, violin and 'cello. The services of two gentlemen had been engaged for the strings, and each club member had prepared one movement of the piano part. Mendelssohn's D minor—favorite among trios—was the work under consideration. At the close of each individual's rendering, the artists, members of the Philharmonic Society, criticised the performance, thereby giving benefit to the members, added to the enjoyment of the music.

Beethoven's Trio in C minor, Op. 1, No. 3, was the next work studied, and this was followed by Gade's Novelletten, Op. 29. A month elapsing between each meeting gives ample time from other duties to perfect the piano part. By January, Mendelssohn's Trio, Op. 66, C minor, had been reached, when experience had shown club members that, in ensemble study, there are opportunities for wider excursions into music's field of melody than pianoforte literature alone, and for better acquaintance with the composers of the "Moonlight Sonata" and "Rondo Capriccioso, Op. 14." As interest in the study constantly increased, some expressed a wish that a whole trio should be studied by each and perfected, rather than one movement, enabling each to add to her *repertoire* trios well known. A compromise was effected by which the club rules allow members to study one movement of the new trio or continue study of trios played in previous months.

The latest trio, interesting to all, is Bargiel's Op. 6, in F major, and to this will be added before the season ends, the Schubert B flat major, Op. 99, No. 1, and the Beethoven B flat major, Op. 97. Some New York members (of the teaching profession) are Miss Huse, Mrs. Keeley, Miss Nicholson and present writer.

Club women who also are embracing opportunities for such study in other localities enthusiastically testify to its gain over solo work that often becomes, in women's maturer days, monotonous, so gradually lessening their interest in the art. Besides the pleasure taken in these trios, music, and the closer acquaintance made with music's masters, such ensemble study renders the ear more sensitive, and many an object lesson in legato playing do the strings give the pianist.

It would seem as if more of our clubs might cultivate interest in trios, quartets and quintets, for in nearly every locality is a player of violin, viola or 'cello; yet from hundreds of year-books the reader notices that nearly all the string music in clubs is relegated to professional quartet organizations.

Here is a novelty worthy of adoption—a proposition for the club in which zeal is flagging. One season devoted to performance of string music would stimulate activity in a club, while renewed interest be given to all individual lovers of the art of music.

Symposium for the Discussion of Woman's Work in Music.

The Musician invites club-presidents and musical women to a symposium here begun, at which the present dangers and future prospects in the field of woman's work will be discussed. Contributions from them will surely obviate repetitions of many failures, caused hitherto for club and individual by lack of the wisdom which comes from experience, and new interest be given in musical club-life.

The Club in the South.

In this great land of clubs, there are none to whom greater good can result by organization than the musical women of the South. As a proof that we are feeling the need of this, there are yearly springing up new clubs throughout the Southern States—some to die, but most to gain new strength and to build on firmer foundations.

In my experience as a club-president I learned that the need of the Southern club is women of broader thought and deeper study. We lack the inspiration and broadening influence by which women of the Northern cities are surrounded; the South needs a higher standard. We certainly have enthusiasm enough, but could not a greater effort be made to hear artists, and great music works given in the nearest large cities? To bring artists and lecturers to our clubs who can show us a better way to study, and give us higher ideals? We are in danger of being too well satisfied with what we know, while so much still is there to learn, to add to our mental growth and yet farther onward to lead us?

I believe that the music-clubs of the future will do more to educate the Southern people musically than any other influence. Let us support them and let their aims be the highest!

January, 1901. Miss Nelle V. Winn,
Ex-President of the Philharmonic Society, Versailles, Ky.

Program of the Music Section of Amherst's Woman Club 1900-1901.

October—Liszt; Wagner. November—Beethoven. December—Beethoven. January—Beethoven. February—Schumann. March—Chopin. April—Miscellaneous Program, in charge of chairman. Meetings the second Saturday of the month at three o'clock.

A February, 1901, Program of The Mozart Club, Jamestown, N. Y.

Prelude . . . . . *Rachmaninoff*
Part Song
The Dreamer *Sherwood*
Invitation a la Valse . . . . *Von Weber*
Paper—Chopin's Etudes and Nocturnes.
Concerto, A minor . . . . . *Schumann*
a. The Spring, My Dear, Is No Longer Spring . . . . . } *Frances Allitsen*
b. Absence . . . . . }
Nocturne, Op. 32, No. 1 . . . . *Chopin*
Rosamonde . . . . . *Chaminade*
Schubert Quartet.

A GIFT TO THE MUSEUM OF FINE ARTS, NEW YORK CITY.

Within a few days the walls of a room at Fine Arts Museum, New York City, have been hung with specimens of musical brass instruments of every time and of great variety. In centre cases of the room have been placed a rare three banked harpsichord and other treasures. Soon the doors of this room will be formally opened to the public. Then will New York's treasures of musical instruments completely fill four large rooms, a collection due to the munificence of Mrs. John Crosby Brown.

Chief among America's similar collections are: The Collection of the National Museum, under the control of the Smithsonian Institution, numbering nearly 1400 specimens, of which the majority is from savage and semi-civilized nations. A Collection of Mrs. Frischmuth, at Philadelphia, of 600 instruments. The Steinert Collection, recently given to Yale University, one rich in keyboard instruments. A Collection worth $25,000 recently bestowed upon Michigan University by Mr. Frederick Stearns of Detroit.

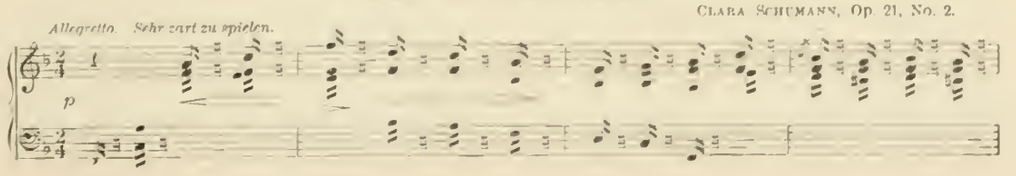
Mrs. Brown commenced her work of collecting in 1884; her effort has been to bring together within the compass of a single collection the most notable types of musical instruments which have been used by man since the dawn of musical history. Beginning with the most primitive forms which are found among savage men, the development of the musical instrument is traced down to modern times. With the opening of this new fourth room America's collection rivals, numerically, any of the Old World. Several of its treasures are coveted in Europe, especially is the Christofori piano. Regarding this, Grove states:—"There is in the possession of Signora Ernesta Mocenni Martelli, in Florence, a grand piano made by Christofori in 1720, etc." A future revision must announce, however, that this same instrument has crossed the ocean to become one of America's treasures. The general disposition of this collection is as follows: in the East room are instruments of America; in the inner East room the fascinating Asiatic instruments; in the North room, specimens of wood wind instruments, reeds, bagpipes, etc. Some of the new curios in brass are the so-called Bells Over the Shoulder. Very recently were these used as the regiments marched down Broadway in New York, but mechanical clumsiness, necessitated in their construction, has banished them. Helicons, and a set of Russian Horns, each horn sounding but one tone, are among interesting specimens shown. The quartets of to-day's orchestra are complete.

This Collection, which has become well known in Europe, is to have its value augmented soon, by publication of a hand-book now in hands of the printer. No club-woman visiting New York City should fail to make a visit to it. "Mrs. Brown's search," wrote Dr. Isaac Hall, "has extended over Asia to Thibet, China and Japan on the North, to India, Siam and the out lying islands on the South, with a great gathering on the way from Turkey, Syria, Persia, Russia, Armenia, Arabia and the countries between. Africa has sent specimens Semitic, Hamitic, Barbarous and Boer."

One club in Southern New Jersey is planning to visit this collection as a body, and many another now interested in the subject of the History of Musical Instruments is indebted to Mrs. Brown's thought in her exhibition of the different actions, reeds, etc., which have proved valuable object lessons. One of the latest to attract attention is the collating side-by-side of the Dulcimer, ancestor of the modern piano, and the Psaltery, ancestor of plucked instruments, the harpsichord, spinet, etc.

DIE ROMANZE.

Clara Schumann, Op. 21, No. 2.



SOME FACTS AND FALLACIES.

GEORGE LEHMANN.

Beyond all question of a doubt, violin playing, or, still better, violin teaching offers the charlatan and the ignoramus peculiar and innumerable opportunities of foisting absurdities on an unsuspecting public. It is not only because the general public is unsuspecting that imposition is, and may so easily be, practiced; but it is also, and chiefly, attributable to the fact that the average person is not in a position to distinguish between honesty and deception, or between rational methods and downright chicanery.

For the very reason that the widest and wildest misapprehensions exist in regard to everything appertaining to music, fraud is perpetrated every day with little risk of detection, and people of general good sense and culture are no safer than the illiterate dolt.

But aside from deliberate misrepresentation, injury is frequently wrought by the promulgation of fallacies which the incompetent teacher blindly and gladly accepts as so much truth. Often, the facts are easily ascertainable; but with a high regard for his teacher's unfailing wisdom, it is only natural that a pupil should reverently accept the most puerile fallacies as solemn facts.

Who has not run across the conscientious, painstaking amateur who, on all occasions when he may do so with convenience, either lowers the pitch of his instrument a full tone or more, or completely relieves his fiddle from all tension of the strings? Our amateur has been told that his fiddle, when not in use, suffers from the continuous tension of the strings; or that the loosening of the strings is a most wise and excellent measure for their preservation.

All of which is absurd, and for reasons that must be obvious to any intelligent player.

In the first place, when a fiddle is relieved from all tension, there is always the strongest possibility of a mishap to one of its vital parts. That is, the sound-post, freed from the pressure of the belly and the back, has but slight support in its perpendicular position and, most generally, falls. This, it is true, is neither a very serious matter nor an irreparable injury. certainly not very serious if viewed from the standpoint that the sound-post is easily re-adjusted, and that such an operation is but a trifling matter for any good fiddle-maker and requires but a moment of his time.

Such a question, however, should not be regarded from the viewpoint of time lost and actual injury inflicted. Insignificant a part of the fiddle's anatomy as the sound-post may seem to be, it is indeed so delicate a part of the whole mechanism of the instrument that the French have poetically termed it, "the soul." As everybody knows, a fiddle without a sound-post is hardly a fiddle at all. Whatever power and beauty of tone it once possessed is gone. And its proper re-adjustment is a matter so nice, so delicate, that none but a capable workman should be entrusted with the task. Is it not, then, highly important that string tension should be maintained in order to keep this mysterous little stick of wood in its proper place?

Now, regarding the question from the standpoint of preserving the strings, there is somewhat more of sanity in our amateur's procedure, but surely very little virtue. The A, D and G strings are fully capable of sustaining prolonged tension; and, not infrequently, an E string, when not played upon, endures the strain of a high pitch for many weeks without apparent injury. There can, therefore, be no real advantage, under any circumstances, of loosening the strings.

On the other hand, frequent changes of pitch must inevitably prove a great annoyance to the player, and, as inevitably, must affect the tone of the instrument. Old fiddles, in particular, protest against changes of any kind; and a fine old Cremona is more sensitive than a hopeless spinster.

The generally adopted position of the thumb on the neck of the instrument is a widely encouraged fallacy even among our best instructors. This is most unfortunate, inasmuch as many of the difficulties of left hand technic admit of more certain and rapid mastery when a more logical position for the thumb is chosen and maintained. It is not always wise to follow in the footsteps of our ancestors. It is not necessarily an indication of either wisdom or good sense to adhere to certain principles on the ground that a great artist applies such principles to his own work and finds them advantageous.

In the case of the thumb, careful experiment, under reasonably favorable conditions, must prove that the position adopted by Joachim and the great majority of teachers *may* prove desirable for the proper development of left hand technic, but that a position nearer the nut is more logical and far more natural to every hand. Paganini, perhaps the greatest technician the world has seen, did not place his thumb opposite to the second finger. Ole Bull, though a feeble imitator of the great Italian virtuoso, was shrewd enough to experiment with Paganini's thumb position, and finally, as certain pictures prove, adopted it in his own work. Added to these, I am personally acquainted with several artists, high authorities on all questions related to technic, who, in their own playing, reject the much favored position. Strange to relate, however, these artists ignore this question in their pedagogical work; though this may be explained away by the fact that their pupils are generally far advanced in the art of violin playing; too far, at any rate, to undertake so serious a change with perfect safety.

View the question as we may, the position of the thumb now in vogue is a fallacy and a serious obstacle in technical achievement.

Then we have that extraordinary fallacy perpetuated by most teachers and coddled by all authors of "methods" to the everlasting perplexity of young students. I refer to the question of the proper distance of one finger from another when a half-tone is to be played. The authors gravely declare that the playing of a half-tone necessitates the close proximity of one finger to another; and the teacher as gravely commands, "fingers close together!" when the inexperienced player discovers that in music there are half-tones as well as whole tones.

Such an injunction is, to say the least, remarkably inaccurate. It may mean much, may even be perfectly clear, to the boy with chubby fingers. But how strangely inconsistent it must seem to the delicate little lad whose finger tips are barely broad enough to cover two strings! How amazed he is when, after having done precisely what he was told to do, his teacher informs him that the tone thus produced is too low!

All didactic work requires precision and perspicuity. The teacher who is careless in choosing words to express what he wishes to impart, lays up a store of trouble for the majority of his pupils. Nothing could be simpler than to make it clearly understood why some players must bring their fingers close together, others slightly separate theirs, in the production of the very same interval. But this ancient fallacy is dragged forth every day to bewilder the poor novice and increase his technical burdens.

When the economical pupil utilizes a string so rankly imperfect that it turns his work all topsy-turvey, he is simply putting into practice the fallacious reasoning of many men who argue that, while perfect strings are indispensable in concert work, almost any string "will do" in study and the privacy of the student's home.

Of all violinists, de Beriot was one of the most conscientious of men in the selection of his strings. Before playing at a concert, he would sometimes spend many hours selecting, testing and clipping strings. Only those of absolute perfection would satisfy him; the rest were unhesitatingly consigned to the waste basket. How wise de Beriot was with all his apparent wastefulness, no one can better appreciate than the violinist who must play before a critical audience on strings so imperfect that they defy every attempt to remove the obstacles which they create.

But the very same care which is exercised in the selection of strings for concert playing should characterize the pupil's efforts in his choice of strings for home study. A poor string is always more or less of an impediment. It can be put to no good use on a violin. It should be cast aside without hesitation or regret.

How many students—more especially among the vast number that flock to Europe to "perfect" their playing—how many students of the six-hours-a-day variety appreciate the absurdity of their methods of work? Arrived at a certain degree of proficiency, and fired with the ambition to achieve great things, they resolutely determine to practise six, yes, even seven and eight hours every day.

At best, how foolish is such an attempt! How many are mentally and physically capable of enduring such a strain? The earnest minority fight the battle as long and as best they may. The thoughtless majority practice six hours for three consecutive days. Then they collapse; and during the next two days, they practice an hour or two, perhaps not at all. It is all a spasm, a serious fallacy.

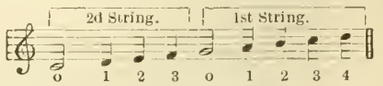
EARLY VIOLINISTS COMPARATIVELY CONSIDERED.

What Each Contributed to the Technic of the Instrument.

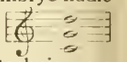
H. W. HART.
Author of "Arranging Music for a Small Orchestra."

Probably the first violin method ever written, certainly the first of which anything tangible remains, was that of a Dominican monk of Paris, who, in the thirteenth century, writing of the small two-stringed instrument of his day, says:

"Hold it close to the head, between the thumb and forefinger of the left hand." He then minutely describes the fingering which was as follows:



From this it is apparent that this early ancestor of our violin had two strings tuned in fifths, practically corresponding to the present second and third (A and D) strings. A third string was shortly afterwards added, a fifth above, which gave to this embryo fiddle the practical equivalent of the three upper strings of its descendant of to-day:



Thus the *elements* of modern violin technic were present and beginning to take form as early as the thirteenth century. For nearly three hundred years, however, they remained merely elements, almost lost in a chaos of contradictory opinions and widely different experiments. It was not until the middle of the sixteenth century that players on bowed instruments began to shake off the domination of the lute, with its tunings by fourths and thirds and its excessive number of strings, usually seven:

Other strings had been added to those already on stringed instruments, only to be again relegated to oblivion in the evolution of the violin. This would seem to be the natural course of all mechanical development; from crude simplicity, through innumerable changes of ever increasing complexity, to finished and perfected simplicity. The utmost possible simplicity compatible with the desired result is always the goal of mechanical invention. This applies equally to what we term complicated mechanisms, such as watches, locomotives, typewriters, etc. The path to perfection is always by way of simplification as far as possible.

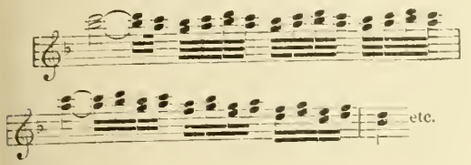
So with stringed instruments. Starting with *one* string (the Monochord), string after string was added until, on some instruments with "sympathetic" strings, we find the awesome total of *thirty-six*, twelve primary and a double set, twenty-four, of sympathetic strings! These, by slow process of subtraction, were finally reduced to the four found on all the present day violin family—finished simplicity as against crude simplicity. Other details of violin structure went through a similar evolution with a like result.

The technic of stringed instruments naturally went hand in hand with their constructive development. In order to gain some idea of early violin playing, we turn to the scores of contemporaneous composers and find that as late as 1600 the technic was simplicity itself, since, until that date, stringed instruments were utilized almost exclusively to accompany singing and the vocal parts were used alike by the singers and the instrumentalists. On early scores is found such information as: "Most convenient for the voice, as for all kinds of instruments;" "for voice as well as instruments;" and again, "psalms for all kinds of instruments and the voice," and many similar directions. In fact, on English madrigals as late as the seventeenth century the phrase "apt for voyals (viols) and voices" is to be found. Until the latter part of the sixteenth century, therefore, we find that instrumental music was almost universally vocal in character and never exceeded the compass of the human voice.

The first to depart from this order of things were Andrea Gabrieli (Venice, 1510–1586), a celebrated contrapuntist and organist of St. Mark's, and his nephew and pupil, Giovanni Gabrieli (Venice, 1557–1612). In the scores of the former, mostly for church use, are the germs of modern instrumentation, for he not only differentiated the instrumental parts from the vocal, but took into consideration the individual *timbre* or tone-quality of the various instruments then in use. These were limited enough, to be sure, one score being written for cornetti (now obsolete wood-wind instruments, prototypes of the oboe family) trombones and

strings. Gabrieli's music never demanded more than the third position.

Only a few years later, however (1610), the fifth position is required in a score by Monteverde:



closing as follows:

The use of the violins divisi (divided), as shown in the second quotation and which is characteristic of the whole passage, is to be noted as a daring inovation at that time and one among the many advances in orchestral writing inaugurated by this remarkable musician.

Claudio Monteverde (Cremona, 1568–1643), began his musical career as a violist. So far in advance of his time were his ideals and conceptions, he might be termed the Wagner of the sixteenth century; and his reforms brought down upon him as bitter a storm of acrimonious criticism as that by which the later master was well nigh overwhelmed. He was one of the most daring and active of the innovators of his day that helped to lay the foundation for the modern style of composition; and his dramatic works, remarkably rich in orchestral coloring and effects, considering the period in which he worked, have gained him the title of "the father of modern instrumentation." He enlarged the orchestra, and selected and combined with skill the instruments accompanying the voice. Among many other new ideas, he was the first to introduce the tremolo effect in the strings.

The players at first refused to attempt this passage, saying it was impossible. Monteverde's reputation was, however, too well established and his will too powerful to resist and the passage was played.

The earliest known solo composition for the violin is contained in a work of Biagio Marini, published in 1620. It is musically uninteresting except that the shake is therein used for the first time.

The works of Carlo Farina represent a much more important advance, for, while light and superficial in character, there are to be found among them (1627) some of the first attempts at tone-picturing, the representing of sounds in nature. They are also characterized by a considerable variety of bowing, double-stopping and chords. The third position, however, is not exceeded, and the fourth string not yet utilized.

Tarquinio Merula (about 1640) shows a technical advance in frequent changes of position, and especially in introducing octave-passages.

Paolo Ucellini (1649) goes up to the sixth position and employs a great variety of bowing.

Prior to the middle of the seventeenth century, the violin occupied but an unimportant place as a solo instrument and it was only with the development of the Sonata-form (in the old sense of the term) that it assumed a position of importance in the history of music.

[TO BE CONTINUED.]

Brahms dined one day with one of his fanatic admirers, and the latter, knowing the master's predelection for fine wine, had a bottle of renowned quality brought to the table toward the end of the repast.

"This," he exclaimed, "is the Brahms among my wines!"

The guest sipped of it, saying:

"Excellent, wonderful! Now bring on your Beethoven!"

A BACH RECITAL.

JULIEN.

(Concluded from January.)

As Johann Sebastian Bach now stepped into the study of the petty tyrant, the latter arose from his leathern chair, fixed his little gray eyes on the visitor and demanded solemnly, what new complaint brought the Cantor to him "No complaint at all, sir rector," answered Bach. "I came to inform you that I must go on a journey to-morrow, by order of our prince, and therefore, I wish to get from you a leave of absence for fourteen days."

"What do I hear?" exclaimed the rector breathless from anger and astonishment, "A journey—must—prince? And I have not been informed of this first! Go, Sir Cantor, that is a little cunning plan from your artist head, I suppose! How should Prince August ——"

"I am to play in Dresden," quietly interrupted Bach. "The prince has commanded it."

"That sounds very unlikely to me," laughed the rector scornfully; "but I will say in answer, that for the next four weeks I cannot spare you. Later I will make no objection."

The clear expression of Bach's face during this speech betrayed no emotion, but after the rector had finished, a smile more of pity than anger played about the Cantor's mouth. After a short pause, Bach exclaimed loudly and clearly, "Give me a decided answer if you please. Will you give me fourteen days leave of absence?"

"No——no——and for the last time, no!"

"Very well; then I inform you that I go without your permission!" and turning he left the room of his raging enemy.

Never before in the ostentatious city of Dresden was there assembled a more brilliant audience than was seen on the Sunday when Cantor Bach took his seat at the organ of the large Catholic church of that city. The cavaliers in their brilliant court costumes, the grand dames in elegant attire, formed a sparkling picture in the midst of which was enthroned the royal figure of August of Saxony. August conversed softly with his favorite—Brühl, who in elegant attitude, stood beside the prince, and listened most attentively to the remarks of his lordship.

"So this droll Cantor would not present himself at the court last night. Well, as soon as the concert is over I wish to see him. He must appear at our ball and supper; and some of our finest court ladies must invite him to dance with them." Brühl bowed submissively but silently. "We are all very anxious about this celebrated organist," continued the prince. "The suspense betrays itself in the manners of many; for instance, Hasse shrugs his shoulders and looks very wise, and even the charming Faustina looks around the church in such a restless manner as though she expects to see a ghost. But look! there are three new faces in the choir. Do you see them Brühl? Two very young men, who have modestly taken seats; what innocent, fine faces they have!"

"Those are the two eldest sons of the Cantor, your majesty," answered Brühl.

Just then arose the tones of the grand organ like a heavenly choir, pure and clear. Deep silence prevailed; all eyes were directed upwards. A grand prelude poured forth like a golden stream, in whose banks the flowers of heaven were blooming and on whose mighty waves the longing soul was borne higher and higher until the all powerful choral "A Firm Mountain is our God" (the sublime song of the Evangelical Church), filled the air.

Father Bach seemed inspired, and every tone was accompanied by a heavenly smile. Like a crowned victor, the heroic melody of the grand old hymn rang through the church as if an invisible angel chorus was singing the prize song. At last it seemed as if the angel voices grew weaker; sweet warm tones from one voice invited all sinners to repentance. Then arose again in confident faith the voices as of millions uniting with the angel choir.

The organ stopped. Johann Sebastian Bach sat with folded hands on the organ bench. Pale and trembling with emotion, his two sons approached him and silently stood beside him. A side door of the choir presently opened, the prince appeared, and behind him at a respectable distance, the ladies and gentlemen of the court. Bach was so absorbed in his own pious dreams that he was unconscious of his presence, and at first he did not dare to disturb him. At last he laid his hand softly on Bach's shoulders. The Cantor arose, and with a smile looked his prince full in the face. The great soul of the master was so filled with the majesty of God, into whose heaven he had just mounted on the wings of music, that it took him some moments to bring his thoughts back to earth. "Your gracious majesty," said he after a pause, "the voice of God speaks to you, that I see. Is it not a wonderful and holy emotion, and at the same time a fear? Does it speak to you as it does to me, of greater and more beautiful worlds than this where there is eternal light?"

"Bach"—answered the prince with trembling voice as he approached more closely to him, "when I heard you play, it seemed to me a foreboding of my death. The thought, however, was presented to me like a good genius; and all sense of fear was lost. Oh master, may I hear such sounds in my last hour." Bach answered not one syllable, but gazed on the prince with a look of mingled tenderness and joy. A noise at the door now attracted their attention, and a woman in the bloom of life, with a proud Juno like head, pressed her way through the followers of the prince; it was Faustina Hasse, the distinguished singer and pet of the city. With all the passionate emotion of the Italian, she threw her arms around Bach's neck and kissed him on both cheeks. "Blessed, Oh ever blessed be thou, great master."

Bach did not know what had happened to him. The company smiled. Hasse then stepped forward, drew his wife away, and introduced himself, pressing the hand of the great master with great respect. Others followed his example until Bach was surrounded by admirers eager to press his hand.

But the master had had enough. Suddenly his giant form arose, and in a voice that sounded like thunder in that immense choir, cried out, "Enough! no, such delicate flowers and praise must not be the reward of earnest organ playing."

"Your majesty," he exclaimed to the prince, who stood smiling at the scene, "let me go! you can well see that this is no place for old Sebastian Bach."

"But you cannot go until you have demanded some favor of us," announced the prince good naturedly.

"It is impossible, my prince! I thank you, but I am richer than you are!"

"But remember your two sons," persisted August.

"Well yes, your majesty, I would like it if you could do something for Friedmann"—and he drew the blushing boy towards him. "But not for the next two years, however, for I need him. We are working together on the passion music. My Phillip—here he nodded to his second son—is already provided for. I thank you from the bottom of my heart."

The prince took leave now of the good master with brilliant promises for Friedmann's future. The cavaliers and friends escorted Bach and his two sons to the carriage with all the honor of the greatest prince of the world.

A few days after, when Bach and his sons approached their dear home in high spirits, and when the beautiful Elbe region like a panorama appeared before them, Phillip exclaimed: "Dear father, Dresden is a most beautiful city! But the most beautiful woman in it is —Faustina Hasse!"

"Nonsense, youngster"—replied the Cantor at the same time a smile played around his mouth——"of such things you know nothing."

Deep in a forest stands an oak,
A swollen, sullen stream beside,
High in its branches sings a bird,
And lo! the earth is glorified.

Eleanor Evins.

There are many who regard the rag-time rage as an unfavorable omen. In a recent newspaper article entitled "The Story of the Century," the writer points to the culture and achievements of past ages, and states mournfully: "In the worlds of literature and art" (as at present conditioned) "we do not look for progressive development." Possibly the strains of 'At a Georgia Camp Meeting' were assailing his ears as he wrote. But he presently adds more cheerfully that in music the nineteenth century "has fairly held its own."

If it has held its own we may surely look for "progressive development" in the century at hand, and may consider the very fact that the army of rag-time players prosper to such a degree at present among us as a guarantee of the good faith of the masses, and a pledge in itself of their future development.

EVENING SONG OF THE BRETON FISHERMAN.

A singing breeze in the yellow sail,
Crisp white foam on the Summer sea,
Sunset shadows and moonlight pale
On yonder haven where I would be.
The toils of the day are over and past;
The fisherman comes to his rest at last!

The bells are ringing the vesper chime
In buried cities beneath the sea;
And the calm of the holy eventime
Has wrought its peace on you and me.
Ave Maria! In mercy keep
The resting land and the restless deep.

The light-house flashes the beacon high—
A golden path on the dark'ning sea;
A star shines out in the dusky sky,
And faint lights glimmer along the quay.
And I know what the Star of Home is worth
When the heart of heaven beats close to earth.

—*E E Ohlson, in Chamber's Journal.*

HINTS FOR THE NEW YEAR.

How to Keep Your Pupils.

EVELYN G MARSH.

If some scientist should prepare an elixir, warranted to make teachers retain their pupils by administering a certain amount once a month, he would, undoubtedly, make his fortune. We would read of "studio teas" by various teachers and in each cup would be a small portion of this charm-working potion. But, unfortunately, there is no such recipe, yet I believe each teacher has it within his power to administer to his pupils such stimulus and help that they will not dream of leaving him.

Being aware that this subject is not a new one, although most practical, I do not wish to use points that are familiar to us. That the model teacher should be energetic, earnest, enthusiastic, tactful, social, you have heard before. Certain characteristics that lie behind these are important and on these stress should be laid. Each includes much that is left unsaid. Personal magnetism is one general quality that pervades them all. To this, however, we are largely indebted to nature. As a first ingredient I would recommend:

BE PREPARED TO TEACH.

You have your class started, you wish to keep each pupil, not only for the sake of your reputation, but also for the sake of your pocketbook. For this a thorough and practical preparation for your work is a prime requisite. You may deceive yourself in thinking you play like Paderewski and know all there is to be known, but it will not be so easy to deceive others. Their eyes will be watchful, their attitude critical. You will be tested on what you profess to be! Can you teach successfully? Is your foundation sure? Be sure you are able to stand the test.

To this end have the best instruction you are able to procure. Cheap lessons are a false economy. The teacher who has spent years of his life and much money upon his musical education is the one who commands good prices, and who, by his long experience, will be able to do the most for you. Study as long as you can afford it, if it is only a few months each year, with a superior teacher. It will repay you if you have to borrow the money to do it. Your own teaching will be the better for it, the fact that you have studied with Prof. ——, of Chicago or Boston, will help you in getting pupils, and you will be able to command better prices. Be prepared, not only as regards teaching material, but study with a teacher who will show you *how to teach*. This is a most important factor in your education.

In addition to such preparation good sound health is another thing necessary to successful teaching. Be thankful if mother nature has so favored you. A sickly or weak teacher seldom has the magnetism that attracts and holds pupils. It is not expected that such an one will be full of eager enthusiasm. Music teaching makes demands upon one's nervous force as few other things do. You are not only continually giving of your knowledge but giving of yourself, of your force. In addition to this the noise of a piano, played by beginners of indifferent grades of intelligence or even by more advanced pupils, is wearying and wearing, to say the least. You may love your art, music may be your delight, but it draws from you all the time and sound health and good recuperative powers are adjuncts to successful teaching. Much of the impatience, sarcasm or discouraging remarks which, I am sorry to say, characterize some teachers, have their source mainly in weak nerves or overtasked minds. There is a limit to one's endurance, don't try to do too much.

You will meet the "Quick Method" teacher, whose sign reads:

"The Renowned,

PROFESSSOR G. PRESTO,

will teach you to play the piano or organ in three months. He employs a new and superior method, discovered and used only by himself, whereby much of the preliminary and uninteresting work ordinarily required is dispensed with and you are enabled to become a finished and proficient player *at once*. Number of pupils received limited. Don't fail to see him *to-day*."

Truly his "days are as grass" and "the flower of the field as he flourisheth." The pupils who will leave you to go to him you may as well lose, first as last, for unless your style resembled his you would undoubtedly fail to satisfy them. Don't fear him as long as you are a live teacher. The "dead teacher" never reads musical journals; he never exchanges ideas with other teachers; he is never on the lookout for new ideas or new pieces, nor does he investigate new methods. He sees nothing in his teaching but dollars and cents, and the beauty of his art is lost to him. He does not grow enthusiastic about music nor does he inspire you He does not help the community in which he lives to a higher musical plane. Be sure you do not belong to this class if you wish to keep your pupils.

As a second ingredient I suggest:

Make each pupil a study. The successful teacher in any line of work never treats every pupil alike, he has proper respect for their individuality. What appeals to one child may mean nothing to another. There is a special way of governing, even a child, of arousing his interest and getting him to work, which is distinctively personal. Your aim must be to discover this. Not only adapt your method of instruction but adapt your material to each pupil. "One man's meat is another man's poison." Your material may be lawful, but is it expedient?

A pupil recently said, in speaking of her former teacher: "She gave every one the same pieces. We never had anything different from what he had heard the other girls play." The pieces may have been all right, but it was hardly wisdom to never teach any outside of an old, much used set. In giving sonatas this can hardly be avoided, and I think pupils will not object to these. But a piece to be played in public one feels should be distinctively one's own. A teacher often finds an admirable teaching piece and gives it to every pupil of that grade. He must watch carefully for new ones equally as well adapted. Fit the piece to the tastes of the pupil, when you can, to the requirements always. You need not give Exercise 5 after Exercise 4, if Exercise 7 or 11 suits present needs better. Be independent; be judicious and use judgment in selection of material.

Meet your pupil half way on the question of classic music. Comparatively few people really enjoy classic music. Many more openly abominate it and call for a "tune." You will never keep pupils in your class by never giving anything that appeals to them. I mean by thinking it a disgrace to use anything but "classic." No one but an extremely precocious child will find pleasure in Schumann's "Kinderscenen." They are not for children as we ordinarily find them. He will not enjoy classic music because it is the "proper thing." The child will openly express his likes or dislikes. He must learn to see what there is in it that appeals to us. Why not use the best of the style that your pupil can enjoy and understand trying to lead him gradually to the enjoyment of better? In learning the English language we learn short words, "mamma" and "papa" first. We do not immediately begin to read Shakespeare. Do we not fall into the error of giving too severely classic music, expecting our pupils to see in it what we do when they have not as yet passed the intervening grades? Fit your pieces to the pupil's need and grade of advancement always and to his taste as much as your conscience will allow.

Strive to make musical pupils, emphasizing the musical side of a piece as its most important feature. If the time bothers a pupil there is a danger of continually harping on that fault until he thinks that correct time is the one most desirable feature of playing. If pieces used are beyond the technical ability of the player, you fall into the trap of never being able to properly emphasize the musical side of the composition, because these technical difficulties are never overcome. A pupil will become discouraged if too often given music he cannot really master and will decide that music is not for him. Or worse yet, if anything, he will become, for all time, a careless and superficial player because of this very thing. Often choose music where the musical feeling is plainly the predominant feature and have it practiced until the soul of the pupil is put into its rendition. Then will music mean something to him and he will delight in the new world you are opening up to him.

Give your reasons for requiring certain work. You should exact nothing unless you know why it need be done. Music is not an abstract thing; it is an exact science. Each exercise is required because you deem it the way of attaining desired ends. A pupil will work much more readily and understandingly if he sees what you aim to accomplish. Show a wrong way of practicing as you explain a correct way and the pupil will not fall into the error of thinking that "it does not matter, one way is as good as another. The teacher won't notice, anyway." Reason in all things, especially in music. Make thorough explanation of part of your teaching equipment.

Why not give music in season? Give some vacation time during the Summer when music has been studied faithfully for nine or ten months. But if you want to keep your class part of the Summer you must give recreation in their music. Announce special plans for Summer work. Let the heavier studies and classics go until Autumn, and use only melodious studies, such as Heller, Op. 47; give enough scales to take the place of studies in part; commence a simple study in harmony, with triads and like interesting features at first. Give pieces bright and sunshiny in character. Use a "Spring Song" in early Spring, lead on to "Robin's Return," "Bubbling Spring," "In the Mountains," etc., ad libitum. You will be much more apt to keep your pupils during the Summer, especially if the rest of the year has been one of earnest study. This I call making a study of your pupil.

Make friends with parents. Enlist their sympathy and aid. Mothers are either the greatest help or hindrance a teacher may have, as they are interested and willing to second a teacher's efforts. Some parents expect a teacher to do all the work, not only to give the lesson, but to make the child learn it. That is, they want no responsibility in the matter, "no bother" in looking after practice hours, to do no nothing but to pay the bills. The result is the child is sent to a poorly-heated room to practice on cold keys with little feet dangling from a high stool where they might be comfortable on a footstool. Or, it is, "Why don't you play that right," with a room full of people; brother and sister playing a game near by and father discussing politics with neighbor Smith, and, perhaps, mother running a sewing-machine in an adjoining room. Who, indeed, could concentrate his mind under such circumstances? Of invaluable aid is the mother who looks after regular practice hours and gives always loving sympathy and encouragement. It is the exceptional child who *loves* to practice. The average pupil must be helped and encouraged to find enjoyment in it.

Not only enlist mother's aid about practice, but talk over with her the pupil's work or progress. If you wish to enforce anything you will avoid many a rebellion by securing her aid first. Tell her what you aim to accomplish and what you consider the best way of doing it. Then she will have more confidence in you and allow you to have your way without any suggestions as to what the child should study.

Father pays the bills, but get him to show appreciation when the new piece is nicely learned. I recently saw this suggestion: That a pupil may be induced to memorize a piece to be played for "papa's Christmas present," that he might, in fact, be kept busy the whole year with various "birthday pieces" for the family. It is a good inducement for work, I find, only be sure that father is going to praise the effort and show his appreciation.

Many teachers lose pupils through not giving a chance for public performance, which means so much to most pupils. After considering all these points, the fault may be with the teacher himself. Some teachers lack the personality that attracts and holds pupils. Without this it is useless to expect success. Pleasing manners, staying powers, above all, enthusiasm are necessary. Be a live, reading, thinking progressive teacher and your pupils will stay by you if you unite this with a winning personality and a teaching talent.

FOR "AULD LANG SYNE."

AIMEE M. WOOD.

Otto Geyer was not accomplishing the five flights of stairs in the rather dingy tenement with the agility that might have been expected of three-and-twenty. To the German youth the last part of the ascent seemed particularly wearisome; he had not tasted food for several days, and the past night had been a sleepless one, yet it was with a little brightening of heavy eyes and pale face that he beheld at last upon the door opposite the topmost landing a placard on which was painted in dull vermilion:

HAROLD LESLIE,
Scenic Artist.

In reponse to his knock a voice, seemingly from some inner distance, bade him "come in," and with a continued vibration of gladness that he had found the artist in his studio, the young man entered, bending his height somewhat under the sloping doorway, and removing his gray, slouch hat. He stood, a rather awkward figure, holding the hat before him with both hands, his head still bent and his eyes roving about the garret like place in search of its occupant. Of pictures there were many, filling easels and covering the rough walls, one in particular hanging straight before him, holding the visitor's eye. It was a large and picturesque view of the Campanile of St. Mark's, in Venice, with the placid water, gondola-dotted, at its foot, and occupied a half side of the attic wall, the scene one-fifth of the size of its counterpart, well known to frequenters of the old theatre. The curtain had been saved when, a year before, the building had burned to the ground, and with it much of the scenery of operas then popular, and would hang soon in the new and modern edifice nearly completed. Leslie was said to have received a fabulous sum for the drop-curtain, which was considered by theatre-goers, and still better judges, the board of managers who had ordered it, a masterpiece of its kind. He came slowly forward to the door of an inner room, a bent, listless figure, eyes still bright and piercing that had not forgotten their cunning, though the brows and hair above them were white, and the face from which they looked out was wearied and wrinkled. The pause at the doorway was abrupt, half impatient.

"Well?" he queried, gruffly.

The light, which had been brief, of hope and of gladness, went out of the young man's eyes.

"I come to see you," he muttered, fumbling clumsily with the hat, "for atvice, if you would be so goot—some lessons—"

The artist interrupted him curtly; a strange look had crossed his face with the first sound of the German accent.

"I give no lessons," he said.

"I am a painter," the visitor proceeded, eagerly. "I haf designs made; a touch more here, shatings more tere, I know not—"

"Designs!" repeated the elder man scornfully.

"Tey not bad, not bad," said the German earnestly, emphasizing the long-drawn-out negatives. "Te Tannhäuser storees—I know tem, luf tem from boyhood. Tree year I haf been in tis countree; daytime, night-time I vork in my attic. No von buy my pictyures. In te Vaterland I sell many, many, and ten alvays tere is the vood-block, te etching; but here—" He gulped down something like a sob; there was a little mist before his eyes. The old man stood listless.

"It vas tree monts I vork at te Tannhäuser; I haf tem made, te designs; eef I knew tifferent touch, here, tere; eef you would come, egzamine close. None haf seen tem—but von other." A light, the reflection of some inner emotion of tenderness and felicity illuminated his face as by a passing sunbeam. The momentary change was only half-consciously observed by the artist. Afterward he recalled it and its accompanying words.

"I have no time," he said, with an impatient wave of dismissal. The man was beginning again, imploringly, when, as the finale of his part, the artist turned back into the inner room and closed the door testily. The act was a personal blow to the other. He staggered, and, turning, felt along the wall for the door as one blind. Some time had elapsed after it closed behind him when the painter came, muttering to himself, into the other apartment. The people of the growing city where he had spent the latter half of his life spoke of him as the "crazy artist." He often went hurriedly, mumbling to himself, about the streets. He was no man's friend, not even his own. The younger generation of the thriving place avoided him; children fled from him. Why he owed the world in general, and descendants of the Teutonic race in partfcular, a personal grudge, had never appeared a problem of sufficient moment to invite analyses. He had lived alone, still clinging to his attic studios after recognition of his talents, which were versatile enough to include every branch of his art, had brought him absolute wealth. Through the open doors he passed now from room to room. There were three of ample size, the middle apartment softly brilliant with a radiance from the white skylight. At times his footsteps strayed here, lingering, ere he took up his walk again, before the work he had finished to day. They covered the four walls of the middle room, the great designs for the scenery of "Tannhäuser," the opera with which the new theatre would open at the beginning of the year. Once, twice, in the pauses, he lifted a crayon from its box, changing a perspective, a proportion, stepping back to view the swift correction. Constantly in his walk he gazed upon the finished work; finished, although one month would elapse before the cartoons must be submitted. There would be many competitors, but he need well have no fears; he had none. They were rarely beautiful, these creations, covering rolls upon rolls of gray paper. The work had occupied brain, hand and soul for three months. Ha laughed a little loud in the silence of the chamber. That was the time the German had spoken of expending on his own designs; worthless things they were, in all probability. Shabbily arrayed would-be artists seeking his aid were not an unusual occurrence.

He would have forgotten the incident except for the cartoons. To the committee who had visited him months before, commissioned with an order for the Tannhäuser scenery, he had made it known he could do no more work of the sort; hence their later arrangement for an open competition. The German visitor had known of his refusal of the order, no doubt, and he, among the rest of the competitors, together with the committee, the general management and the city at large, would receive a surprise. He laughed again. He intended to send in the magnificent work, the greatest that his genius had even yet accomplished, simply with his name attached as a competitor for the order; he had no doubt of the result. In the ensuing months he would be occupied with the painting, but the colors were already covering the canvas, imagined in his thought, from the roseate light illuminating the enchanted grotto, to the evening dusk, the star-lit sky lending their solemnity to the mourners' procession and the funeral chant of the last scene.

When the long August day was on the wane Harold Leslie had thrown aside his crayons. The outlines, he felt, were wholly completed. He turned away and entered the third room, pausing before a little desk which stood always there beside a curtained easel. Unlocking the lid he lifted and held in his hands, as he often did in his daily solitude, a few keepsakes. There was an ancient book-mark, worked evidently by feminine hands, the silks outlining "Harold," with its interlacing forget-me-nots faded to whiteness; a ring wrought of brown hair still lustrous. A letter, the paper yellowed with time and worn with frequent reading, lay beside the treasures. He knew its contents by heart, but if he had not he could still have deciphered them in the dusk of the room; he was not very long past his prime, despite his whitened locks and bent form. The missive, scarcely legible, was headed with the name of an Austrian village. It was an appeal of a dying woman that he would come to her in that land of strangers to which she had gone after her marriage, that she might entrust to him her new-born, fatherless child, which had been christened with her name. Would he take the little one and care for it for the sake of "auld lang syne," if he arrived too late to receive the child from her arms? The letter read thus. It was the only one he had preserved from its writer since an earlier missive, from the hand of the girl's grief-stricken mother, which had told him of the desertion of his betrothed to become the wife of a German pianist.

He had reached the Austrian village too late; the mother was dead. The child, the neighbors said, had been taken in charge by a woman who had gone to America.

The ceremony of unlocking the desk, of taking out its contents, and of turning to throw aside the curtain from before the easel, was gone through with many times a day. The picture, as disclosed, was worthy the homage given it. A woman's face looked out; the eyes large, of a gray which deepened into violet; the hair dark brown. The suggestion of a smile was about the lips, the whole expression piquant, charming. Leslie, in his one attempt along this branch of art, had proven himself a master.

He went out in the cool of the evening into the city streets, and wandered, as was his custom, toward the river. A wooded terrace, rising abruptly above the water, had once suggested to him while outlining the cartoons a scene for the wayside shrine, because of a certain picturesque beauty hanging about it, the path down the slope curving inward toward a pile of stones from a ruined wall, covered with lichen and vines. In his translation of the place to canvas the setting would become Thuringian, the effect one of greater height and of misty distance and grandeur, with the added glimmering of the towers of the Wortburg Castle in the sunlight.

People were passing to and fro on the walk leading to the terrace to-night, and, as usual, the painter was giving no heed to them. His thoughts were busy with the Mediæval legend which Wagner's genius had, at that time, but recently wedded to music and given to the world; the dream of human destiny, of love and death, of selfishness and sacrifice. He stood by the place that he had adapted to his sketch, and that had seemed to him an actual shrine. Beyond and above him the evening mists lay along the hill. So might they have hovered about the enchanted mountain where Spring reigned eternal, and where Venus ruled her court with her captive from the world. And the moon had risen, flooding all—the hill, the shrine, the distant terrace—with a brilliance.

[TO BE CONTINUED.]

AN ESTIMATE OF HANDEL'S INSTRUMENTAL MUSIC.

Handel's instrumental music, it is true, ought not to be underated, as it certainly is at present, says the Nineteenth Century. In his opera and oratorio overtures, cast as they are in what now seems an antiquated mold, there is a wonderful variety, vigor and freedom of style; even in adopting what were already old forms he gave a new life to them; the opening of the overture to "The Messiah," for instance, though it is exactly in the form of the French overture of Lulli, has a gravity and seriousness of expression, and a boldness of harmonic progression too, which place it quite above its models, and renders it an appropriate prelude to the great work which it opens; just as, in a quite different manner, the overture to "Acis and Galatea" is an almost ideal overture, for the date at which it was written, to a mythological pastoral of nymph, shepherd and satyr. And at his best he is beaten by no one; there are few fugues even in Bach's celebrated "Forty-eight" which, for originality of conception and brilliancy of effect, can stand beside that which opens Handel's "Suite in E Minor." Still, his instrumental compositions in the main are not models for all time, as those of Bach (according to their school) are; nor did he ever produce any instrumental works of such importance as Bach's great compositions for the organ, which, totally unknown as they are to the fashionable musical world, are really the only instrumental compositions which, for greatness of scale and sustained elevation of style, can be fairly paralleled by Beethoven's symphonies. But in the illustration of scenes and characters by vocal music for choruses or for solo voices, with instrumental accompaniment, Handel is absolutely unrivaled. In his extraordinary range of expression and feeling, in his realization equally of the sublime, the pathetic, or the humorous suggestions of the situations, ideas and characters suggested by the words, he has something of the universality of Shakespeare, he is more than a mere musician, he is a poet—the greatest poet of all the musical composers; and it was in respect to this poetic genius, no doubt, that his works awakened such a strong and unswerving sympathy on the part of Beethoven, the greatest musical poet of the modern period, who in spite of all the differences in style and type of art which separated them, evidently recognized in Handel a genius kindred with an even greater than his own. And Handel's piano music, where has it flown? The suites contain beautiful music and the E minor fugue, foolishly named the "Fire fugue," is as interesting a specimen of the form as anything of Bach's. Pianists seemed ashamed to play Handel in public, possibly because he seems too easy. What a pity!

THE VOICE.

Mr. Frank Herbert Tubbs, Associate Editor.

THE SINGING VOICE

Article Nine.

FRANK HERBERT TUBBS.

Humming.

As exercise for use in cultivating the voice, humming can be used to excellent advantage by intelligent students. The custom of humming a melody when one is engaged in other duties is not meant. It is practice only when one concentrates his mind upon what he is doing and attends to the details, as well as the general plans of his act. Cultivating the voice through humming was quite a fad at one time and, as fads generally do have, it had its friends and its enemies. The latter thought it nonsense because it was so simple. An enthusiast in breathing asked, "How can one have breath control while humming?" The very simplicity makes the practice particularly good and breath control *can* be secured while humming. The lips should be closed but not pressed tightly. The tongue should be very limp. But little breath should be taken.

Instruction upon this exercise is negative rather than positive. Rather, it is a series of cautions. The tendency of most students is to take too much breath. Humming will not bear it. There will be resisting effort if much breath is taken. The exercise might be preluded by, "Take little or no breath, and have some left after you finish." Were it not that some who are wont to take all instruction literally would ask, "How can you take no breath, sing something, and yet have breath left?" Pupils are so prone to overstock with breath that even permission to "take little breath" makes them take too much. Father Young, the acknowledged musical leader among the Jesuits, is reported to have said, "I'm looking for the vocal teacher who trains pupils to sing without taking breath," and he is a wise man. Another caution is, "Do not press the lips firmly while humming." That creates resistance at the larynx and leads to forced tone. The purpose of humming is to increase resonance in the front of the mouth, lips and face, thus focussing tone forward and securing the tone where good speech can be added to it. The notes of Exercise Thirty-five should be used by the student until he is sure he is placing his vibrated tone well forward. Then he can extend the phrase until it has five notes, thus:

The last note is sung with lips parted. The parting of the lips requires readjustment of the several organs in the mouth, with most students, and that is liable to disturb the breath control. Therefore, when the last note is entered upon, there must be a glance made at breath control. The last note should be sustained from four to six seconds. When one can extend humming over the phrase of five notes, make further use of the idea on the notes of the full scale. One may then apply the same idea on other exercises and upon vocalises. In the latter (take Panofka's Opus. 85, Book 1, in preference to any others), use the hum on first measure of each phrase of the exercise and then pass to "ah" for the remainder of the phrase.

Secondary Resonance.

Among the ideas which have come to the fore in recent years is one which is entitled to special respect. About thirty years ago, a writer announced that voice was produced by organs other than the vocal bands. It had been generally supposed that voice was all produced in the larynx, and most teachers still think so. When the writer (Dr. Charles A. Guilmette) announced his discovery he was attacked from all sides. The matter was dropped, but other men have since made bold to defend the idea. In one form or another it has come out, and now many are adopting it. It is, therefore, well to be informed upon it. The French teachers are building their system of vocal training upon it, although they are working blindly. Like all blind teaching their way injures many while a few get good.

During all voice production the vocal bands vibrate. As voice at the vocal bands is constant we may call that primary vibration. The voice can have but one vowel sound and should never be loud. From experiments with the larynx removed from the body at the Clinic, it would seem that this tone is much like the vowel "a" in the word "man." All that variety of vowel sound and power which we hear in the concert room, is secured by vibration in various chambers. Part are working at one moment and others at another. These chambers are in the mouth (front and back), the nose and balls of the eyes, and in the head Every place which is lined with mucous membrane has power to make a voice, under certain conditions. A homely illustration, but one which all will readily understand, is had in the act of making sound in blowing the nose. That "voice" is not made by the larynx (or vocal bands), but by vibration of mucous membrane in the nose. In similar ways all mucous membrane linings of the various chambers can produce voice. Teachers have misunderstood this and have supposed this voice to be placing of the tone made at the larynx. Their instruction has been, "Direct your tone to the hard palate or teeth or nose," as the case might be. Really the reverse of this should be the instruction. "Arouse vibration at the vocal bands; arouse vibration, during any specific exercise, at a point of mucous membrane vibration and connect the two vibrations." When this is done, tone will be focussed at the desired point. One will ask what value this has over the old idea, and in our practical day it is a fair question. Just this: Primary tone should never be increased; secondary vibrations (those of the mucous membranes) can and should be increased. That is a very important point in voice culture and constitutes one of the ways by which great progress can be made quickly with safety. Any attempt to increase force on the larynx and vocal bands produces throaty and uncouth tone. The aim of all teachers is to secure free and untrammelled tone emission To do so, all effort must be taken away from the larynx. But we must obtain power and enlarge the voice. If no force may be placed on the larynx, what may be done? Increase the number of places of secondary vibration and magnify those vibrations. It is a fact, one which ought to prove that the voice of the larynx and the voice of the mucous membranes is not one voice, is that with beginners there is often difference in pitch between the two voices. A trained ear can detect that they are not in unison. It is like the strings on a grand piano. There are two or more strings for each note. If one becomes relaxed or contracted it is not exactly in tune with its mate. The tuner regulates them by bringing them into exact unison. The first work of a teacher who is working for enlargement of voice (although most teachers don't know they are doing it), is to bring into perfect unison the voices of primary and secondary resonance. Then he should increase the latter and make that resonance ample. It will extend as the mind wills it to all parts of the body. It is this extension of secondary resonance until it possesses the whole body which constitutes the work of enlarging the voice. It remains then to utilize reverberation of the chambers around the body to secure the greatest possible results to any given voice.

Sopranos and Contraltos.

Whether or not there should be different treatment of the various classes of voices presents a question to young teachers. The general training should be the same. There are principles of voice culture which apply to all persons. But there are individual characteristics which must be taken into account. No two persons can be led in exactly the same way and he is a wise teacher who has learned to read the nature of his several students and can bring the best out of every one. No young teacher will be able to do this. It takes years of study of human nature to know how to deal with character. When one does reach after the best in the individual he will not follow any set rules. On the principles which apply to all singers he will devise a method which fits each one. Two things may be set down as wise regulations: The first can be stated in a few words; locate all practice at lower key for contraltos than for sopranos and run exercises downward for contraltos and upward for sopranos. The second takes longer to state: Lower voices express deeper and fuller emotion than do high voices; music which expresses much feeling lends itself best to low voices and that which is bright and vivacious to high voices. Therefore, cultivate contraltos on large vibratory reverberations; sopranos, on elasticity and flexibility. Reference may be made once more to the vowel scale. That is, "oo-oh-aw-ah-e (as in ever)—i (as in will)—ee (as in meet)." It will be seen that "ah" is in the middle. The organs of voice production are nearest, while making "ah," to their position when doing nothing. That reason is why "ah" makes the only vowel to use in early study. Then, contraltos should be given many exercises which use the vowel sounds to the left of "ah" (aw-oh-oo), and sopranos those to the right of "ah" (e-i-ee). These two things have some elaborations and extensions and they carry the only exercises which need to differ as between the two classes of voices.

The same things can be used in training mens' voices. Exercises for men are sung one octave lower in pitch than they are by women, and the same exercises should be used for men as for women with that difference regarding pitch. On some accounts men can be more easily trained than can women. The fact that they sing an octave lower than do women, means that for corresponding octaves they have just one-half as many vibrations per second when making tone as women have. Action is, therefore, not so fine and delicate as with women.

What Can Relieve Throatiness?

To hear a voice which has pure tone emission is so rare that hearers have become hardened to bad use of the voice. Nearly every singer produces tones which have more or less throatiness and the public endures this fault. It is even ignorant of its own understanding of tone. Only when the throat is so badly cramped that all the tones sound strained do we accuse the singers of being throaty. In reality, the slightest tension upon the larynx causes throaty tone. The question then becomes, "What causes tension?" Any pressure from below or from above the larynx affects that organ. Pressures from below arise from imperfect breath control; those from above, from stiff muscles in tongue and jaw. The first (pressures from below) can be removed by better breath control; the second (pressures from above), by releasing the tongue and jaw. It might be said that the whole of voice culture is contained in relieving pressures upon the larynx.

In spite of all the directions upon breathing there remains in the common mind the idea that to make tone, there must be a large amount of breath used. Most people even go so far as to suppose that large voice depends upon the amount of breath employed in making tone. The truth is that breath has little to do with the size of the voice. Large voice comes from amble vibration of tone after the tone is created. In the general error, students are trained to take enormous breaths. They are taught to breathe deeply and take a lot of breath. For singing purposes very little breath should be taken; for physical culture one may take deep and large breaths. Many teachers are telling pupils to breathe down to the abdomen—just as far down as they can. Not a person who obeys this instruction will ever make a good singer. Sing they may, but will do it badly and it were better that they never sang at all. The error of these teachers lies in their ignorance of the location of the diaphragm. That organ is a large, broad muscle which passes through the body almost on the level of the end of the breast bone. That is higher than most persons think. Now, when one takes a breath he feels the waist below that level distend. That is because the diaphragm has pushed down the organs upon which it rests and these organs have pushed out the soft walls around the waist. The muscles which constitute these walls naturally resist such action and as soon as the dia-

phragm stops pushing organs against them they resume their normal position. That is, they push the organs back against the diaphragm. They become, therefore, *ex*piratory muscles—the ones which expel the breath. The deeper we breathe when we inhale, the harder these expiratory muscles push out. Every particle of their pressure is resisted at the throat and that is the first cause of throaty tones. Before throatiness can be relieved, deep inhalations and the consequent forcing out of breath must be abandoned.

One will ask how any breath, which we know is necessary to make tone at all, can be sent to the larynx. If the muscles below the diaphragm must not be used, what can be? Those above the diaphragm. When we inhale there is always some expansion of the chest, sides and back. The release of this expansion sends enough breath to the larynx to make all tone. Such muscles (those of the chest), together with the diaphragm, constitute the inhaling muscles. These allowed to return to their relaxed position send all the needed breath to the larynx. If they are allowed to resume that position slowly (so slowly that their motion cannot be seen or felt), there will be no pressure upon the larynx, and therefore no throatiness because of pressure from below.

In the above instruction the cherished system of many teachers has been shown to be wrong. What we would now state regarding pressures from above the larynx which produce throatiness will attack the cherished theories of many more. It was stated that stiffness of jaw and tongue causes pressure on the larynx. Teachers have told their pupils to let the tongue lie flat in the mouth or even to hollow out, spoon-shaped, the tongue. The tongue which lies flat or is hollow is ever a stiff tongue, and he who employs it must be a throaty singer. It is a depressed tongue and the depression strains upon the larynx. The remedy lies in letting the tongue up. One should even go so far as to allow the whole upper surface of the tongue to rise so that it is almost up to the roof of the mouth. Then the tongue will grow limp and its tensions will be relieved. The larynx and tongue are so intimately connected that when the tongue is relieved the larynx is released and pressure from above is removed. It is only when such pressures (from below and from above) disappears that throatiness disappears. Is it any wonder that we so seldom hear good singing? Two classes of teachers are working in ignorance just in the way to make singing bad. It is not easy for them to break away from old beliefs, but they must change their systems before good tone-production will become general.

Should One Practice with Open or Closed Tones?

Practice should be upon that which will best allow the student to see what he is doing. Closed tones cover faults which, not being seen, will not be remedied. Also, closed tones draw the muscles quite tightly so that it is not easy to sing into the upper voice. In making notes of high vibration, most students close tones so much that they soon reach the limit of ascent and think they have no high tones. The upper half of the voice, used in open tones, reveals itself better and permits upward extension. A student who has always used closed tones will find that by changing to open tones in his practice, he can add from two to five notes more than he supposed he possessed. They were already his best—he was covering them up. The following exercise will assist in getting open tones and general practice is better in open tones than in closed.

Exercise Thirty-six.

Use slowly. A quarter note should equal metronome beats at 46. The letter "l" must be made with limp tongue and the stroke should be prompt. The upper note must have the same quality that the lower has. No matter how high one sings there must be the same sensation, or absence of sensation on, the higher as on the lower note. This exercise may be carried by altos and baritones as high as E; by sopranos and tenors, to G.

There is a difference between open tones and "white voice," although some people confound the two. Open tones have round and vibrant quality; white voice is blank and without resonance. The latter is silly and cannot be used to any advantage. The difference between open and white voice is one of quality.

In singing scales, and these from very difficult exercises, it is the custom of some to have the lower tones open and the upper closed. This should not be. Use the same quality all through the scale and let it be the open quality. This permits the scales to be sung more rapidly than they will be when part of the scale is in closed tones, thus conducing to flexibility and elasticity. The latter allows the comfortable action of the entire vocal apparatus, so necessary to enjoyable singing.

THE COTTAGER TO HER INFANT.

The days are cold, the nights are long,
The north wind sings a doleful song.
Then hush again upon my breast,
All merry things are now at rest,
Save thee, my pretty love.

The kitten sleeps upon the hearth,
The crickets long have ceased their mirth.
There's nothing stirring in the house
Save one wee, hungry, nibbling mouse.
Then why so busy thou?

Nay! Start not at that sparkling light,
'Tis but the moon that shines so bright
On the window-pane bedropped with rain,
Then, little Darling, sleep again.
And wake when it is day.

—*William Wordsworth.*

VOICE AND TEMPERAMENT IN SELECTION OF SONGS.

ALAN GRAY.

For teachers with a large number of pupils, the selection of music is an ardous task, involving as it does, time, thought and experience. The majority of pupils by no means appreciate the importance and significance of this branch of the teacher's work, and when by chance they hear at a concert some song or ballad which pleases them, they generally want to get it at once and study it with the teacher.

The only thing they think about is whether it may be too high or too low, and oftentimes the first information the teacher has of the matter, is when the pupil brings the song to the studio, and amid a gushing description of the singer, the song and the manner in which it was sung, together with its effect on those who heard it, begs that she may study it at once, reinforcing the request by remarking that it only runs up or down to such a note and its just simply lovely.

Now that is all very well, and it is possible that the student may at times hit upon a song just suited to the voice and temperament, but it is not the way to select a song. A student taking up a song in such a way is generally in a hypnotized condition, as far as that song is concerned. By which I mean that the picture constantly before his mind during the study of the song, is that of the effect made on him at the first hearing, and all his study resolves itself into a mere effort to reproduce the same impression on himself, under the idea that he is producing the same effect on his hearers.

In this way the song is never really studied on its own merits at all, and its value as a factor in the musical education of the student is lost.

It is just from its value as a factor in the musical education of the student, that the selection of songs is to be considered.

The teacher in the course of his experience, finds that certain songs are good to induce certain effects, and others are best sung by a certain quality of voice, while others are good for all voices; these songs he regards somewhat in the light of supplementary exercises. They are designed to correct certain defects, which declare themselves as soon as the student begins to use connected words, and there are generally a number of such songs for each quality of voice, adapted by the experience of the teacher to correct such defects, as the differing temperaments of the pupils may bring to light in the effort of expression and interpretation.

Not enough attention is given in this country to the individuality of temperament, and the not less marked individuality in the quality of voices. We treat voices too generally, for instance sopranos should be divided into three classes, *i. e.*, light, dramatic and mezzo-carattere; this last being between the two former, leaning more to one or the other as the case may be, although generally having more of the quality of the light than the dramatic.

These voices should be developed along distinct lines as soon as songs are reached, and it is here that the discriminating power of the teacher is called upon in the selection of suitable pieces.

The students when left to themselves, as they too often are, make the mistakes incident to bad taste and a poor musical education. They want to get something popular and within their range, and the result is that a light soprano often wants to study the "Holy City," and such is the vitiating effect of popularity on musical taste that she is often allowed to do it.

The education of light sopranos is best carried on by a judicious selection of florid arias from the old operas, interspersed with some of the old English songs, like "Bid me Discourse," by Bishop. Then there are many effective waltz songs. These perfect the musical mechanism of the voice, and very often the temperament of a light soprano stops here, but if it gets beyond and develops any depth for the expression of sentiment, then a selection of Schubert's songs is a splendid thing to develop the artistic sense.

After such a course the student will be better prepared to make her own selection among the modern composers, and the wish to shine in the reflected glory of a popular song will be modified by the knowledge of what the voice appears to the best effect in.

For a dramatic soprano the selection of songs will be entirely different, but in order to give the student a comprehensive idea of what the dramatic quality of voice can be made to portray, some arias from the Verdi operas should be studied, then, for artistic word expression, Schubert is again in order. Dramatic sopranos sometimes develop splendid agility, and this should be considered in the selection of songs, together with the dramatic temperament.

A certain amount of operatic work is strongly to be recommended for all voices, with the exception of those to which the operatic style is entirely unsuited; and this is so because the study of arias and scenes from the old operas is eminently calculated, not only to give greater development to the voice, but also to broaden and develop the musical temperament, as well as to impart comprehensive ideas of musical phrasing and breath control to a far greater extent than can be attained when the student is limited to songs and ballads.

The effect of a little judicious operatic training becomes quickly perceptible in the manner in which the student treats a song. He manages to get more out of it and give it a touch of reality by imbuing it with his own individuality for the time, instead of singing with a false and strained affection, to which so many of our young singers are liable.

This affectation is the result of self-consciousness; the student cannot forget himself while singing, and in the study of songs it is difficult to overcome this and develop the proper feeling of naturalness and spontaneity, but a little operatic training is a great help in this respect.

The difference in tenor voices is naturally very marked between the lyric and tenor robusto, but I fear this difference is too often lost sight of in the training and development. They are both allowed to sing the same order of songs, the only difference being that the robust feels more or less obliged to shout, while the lyric is sorry he can't; but he gets a sort of revenge by singing falsetto.

We have but few good tenor soloists in this country, and it is not enough explanation to say that tenors are rare. They may indeed be somewhat more rare than the other voices, but if enough attention were given to developing the individual quality of the American tenor, they would be by no means so rare as they are.

The American tenor is generally lyric, and it is only in rare instances that he appears well in descriptive ballads and stormy songs with shouting refrains. They should be trained on Italian solfeggi and lyric songs, of which there are so many in the French and German music, besides some of the better modern American and English composers.

Our tenors generally sing with a woful lack of temperament when they appear as soloists, and this in great part can be traced back to bad judgment in the selection of their first songs.

Teachers should give great attention to this branch of their work, because a student of singing after the rudimentary work has been successfully performed, means more than a mere voice.

There is the æsthetic side of the nature to be considered, the temperament or lack of it, the quality of voice, its strong and comparatively weak points, limited or extended range, capacity of expansion, musical intelligence of the student; all these things come up in the experience of the teacher and influence him in the selection of work for the pupil,

OPERATIC ARIAS.

Caro Nome. Rigoletto di Verdi.

W. LOWES-HEATH.

This aria is one of the most difficult for sopranos, both in technique and sentiment. It demands long and patient study, but it repays that study a hundred fold in developing the artistic temperament, and giving the student a rare control of the voice.

Its difficulties of technique are so great that most sopranos in the study of the aria, fall into a grave error; that of dedicating their whole attention to the technique, to the almost total neglect of the sentiment. To study the aria in this manner may make one a singer, but not an artist.

It is true that runs and trills should be perfectly executed, but they should never be merely mechanical. They should always be full of the expression of the sentiment they are called upon to adorn. They are embellishments, but that which they embellish should never be lost sight of.

In the duet preceding the aria, Gilda asks her lover his name; for although she has seen him in church, she knows absolutely nothing of him, nor have they ever met before. He answers, "I'm called Gualtier Maldè, and I'm a poor student."

The name is a sweet one to Gilda, for she loved him silently long before they met, and the name marks the epoch when first she knew herself beloved of him.

After the departure of her lover she muses on the name, and her musings form the recitative which precedes the aria: "Gualtier Maldè! name of him so beloved, engrave thyself in this enamoured heart!"

The first phrase, "Gualtier Maldè," is taken in a clear, sweet piano, for Gilda is singing to herself, and in her first possession of the name, she would keep it all to herself and let none other hear it.

The second phrase, "Nome di lui sì amato," commences piano, but beginning with the half note on C sharp there is a crescendo, the voice swelling with tenderness and love as it rises to the F sharp. The third phrase is taken up full and rich with the thought of the preceding. The fulness is retained through the first half, "Tit scolpisci nel cor." On the B flat the voice diminishes, and the second half, "Innamorato," is taken piano as Gilda breathes the sweet secret to the air, that she is no longer the mistress of her own heart.

This brings us to the aria, the opening strains of which are given out in the introduction in a beautiful succession of sixths.

The name and what it stands for still occupy all Gilda's thought as she sings: "Thou dear name that first caused my heart to throb, thou shalt ever remind me of the delight of love! With the thought, my desire will always fly to thee, and to my last breath, dear name, thine it shall be."

The delight of this great love which has blossomed in her heart, makes Gilda almost breathless as she contemplates it, and the musical arrangement of the opening phrases is adapted with a masterly hand to portray this feeling. It is an alternation of eighth notes with eighth rests. In rendering it the student must be careful, while giving the value of the rests, that she doesn't fall into the temptation to cut the notes short. The purpose of the arrangement is to assist the expression of the strange, almost incredible delight which o'erflows the heart of Gilda.

The first phrase, "Caro nome che il mio cor," opens piano, and the student must strive to produce a piano tone absolutely pure and spotless, and full of sweetness. Each note must be clear, and sung with just a suggestion of lingering, while the rests give a slight hint of hesitation, almost as though she would hold the words back, so precious are they. The last note of the phrase on F sharp is held piano and carried over to the following phrase by means of a beautiful piano portamento.

The second phrase, "Festi primo palpitar," is treated in the same manner as the first, the beautiful piano being preserved, and is carried over to the following phrase by the same means. The portamento in this covers an octave and a third, and must be beautifully regulated and controlled, both in speed and volume, else it will degenerate into a mere slur. The faultless piano quality of tone must be preserved throughout, and as the interval is from E to high G sharp this will require patient and careful training.

The ideas given above control the first four phrases. The piano tone never varies; beautiful, sweet and full of tenderness always, it is a rare lesson in control for the student.

The phrase "Col pensier il mio desir," commences piano, but the C sharp occurring twice in the phrase, receives a decided accent and crescendo, diminishing in each case as it descends to the B. The final B is held and carried over to the next phrase by a diminishing portamento. See Fig. 1.

ILLUSTRATION 1.

This phrase. "A te sempre volera," again commences piano and crescendos as it mounts to the trilled notes. These notes are both well accented in the attack and crescendoed in the trill, diminishing as they ascend. The final F sharp of this phrase is held and from the diminuendo with which it starts, it crescendos to full and is carried up to the G sharp of the following phrase. See Fig. 1.

This phrase, "E fin l'ultimo sospir," opens full from the crescendo of the last, diminishing to the F sharp which in the next measure is repeated with an accent, which again diminishes to the E and D. The two trilled notes following are slightly accented in the attack.

ILLUSTRATION 2.

The final note of this phrase also is carried over to the next with a light portamento executed with a slight crescendo. The final phrase of what may be called the first part of the aria, "Caro nome tuo sarà," is similar in construction to the preceding phrase and receives practically the same treatment. The accents in both these phrases come on the first, third and fourth beats of the measure, and should be well marked. See Fig. 2.

The next phrase marks a somewhat different state. Gilda has been almost holding herself back, and each note has been sung as it were with a tender caress, but now she allows her feelings freer vent and the phrases seem to gush out.

The phrase, "Col pensier il mio desir," breaks out with a little arpeggio sweep of four sixteenth notes. These are accelerated and sung with a light crescendo, and the four following notes are held back and diminished. While these notes are marked staccato, they are not to be sung full staccato but rather with a sort of staccato accent, diminishing into each other.

In the following phrase, "A te sempre volerà," the sixteenth notes are sung lightly and very quickly, but with clear pronunciation. The jump to the octave F sharp must be clean; it is then held and crescendoed, diminishing to the succession of eighth notes on which the time is held back, culminating in a decided ritard "a piacere" on B, B sharp and C sharp.

ILLUSTRATION 3.

The G sharp of the following phrase, "E fin l'ultimo sospir," is attacked full and held. As it comes down to the F sharp it diminishes, and the sixteenth notes which follow are sung lightly and quickly, but with tenderness. The dotted eighth note on C sharp receives a decided accent, the time ritards and the voice crescendos, each note being well marked to the end of the phrase.

The next phrase, "Caro nome tuo sara," commences full voice with a slight hold on the A. The time is still held back a little until we reach the next measure. The first four notes of this are sung very quickly, and while the voice is not piano, the quality must be light and well tempered as it mounts to the high C, which receives a short hold. The voice drops down quickly with the same light quality, and the last six notes of the measure are accented, the final B being held a little before dropping to the E.

In the following phrase, "Col pensier il mio desir," the two arpeggio passages are sung with a quick, light sweep, and the high B with grace note is cut off almost to staccato, the voice dropping directly to the octave.

In the succeeding phrase, breath should be taken after the F sharp and the A attacked clean. The run must be performed with precision, but with lightness and grace, the two quarter notes at the end being taken "a piacere."

In the phrase which follows we have tied eighths and sixteenths, with an accent coming on the second half of each beat. This phrase is taken piano, and the student must be careful in marking the accent that it be not made jerky. Sweetness of tone and graceful vocalization must mark the phrase.

The three following phrases consist of couplets of sixteenths, and the first note of each is accented. Each phrase begins with a crescendo and diminishes to the close. The first two of these phrases have each an eighth note which receives a decided accent, the voice lingering on it a little.

The third phrase, (fig. 4) mounts and descends four times, it successively crescendos as it mounts and dimishes as it descends, the accent of the couplets being preserved.

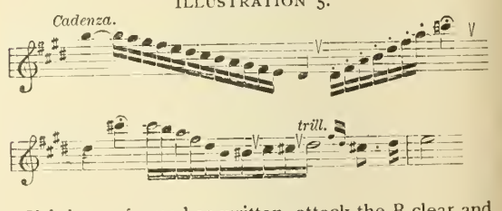
ILLUSTRATION 4.

The run which begins the next phrase commences piano and crescendos to full voice as it mounts, the succeeding couplets being well accented but sung lightly. The closing part of this phrase is sung with a decided ritard, very legato, and the voice replete with tenderness and love. The C sharp is held and comes down with a portamento. See Fig. 4.

The next phrase is sung in time with the beat slightly accented; at the close the triplet is held back a little. The final phrase is ritarded and each note well accented.

In singing the cadenza the student should always remember that she is perfectly mistress of the situation. Attack it with perfect security and sing with great deliberation.

ILLUSTRATION 5.



If it be performed as written, attack the B clear and full and run down the scale lightly, but feel every note, and be careful that in trying to execute it quickly you do not rob it of its individuality. Take breath after the lower D and sing the upward scale staccato to the high C, breathe again and sing the interval from the D sharp to the high C sharp without portamento, the latter note being attacked clean and held with a clear tone which must not be forced into shrillness, after which the voice drops lightly by arpeggio to the B and proceeds deliberately to the trill.

The beauty of the technical work in this aria will be doubly enhanced if the artist have the ability to appreciate and interpret the depth of tenderness, and the delight of love in the heart of Gilda; for this reason it demands a certain maturity in the singer who would give it a full and artistic interpretation. But even apart from this it still remains an excellent exereise in practical vocalization for the young student.

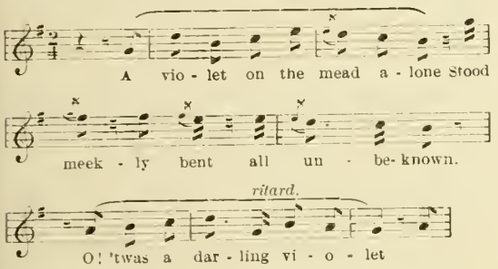
People must be educated—it is wonderful how little the average man or woman knows of things concerning which they are credited with full knowledge.

"THE VIOLET"—MOZART.

FRANK H. TUBBS.

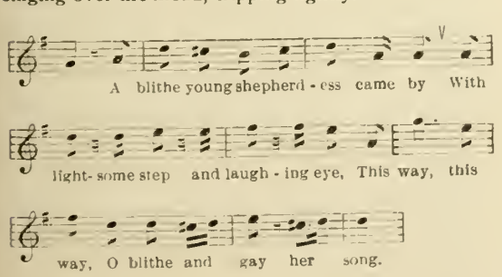
It was an interesting time in musical development that Mozart lived. The classic period was closing. Writers were foreshadowing the new school of writing. Mozart (1756–1791) was the most conspicuous man of his time in shaping things for the change. Haydn, Gluck and Weber carried out much of what Mozart planned. It is in view of the situation that we bring forward one of Mozart's songs for study. There are suggestions in it which point to romanticism. Quite singular is it that it is almost the only song which Mozart wrote which has lived a century. The "Lullaby" and "The Violet" of his hundreds of songs are all which last. Many of the others are quite weak from every point of criticism. When we demand that every song which a composer makes, let us recall that even a Mozart could not always be at his best, and be charitable.

The introduction to "The Violet" has six measures, which are those of the first period of the voice part. It is somewhat unusual to make a period of six measures. But if you examine the poem you find that the poet was making a picture. He drew one figure—a violet—and he needed but two lines to do that. All Mozart could do was to set those two lines to phrase, and its answer, making a section. Then, as the poet stopped to comment on the violet, Mozart did too.



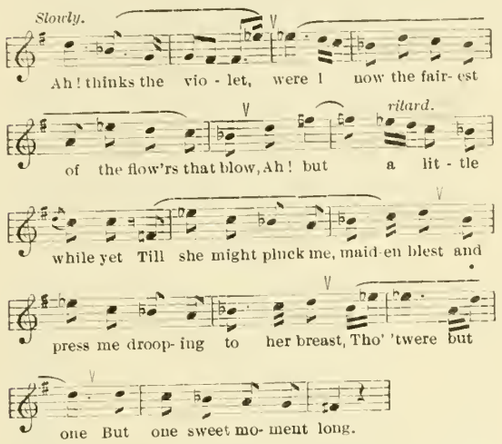
As so many would not understand the German words, the English is here used, the translation being that of the Ditson edition. The first phrase is sung connectedly. Real tying together of words and music. It is good study to secure voice vibration on the "v" of "violet" and "m" of "mead." The next phrase, which answers the first, presents two points of difficulty for real study. The notes of the high voice do not come easily. Repeat them many times, in practice, making them on the pitch in speech-voice. That is, speak them there instead of singing them until they can start easily. Then sing them and go on. It will help release notes of the upper voice. The other point which needs attention is the appoggiatura, or leading note. Generally, this grace note has no short line through it. Mozart often mixed his grace notes. That which has a line through it is called an "acciaccatura," or jumping note. It was evidently the intention in this song to have the leading note used in each case. That takes the accent and special stress and is to be joined without a shadow of break to the note which it precedes. It (the grace note) almost eliminates the principal note, or the one it precedes. The last two measures, on a closing cadence, are to be sung with tenderness and sympathy with the sweet flower.

Now, poet and composer add a new figure to their picture. A young woman, a shepherdess, comes singing over the mead, tripping lightly.



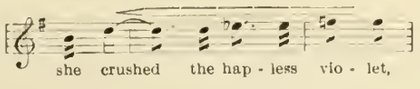
The music is made sprightly and in marked contrast to that used in telling of the violet. This, by the way, is characteristic of music of the romantic school and which reached its height in the *leit-motif* of Wagner. Mozart was a fore-runner. It is hardly necessary to tell students how to sing about the shepherdess. "Light-some step" is enough hint. Observe those sixteenth rests. Emphasize "laugh" and let the "l" of that word be specially loose. It paves the way to making a good note on high G with the note "way." You may know, too, that the word "way" is most excellent for placing the tone forward in the mouth. It is good practice to repeat that word "way" on its proper notes, as they are in the song, many times In Germany it is considered quite a feat to sing this song well. The above passage, it should be noted, has a complete period of eight measures.

Then, Mozart has a little "symphony" of four measures for allowing the situation—two persons in the picture—to be understood. After that the violet is personified and speaks; rather, it tells its thoughts.



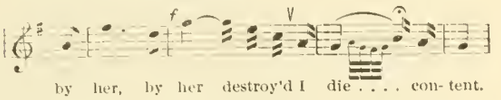
Here are two periods, each having eight measures. The first has good theme for its purpose, but it is not worked out in accordance with accepted rules. It is irregular and unusual, but it makes good music, and that is all we care for. The second period is more strictly in good musical form. The first of these changes the key abruptly. It takes that sad, mellow key of *G minor* for a time. Sing "Ah! thinks the violet," quite slowly. It is soliloquy and very plaintive. Retard the words, "a little while yet." As a rule, the closing words of a period, especially in a minor key, will be retarded. This applies, too, to the words "But one sweet moment long." The words "Till she might pluck me, maiden blest," and the other words which fall on the repetition of their notes are to be sung quickly and earnestly. They are in the major key (*B flat*), which is the near relative of that plaintive key, *G minor*. See how Mozart gets variety by wandering from key to key. At the end of the above period, we might have gone back at once to his original key (G), for he arrived on its dominant chord. He chose, however, to keep us in waiting a little longer. In truth, the key of G would be too bright for the sentiment of what follows.

Description is now taken up The thought shifts from the violet to the maid and back again while our sympathy for the little flower is appealed to. Slowly must we sing. Tenderly must we express sympathy. The quality of tone with me mellow, loving and appealing. The key selected is one of tenderness and not of assertion. "Ah! ah! poor thing. The maid came by. It never caught her "roving eye." The more sympathy the singer can present in his voice, facial expression and manner the better. It furnishes a background for the somewhat dramatic passage which follows:



In this there must be vigor and *crescendo* till the word "violet" is sung very strongly. Then comes quite a long pause. Singers do not fully value the effect of the pauses. They permit the strength of the situation to be understood by the hearers. The next words "It sank and died; made no lament," are to be sung very slowly and once more the tender voice comes into use.

Then, the pure *legato* comes into use with the next phrase. The words "If die I must, I die content," need no other word of instruction. But, let it be remembered that pure legato means the delicate joining of the consonants and vowels of the words as well as joining the notes of the melody. The next phrase is written out to suggest the best way to "phrase" the passage. It will be seen that in the cadence an embellishment is introduced. It is always open to criticism, the matter of adding to or changing anything that the composer has written, but we may remember that Mozart lived in the time when much was left for the singer to add. Previous to his day singers were at liberty to make any changes they choose and in certain lines of composition—Italian opera, for instance, even down to our own generation singers were supposed to devise embellishments and *cadenzas*. So when we take a song of Mozart's we may expect he left something for the singer to do. The embellishment introduced is quite in Mozart's style.



The next words "The poor, poor violet," are more spoken than sung. They are supported by the dominant seventh chord which permits the introduction of a phrase already used for closing the first period. This phrase closes the song. It must be sung in the same way it was when first introduced but with infinitely more tenderness and sympathy. A song is a composition with which to move our hearers. The ending must be such as will have the most effect. A story which ends without any "point," falls flat. The more zest and expression there has been in the song the more finish in good art must there be. Mozart's "Violet" is a most excellent study and it is so interesting as a song that it serves well for the drawing-room and concert program. It may be to many students the first of a series of songs which can be arranged from that period which lies between the classical and romantic schools.

CALVE'S ECCENTRICITIES.

Calve's absence is a load off Mr. Grau's mind and a blessed release to the other singers. The fiery Frenchwoman is as eccentric as Mme. Bernhardt, but does not possess half the common sense of Mme. Sarah. However mad Bernhardt may be—and there are those that think she is mentally unbalanced—the great actress still keeps her oddities for private life and never obtrudes them on the stage. Mlle. Calve is of different disposition. In private life she is the most demure and conservative of creatures, hut the moment she enters the opera house her eccentricities develop. The footlights, the music, the dramatic conception of her role, are so many intoxicants to the prima donna, and when the performance begins nobody knows what oddity will possess her humor. Humor it always is, for Calve is the spirit of fun, and art seems to be one grand, sweet joke to her. Like Naughty Blanche in Belasco's farce, she is a divvyler, and nothing, nor dignity, nor fame, nor the stage manager, nor the audience, nor the wrath of singers, quells her enthusiasm for a jest On one occasion she pulled off the wig of Jean de Reszke when he was in the middle of an impassioned air, leaving the tenor bald, helpless and furious with indignation before his admirers. On another occasion she smote Escamillo in the face with a handful of rose leaves and one of them flew into his throat, nearly strangling him in the Toreador song. She made a Don J se chase her around an apple cart in the last act of "Carmen" until the tragedy was converted into comedy, and everybody was roaring with laughter over the tenor at a moment when he meant to make his most thrilling impression.

True to the traditions of her history, Calve raised Cain on the benefit night and made her last appearance at the Metropolitan as memorable as its predecessors. She was on the stage only half an hour during the second act of "Carmen," but within those 30 minutes she kept the audience in astonishment and singers in apprehension. Just as the curtain went up she climbed on a table and struck a statuesque pose there, to the terror of everybody, for the table was rickety, the prima donna is weighty and an accident was imminent until, realizing her danger, she leaped back to the stage. She wound up the Bolero with a loud Hurrah! that startled the house. After that she fell into trouble with her hair, which was done into a gigantic pompadour, and throughout Signor Scotti's admirable delivery of the Toreador's song Calve rushed frantically around the stage hunting for hairpins. Her action completely spoiled the baritone's best scene and his rage was noticeable even through his grease paint. To add to his discomfiture, Calve suddenly discovered that she had interfered with his success, and, creeping to his side apologetically, she kissed him, thereby throwing the audience into another roar of laughter.—*New York Press.*

THE ORGAN.

Organ Study.

In this issue is given the ninth of a series of articles on Organ Study, by an organist of long experience both as a teacher, church and concert organist. This instalment continues the discussion of organ tone. It is the purpose of the articles to give practical suggestions so complete and comprehensive that they will aid students of "The King of Instruments" to acquire a mastery over its complications and inexhaustible resources. It is particularly hoped that all who are interested in this subject will send to the editor any questions that they would like to have answered. Due notice will be taken of all that are so sent.—Editor of THE MUSICIAN.

IX.—REGISTRATION.

WM. HORATIO CLARKE.

Registration is the art of selecting and using the stops and combinations which will best interpret the musical idea of the composer. It requires a discriminating sense of tone qualities with their blendings and contrasts, generally termed tone-coloring, and it also demands a knowledge of musical form in regard to sections, phrases, periods and thematic construction.

German organ music is founded upon a standard form in which a theme is classically treated, containing musical thoughts independent of a specific tone quality other than being indicated by the usual dynamic terms, the combinations being left to the judgment of the organist, and the themes do not require many changes of stops.

It is only within the past half century that the Swell Section, as a means of expression, has been introduced in German instruments, so that the grades of power in all German organ compositions up to that time were simply indicated by the loud and soft signs, and when the hands played upon two manuals for the sake of obtaining a contrast of parts, the indications were simply I, II or III in the treble or bass clef.

The changing of stops with abrupt and marked contrasts, without regard to the musical idea, should not be cultivated, as it panders to a sensational and pusillanimous taste.

French organ music of the popular class is in direct contrast to the German school, being light and brilliantly melodious, and emotional rather than intellectual. It is more operatic than ecclesiastical in its structure, and too much use of it in American church services weakens the appreciation of solid organ music. This criticism refers chiefly to the music of Wely, Batiste and others of that class, and not to the compositions of Guilmant, Widor, Dubois, Salome and Saint Saëns.

The vivacious French music is entertaining rather than devotional. It gives scope for a variety of solo effects with a light and unorganlike accompaniment, with imitations of a theatre orchestra bass in the pedal part. It belongs to the sphere of entertainments, lecture preludes and festive occasions.

With the exceptions alluded to, there is no systematic development of themes nor progression of parts in their individuality, and this sentimental style should not be first studied by a young student. The musically uneducated public like this style in preference to the serious German school, and are pleased with a brilliant organist who caters to the uncultivated tastes, but the aim of every student should be to foster in himself and his auditors a reverence for dignified organ music.

In the study of registration one of the first things to consider is, that *the organ is not an orchestra*. It has its own individuality as an instrument in interpreting music especially adapted to its capacities. At first there is a great temptation to indulge in ephemeral orchestral imitations which are unworthy the noble instrument. A true artist would not descend to the performance of waltzes, polkas and mazurkas upon a grand organ!

As outlined at the opening of this series of articles, the characteristic quality of each stop must be learned so that it may be recognized when away from the keyboard, and also the comparative power of each.

In drawing stops, each new or succeeding combination should enter at a section or phrase of the music, and no stops should be brought on so as to be perceptible to a hearer in the middle of a phrase or while a chord is being held.

In order to have a model for reference, the first study in registration will be illustrated from a specification of a modern medium-size Two Manual organ, presumably constructed with the most recent improvements in wind-chests, pressures and artistic voicing, far beyond the possibilities of instruments of part defective construction, the scheme having the present compass of 61 manual and 30 pedal keys.

SECTION I.

No. 1.	16 ft.	Tibia Major	wood.
No. 2.	8 ft.	First Open Diapason	metal.
No. 3.	8 ft.	Second Open Diapason . . .	metal.
No. 4.	8 ft.	Forte Gamba	metal.
No. 5	8 ft.	Doppel Flöte	wood.
No. 6.	8 ft.	Melodia	wood.
No. 7.	8 ft.	Dulciana	metal.
No. 8.	4 ft.	Octave	metal
No. 9.	4 ft.	Flauto Traverso	wood.

SECTION II.

No. 10.	16 ft.	Bourdon	wood.
No. 11.	8 ft.	Viola Diapason	metal.
No. 12.	8 ft.	Salicional	metal.
No. 13.	8 ft.	Æoline	metal.
No. 14.	8 ft.	Stopped Diapason	wood.
No. 15.	8 ft.	Quintadena	metal.
No. 16.	8 ft.	Oboe Gamba	metal.
No. 17.	8 ft.	Violin d'Orchestré	metal.
No. 18.	4 ft.	Flute Harmonique	metal.
No. 19.	2 ft.	Flageolet	metal.

PEDAL SECTION.

No. 20.	32 ft.	Sub-Bourdon . .	42 pipes . .	wood.
No. 21.	16 ft.	Open Diapason .	42 pipes . .	wood.
No. 22.	*16 ft.	Bourdon		wood.
No. 23.	*16 ft.	Piano Sub-Bass		wood.
No. 24.	* 8 ft.	Open Octave		wood.
No. 25.	8 ft.	Violoncello . . .	30 pipes . .	metal.
No. 26.	8 ft.	Dolce	30 pipes . .	metal.

MECHANICAL.

No. 27. Coupler I and II.
No. 28. Coupler I and Pedale.
No. 29. Coupler II and Pedale.
No. 30. Swell Tremolo.

COMPOSITION PEDALS.

(*a*) I Forte.
(*b*) I Mezzo.
(*c*) I Piano.
(*d*) II Forte.
(*e*) II Piano.
(*f*) Pedale Forte.
(*g*) Pedale Piano.

FREE SWELL MOVEMENT.

*22. A mechanical coupler giving the octave of No. 20 separately when desired.
*23. Pneumatic action giving the 30 lower pipes of the Swell 16 ft. Bourdon without interfering with the manual valves.
*24. A mechanical coupler giving the octave of No. 21, separately or in combination with.

Such an organ has sufficient capacity and power for the most effective rendering of all legitimate organ music and for choir accompaniment, and also for sustaining the voices of a large congregation, every stop being of practical use in giving variety to the tone-color without getting out of tune or ever becoming dormant.

The art of registration is not surrounded with mystery. Any combination is appropriate which sounds well to a refined musical nature and aids in translating the thought with clearness, introducing such variety as will relieve tendency to monotony. But the musical idea must be predominate in the mind like a photo-gravure picture, which an artist afterwards colors, and thus aids in bringing out the sentiment of the design with greater intensity on account of the natural variety of the tints.

Having learned the quality and power of each stop separately, some of their combinations will be considered in the order of the numbers of the specification. When two manuals are played upon separately in solo effects the accompaniment should be of different quality from the solo combination, thus with a Flute Tone solo stop the accompaniment should be either of Organ or String tone.

SECTION I.

1. TIBIA MAJOR. A clear Flute Tone stop which gives a depth of sound when used in the full organ and adds much variety to other combinations. When used alone it serves as a Stopped Diapason in chords when played an octave higher or as a solo with suitable swell accompaniment. A very dignified and solemn effect is produced when combined with the Open Diapasons. With the Forte Gamba it blends well either in chords or as a solo, accompanied with Nos. 12, 13, 14, 15, 18. With the Doppel Flöte in chords it gives a powerful rich Flute Tone quality, and especially brilliant if played an octave higher, and it becomes excellent in all solos in Section I where an under octave to the melody is desired. With the Melodia it may be used in chords or as a solo combination. With the Dulciana it gives a delicate effect in chords, especially when played an octave higher. It does not combine well with the Octave, as it is two octaves lower in pitch and needs the intervention of an intermediate stop of the normal pitch to avoid the unpleasant thinness. With the Flauto Traverso it gives a brilliant solo effect in rapid passages, but does not blend in chords. It may also be used with any of the Swell combinations by coupling I and II manuals.

2. FIRST OPEN DIAPASON. A robust loud stop of large scale, sustaining all the combinations in the full organ. It may be used with all the other stops, but as it covers the softer ones they are not apparent when drawn with it, but the Flute and String stops modify and add to the power and richness. This stop alone will sustain the voices of a large congregation. Combined with the Tibia Major and the other 8 ft. stops of Section I it is excellent in giving out the theme of a choral with full Swell accompaniment.

3. SECOND OPEN DIAPASON. A more mellow stop than the First Open and blends well with every other stop in forte combinations.

4. FORTE GAMBA. A very strong String Tone stop with a draft beard and is a more valuable stop in many ways that the old reed Trumpet. Alone in chords it is very pungent and is the extreme contrast of the Flute Tone. It adds crispness to the Open Diapasons and to the full organ. Combined with the Tibia Major in chords, the under tone gives a peculiar effect without being vague. With the Doppel Flöte it produces a quality resembling a loud clarinet and is thus effective both in chords and solo work. With the Melodia the string quality is somewhat mellowed and the combination is pleasing. With the Octave it is not pleasant, lacking body of tone. With the Flauto Traverso the effect is excellent either in chords or solo. It may be used with the Swell stops coupled with additional tone colorings.

5. The DOPPEL FLÖTE is the most powerful Flute Tone stop and may be used alone either in chords or solo. With the Tibia Major it gives a deep rich combination. With the Open Diapasons it gives a full body of tone. With the Melodia the tone is a little thickened by the addition of another flute quality, but it quite covers the addition of the Dulciana. With the Octave the tone is penetrating but not pleasing. With the Flauto Traverso the effect is very rich and liquid, but on account of the strength of its sweetness the ear soon desires a change to the Organ or String Tone. It may also be combined with the louder Swell stops coupled.

6. The MELODIA possesses an open Flute Tone of a milder and entirely different timbre from the Doppel Flöte and is effective either in chords or as a solo stop. It combines well with the Tibia Major on account of being of stopped and the other of open pipes. It thickens the quality of the Open Diapasons and has a pleasing effect combined with the Forte Gamba, modifying the incisive quality of the Gamba.

United with the Dulciana it has a good effect, and in the tenor sometimes resembles the quality of a French horn, and this combination forms an excellent accompaniment when the Swell String Tone stops are used as solos. With the Octave the notes of a chord are distinct, but the combination is not pleasing. It combines well with the Flauto Traverso in giving a rich Flute Tone contrasted with the String or Organ Tone and blends well with the Dulciana added.

7. The DULCIANA is the softest stop in Section I and its tone in chords is delicate. It is the accompanying stop when the Soft Swell solo stops are played. In all loud combinations it remains drawn so as to be in readiness for use and combines well with the Melodia and Flauto Traverso. It is only used with the Octave when played an octave lower, giving the effect of an Open Diapason with a 16 ft. Double Dulciana.

8. The OCTAVE is principally used in giving clearness to the power as a whole, without being too prominent. It gives distinctness to the pitch when accompanying many voices and is not used alone. It may be used with good effect, combined with the Gamba, Doppel Flöte, Melodia and Flauto Traverso, contrasted with the Open Diapasons alone.

9. The FLAUTO TRAVERSO is a wood harmonic stop and is used both as a combination and solo stop. It blends well with the Gamba or Dulciana. It has a fine effect with the latter when played in chords an octave lower. It adds a fluty coloring to the Open Diapasons, making them more mellow without the 4 ft. pitch being obstrusive.

SECTION II.

10. The BOURDON is a very useful stop in many combinations, giving a mysterious undertone without obscuring the normal pitch. It is not divided into Bass and Treble, as in former instruments because, by means of pneumatic action, the lower 30 pipes may be played by the pedals for a pianissimo Sub-Bass for the softest stops without interfering with the manual action. It combines well with all the Swell stops, excepting the Violin and Flageolet, and is sometimes used with the Flute Harmonique in brilliant solo effects.

11. The VIOLA DIAPASON is a loud string Open Diapason and is used in any desired combination where strength is required.

12. The SALICIONAL has a delicate String Tone quality and is used for soft accompaniments and piano passages. It blends well with the St. Diapason and all stops excepting the Flageolet.

13. The ÆOLINE is the softest stop in the organ, being so delicate in power that it does not affect other combinations. It adds a meditative effect to the service when played during the reading of psalms and poems, and is used throughout the marriage service.

14. The STOPPED DIAPASON is very mellow and flute-like and blends well with every combination.

15. The QUINTADENA has a peculiarly attractive tone of a double intonation, consisting of a ground tone united with a fluty quint. It adds to the richness of the full Swell and produces many combinations with all the stops. United with the Salicional and Flute Harmonique a fine solo combination is produced.

16. The OBOE GAMBA when used alones resembles the plaintive orchestral Oboe and combined with the other Swell stops adds much to the variety, both in harmony and melody effects. It is much more useful than the common reed Oboe on account of always being in order and tune.

17. The VIOLIN D'ORCHESTRE, with a draught beard, has an incisive string quality and combines well with all the stops, excepting when used alone with the Bourdon. A very expressive solo combination is formed with the Flute Harmonique and Salicional when played in the tenor with the Tremolo.

18. The FLUTE HARMONIQUE is a very valuable stop in coloring all combinations and for expressive solo effects. A brilliant solo combination for rapid execution is formed when united with the Bourdon.

19. The FLAGEOLET gives a sparkling quality to the full Swell, but is not used with single stops other than in light arpeggio effects combined with the St. Diapason with the folds closed. This gives only a sensational music box imitation not in harmony with legitimate organ music.

PEDAL SECTION.

20. The 32 ft. SUB-BOURDON is one of the most useful stops for giving profundity to the bass of any combination and its pervading quality is of such a nature that the deepest tones may even be used with the Salicional, while being very effective with the full organ. It has 42 pipes so that, by mechanical action, it may be played either as a 32 ft. or 16 ft. stop separately or as both together.

21. The 16 ft. OPEN DIAPASONS of wood gives grandeur to the loud combinations, and unless an instrument contains this stop in the Pedale organ music will lack its fundamental support. It is the stop which produces the thundering reverberations which vibrates the walls of the building and which may be heard quite a distance from the edifice. On account of its ponderous resounding quality it should be used with much discretion, as if continued too long with any combinations other than the full organ, it wearies the ear and deadens the effect. It is to be used where strength and majesty are required and for a ground work in sustaining the voices of a large congregation and full chorus.

22. The 16 ft. BOURDON is a continuation of the pipes of the Sub-Bourdon of the same power, being drawn as a distinct stop in effect by means of a switch movement. It is not a subterfuge, but is a legitimate method of saving the room which pedal pipes occupy. It is the most useful stop in accompanying a choir and for all piano combinations.

23. The 16 ft. PIANO SUB BASS plays the lower 30 pipes of the Swell Bourdon independent of the manual action. As the pipes are enclosed in the Swell chamber it is a very valuable stop with the softest combinations, and is a beautiful distant Sub-Bass for the Æoline.

24. The 8 ft. OPEN OCTAVE is a continuation an octave higher of the pipes of the 16 ft. Open Diapason with the same result as though it consisted of an entire set of pedal pipes throughout. It is used in the full organ to give strength and distinctness to the pedal part.

25. The 8 ft. VIOLONCELLO is a String Tone stop which is used in combination with the other pedal stops, or it may be used alone in pedal solo work. It is valuable as an accompanying stop with the Bourdon.

26. The 8 ft. DOLCE is a mild Dulciana, very useful in soft accompaniments where it is desirable to play the pedal part without the Swell manual coupled, combined either with No. 22 or 23.

In addition to the regular pedal stops, any stop or combination of stops in either Manual Section may be coupled to the pedals, but in many compositions the pedal part should have an utterance distinct from the manual stops.

MECHANICAL STOPS.

27. Coupler II to I manual, by which every combination in II may be added to the stops of I, enriching their quality with expressive power.

28. Coupler I Manual to Pedale, by means of which any combination of the basses of the Great Section may be played with the pedals.

29. Coupler II manual to Pedale, by means of which any combination of the Swell basses may be played with the pedals.

30. The Swell Tremolo is a vibrating valve mechanism which gives a tremulous motion to the air which passes through the pipes of the Swell Section. It is used when chords are played with the soft stops and gives an individuality to Swell solo effects so that they are presented as distinct from the accompanying stops in the Great Section. It should be sparingly used to avoid having a too mechanical effect. It is sometimes operated by means of a pedal instead of a stop-knob.

COMPOSITION PEDALS.

These are small levers which project through a panel board just above the pedal clavier which bring on certain combinations without removing the hands from the manuals. When pressed down they are held in position by a notch in the side of the slot until released, upon which the combination remains the same as with the knobs drawn.

(*a*) Brings on the full Great and Pedal Sections with Nos. 27 and 28.
(*b*) Brings on Nos. 5, 6, 7 and 9.
(*c*) Takes off all I stops excepting No. 7.
(*d*) Brings on the full Swell Section.
(*e*) Brings on Nos. 12, 13, 14 and 15.
(*f*) Brings on the full Pedale.
(*g*) Takes off all pedal stops excepting 22 and 23.

FULL SWELL MOVEMENT.

This is a practical mechanical and pneumatic arrangement for operating the Swell folds for crescendo and diminuendo by a simple movement of the body, so that both feet may constantly be employed in pedal execution while giving the desired expression to the Swell stops.

The organ seat is provided with a back rest. To this is attached a simple mechanism which, upon the slightest pressure backward when a crescendo is desired, communicates with a pneumatic or electric leverage and opens the Swell folds or closes them for a diminuendo by releasing the pressure at will. This gives full control of the Swell expression, without any apparent motion of the organist, with a movement which is entirely natural and unconstrained. This device may be attached to any organ in present use, no matter how distant the keyboards are from the Swell Section.

In organs of the past the Swell folds are operated by means of the right foot pressing a projecting pedal lever or by a balanced shoe pedal, which only allows the player to use the left foot in pedal passages when the Swell is being used.

In closing this article on Registration it should be understood that a description of the various tone qualities of organ stops, without hearing them and their combinations, is quite as vague as the effort to illustrate odors without an opportuity of their inhaling their perfume, or to understand the blending of colors without a practical experience in mixing them from the primary hues.

According to the temperament and imagination of different individuals, the tone qualities of musical instruments often assume various colors. For the sake of comparison, the Organ, String and Flute Tones may be likened to the primary colors: Blue (*Organ Tone*), Red (*String Tone*) and Yellow (*Flute Tone*), from which the secondary and tertiary tints are formed.

With the secondary the combination of blue and red produces the purple hue which is analogous to the unition of the Organ and String Tone. Yellow and red produces the orange of the String and Flute Tones, while blue and yellow gives the green of the Organ and Flute Tone.

With the tertiary the combination of orange and green produces the olive of certain proportionate relationships of the String, Flute and Organ Tones. Orange and purple gives the brown, which symbolizes other proportions of the primary and secondary combinations, while green and purple produces the grey which typifies yet other proportionate relationships of the Organ, String and Flute Tones.

This metaphorical illustration might be applied to the specification which has formed the basis of this article by naming the stops which, in their combinations, would be represented by all the colors with the poetic glow of a richly-tinted cathedral window, but as it would seem to border upon the realm of fanciful speculation rather than the sphere of practical application, further elucidation is left to the esthetic imagination as a symbolical study in comparative tone-color.

REPLIES TO INQUIRIES.

A correspondent asks: "Why do metal flue pipes flat with increasing cold and sharp with increasing heat?"

Answer.—If a novice should be asked what the effect in pitch would be on applying warmth to a metal flue pipe, he would be very likely to answer that the pitch would be lower and give as his reason that the application of heat would so elongate the metal that the pitch would be flat, and when he is told that a contrary effect is produced it seems a paradox.

If a metal flue pipe is taken from its place in the organ and held in the hands until the metal is somewhat warmer (an open pipe with the body about a foot in length will serve the purpose), and then replaced, on sounding it with any other pipes it will be found to be very much sharper, and quite a while will elapse before it will resume its former pitch, not until it has returned to the same temperature of the other pipes when, if the tuner at the top has not been touched and the mouth is turned exactly in the same position as before the removal, it will be in tune again.

If in preparation for a concert where a pianoforte is to be used with a pipe organ, the piano is tuned to the organ when the temperature is 50° on the night of the concert when the temperature is 70°, the two instruments cannot be used together, a result which interferes with many programs, as the organ becomes much sharper in pitch than the pianoforte on account of the increase of heat.

The pipes themselves do not change, but in the case of holding the pipe in the hands the heat is imparted to the metal and the warmed metal imparts heat to

the vibrating column of air enclosed within the body of the pipe. Warm air is rarefied. The molecules of rarefied air vibrate more rapidly when set in motion and slower when colder. When the vibrations are more rapid the pitch is sharper, and when the air is cold and dense the pitch is flatter.

When there is an even temperature throughout the organ the metal and wood flue pipes remain in tune with each other. A sudden change of temperature will affect the metal flue pipes quicker than the wood pipes until the wood becomes as warm as the metal.

In very cold weather with large organs it is often noticed that the pipes on the north side of the instrument give forth tones of a flatter pitch until the heated air is evenly heated. In tuning an organ the heat radiated from the physical body affects the pitch of the nearest pipes. On this account very careful tuners have been known to put on an overcoat in setting the temperament to prevent the heat being communicated to the pipes.

FANTASIA.

An amusing story of the late Mr. W. T. Best and his ideas of the dignity of his art is told as follows:—A few years ago he was present at a public dinner in Liverpool, and it was understood that he would contribute a short organ recital to the harmony of the evening. "The organ will now play," was the curt style in which the Mayor, who was in the chair, chose to announce the performance; and Mr. Best sat still in his place, taking no notice whatever of the observation. The Mayor repeated the words in a louder tone of voice, and still the great musician made no sign. A waiter came and whispered to Mr. Best, "Didn't you hear his Worship, sir? 'The organ will now play.'" Mr. Best merely looked up with a surprised and injured air. "Confound the organ," he said. "Let it play!" The message was duly conveyed to the Mayor, and then the Mayor rose again. "Our distinguished fellow-townsman, Mr. Best," he said, "will now very kindly oblige us with a selection of music on the organ." Then Mr. Best rose and entertained the company.

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Among the many strange musical novelties at the recent Paris Exhibition was a harmonising organ. It is intended, by mechanical means, to produce a fitting chordal accompaniment for plainsong or other simple melodies without exacting any knowledge of the laws of harmony on the part of the performer. The makers state that the object of this instrument is to avoid the terrible monotony which has been hitherto inseparable from all similar inventions, which, permitting as they did only about 30 or 40 combinations altogether, could not fail to reveal in a short time their mechanical origin. M. l'Abbé Allier has made a long and exhaustive study of the chords and inversions necessary for these simple accompaniments, and has found them to number about 500 These the organ can produce by means of some simple electro-pneumatic mechanism. The 500 combinations are classified in 14 series, which are governed by the fingers of the left hand on the "clavier harmonisateur": the right part of the same clavier consists of 39 ordinary keys upon which the melody is played by the right hand. (There is also a lower keyboard of the ordinary type for the use of players who do not need mechanical aid.) The melodies to be harmonized by the special mechanism are printed with figures over the notes to indicate what chords should accompany them, and the makers say, in effect, "you touch the button—we do the rest." There is doubtless room for this invention. Its use would certainly save congregations from the excruciating efforts of the untrained human "harmonizateur."

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Another interesting exhibit for organists was a "mixed organ," consisting of 15 stops, some controlling ranks of pipes and others bringing on registers of free reeds of the harmonium type. This instrument was made by the well-known firm of Alexandre Père of Fils. The difficulty of keeping fine pipes in tune with reeds when the temperature is variable will at once suggest itself to experienced readers. The makers claim to have solved this by applying to the pipes a simple tuning mechanism which enables them to be readily adjusted to the (practically unvarying) reeds. They say that an ordinary musical ear is sufficient for this purpose and that no special mechanical instruction is necessary. If this be the case the instrument should command a ready sale in cases where space or money, or both, are limited. At present we have the choice of two evils under such circumstances, (1) to have a small pipe organ with satisfactory tone but no variety, (2) to have a large harmonium with greater variety but unsatisfactory body tone. A good, full open diapason, with a reserve of varied reed-tone to fall back upon, would certainly open up new possibilities for small or poor churches.

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Mr. W. Prendegast strongly urges the use of the practice-room (rather than that of the church itself) for choir rehearsals, except perhaps when new music has to be tried; and he strongly prefers the use of a harmonium (played in a staccato manner) to that of a pianoforte—either old or new—for the accompaniment of the voices during a choir rehearsal. Speaking of the practice room he suggests that it "should be well ventilated and lighted. If desks can be obtained they are most useful for insuring an upright attitude of the choristers, as well as for beating time, etc. Seats must be provided, for boys become tired and listless if kept standing for a long time at a stretch. The choir should be grouped as in church, according to the proper sides, *decani* and *cantoris*. In the practice room it is preferable, for reasons readily understoop, *not to let the boys face each other directly*. The music cupboard should be easily accessible, and, where possible, a *double set of books provided*, so that one set may be constantly retained in the practice room—the incessant removing of hymn books and psalters plays sad havoc with the leaves and bindings. Two or more boys (at least one for each side) should be told off to act as librarians, and to be responsible for the giving out of books and music. In a recent Charge, the Bishop of Glasgow spoke very strongly of the laxity of certain clergy and choirmasters in *not having everything arranged before the commencement of Divine service*, and the consequent sending of choristers with books and messages across the chancel during the service. A little forethought and arrangement obviates these uncalled for incidents. In the case of special services, there should be a distinct understanding between all concerned, and any variation from the ordinary course carefully explained and rehearsed. For instance, when the responses are changed from ferial to festal use, the places where slips are likely to occur should be practiced. At the commencement of an oratorio service the usual pitfalls should be obviated—it should be understood which responses are to be used; whether the "Amens" are to be harmonized or monotoned; and also if the Lord's Prayer is or is not to conclude with the Doxology On Saints' Days or Festivals there should be no need for looking up (during the *Benedictus!*) whether or not the Athanasian Creed is appointed, neither should the men have to try some half-dozen verses before finding out if they are supposed to be singing in unison or harmony, or in alternate verses or half-verses."

JOHN HOPKINS.

Speaking of the death of the late venerable organist of Rochester Cathedral, a writer in the *Daily Telegraph* remarked: "The last time he played upon the instrument which he understood so well was when he performed Chopin's Funeral March, on the occasion of the death of the Duke of Saxe-Coburg-Gotha. Must he not have recalled to his musical consciousness, in his own hour of departing breath, the exquisite strains of that threnody, tenderest, most delicious of funeral compositions, and with so much of secret joy in its sorrowfulness? The mind takes pleasure in meditating on a life like that of this good, gray old organist, seated like Master Hugues of Saxe-Gotha, before his beloved manuals, hearing the finest of music and producing it himself. As Browning makes the ancient writer say: "Sorrow is hard to bear, and doubt is slow to clear; Each sufferer says his say, his scheme of the weal and the woe, but God keeps a few of us here when He whispers in the ear, Let the others wrangle and welcome: 'tis we musicians know!" In an age of wars and rumors of wars, of turmoil and trouble and money-getting and wild, worldly scramble, here was one serene, contented human being, living in and by and for his glorious art of music—happy in its solace and its splendor content if he could nobly interpret the noble things he had to play. How could any one—let alone a good musician—dwell for forty years and more in constant hearing of the stately and lovely church music and not become silently saturated with the beauty and the peace and the holiness of chant and anthem? It was his duty to lead and direct. Sundays and Saints' days, the little army of choristers, in their white surplices, who raised chorus, or concerted piece or solo, beneath the entrance gate, which bore inscription, "Sing to the Lord with a Psalm of thanksgiving." Time after time—his fingers flying from manual to stop, the pipes obeying him like humble eloquent slaves—he had to make his organ and his choir pour forth on the eager ears of the congregation the majestic triumph of the Hallelujah, the solemn sweetness of the "Comfort ye, comfort ye My people," the exquisite elation of "How lovely are the messengers," the melting pathos of "I know that my Redeemer liveth," or that ethereal anthem of Mendelssohn, "Oh for the wings of a dove," where the inspired melody really seems to soar upward and upward as on silver wings. It cou'd not possibly have been an ordinary life which was lived amid such sounds and surroundings; and it was not an ordinary life. Good old John Hopkins had pleasures and compensations in his quiet career utterly unknown and undreamed of by the noisy and vulgar world. He had triumphs, too—his signal victories—at those happy moments when, the grand organ implicitly obeying his control and rolling forth its full soul of sound, the old organist was conscious of giving complete and solid justice to the splendid melodious conceptions of some great composer. Who can measure what joy was in the spirit of the gray-haired organist when, under his touch, the wonderful pipes and reeds swell into thunderous ecstasy, or sank into soft appeal? Death could only prove a passing change for one who has but "gone a little nearer to the Master of all music. To the Master of all singing."

PIPE-ORGAN TUNING.

The Physical Difficulties of Such Work, and the Treatment Given Church Organs.

"An organ is a good deal like a human being when it comes to changes of the thermometer," said an old organbuilder recently. "Sudden drops put a man out of tune, and it's the same with the instrument. It needs an even, moderate temperature during the winter instead of a roasting on Sunday and a freeze during the rest of the week. In summer a stone or brick church gets damp. A slight fire once a week will keep the organ dry.

"A pipe-organ requires tuning at least once a year, and it is a two or three days' job and needs two men. Besides the tuner up in the organ an assistant must be at the keyboard to hold down the keys.

"I believe that pipe organ tuning is the most nervous work one can do. In fact, after long experience I have come to believe that I tune with my nerves. No, I don't refer to the nerves of hearing. I get my impressions that way, but I tune with my nervous system. My assistant strikes a chord. If it is not true, I feel a nervous stress and strain. As soon as the chord is true my nerves become harmonious too.

"Two or three days may seem like a long time to take to tune an organ, but when you stop to think of the 1,700 pipes in a large modern instrument it isn't so long. A large organ will have a compass of five octaves or 61 keys. These instruments have 28 registers, and a pipe to each key and register brings the number to 1,728. A small number of the large and long wooden pipes never get out of tune. They are too long.

"I find that pipe tuning is a mystery to most people. They can understand how the piano strings are tightened and loosened, but changes in the pitch of pipes puzzle them. Nor is it strange, for the average organ has five kinds of tuning. Of course, the pitch depends on the length of the pipe. The pitch may be raised by shortening the pipe or by stopping the open end. A number of the wooden pipes are stopped by wooden slides. Handles are attached, and the pipe is tuned by moving the slides up or down. Other woods have set in the top a piece of metal which is rolled or bent over partially to stop the pipe.

"Ribbon strips are cut in the sides of the tall metal pipes and rolled down. These break the column of air and act the same as cutting off the top of the pipe. Another kind of pipes, the reeds, are on a different principle. The length of the reed controls the pitch. A wire presses tightly against the reed and is moved to lengthen or shorten the vibrating length."

IN THE MUSICAL WORLD

AMONG OUR SCHOOLS AND TEACHERS.

Mr. Herbert Wilber Greene, past president of the Music Teachers' National Association has been added to the faculty of the Broad Street (Phila.) Conservatory of Music.

Mr. H. M. Butler, Supervisor of Music in Schools of Newport, Ky., is contributing a series of articles, on Public School Music, to the *Musical Messenger*. Mr. Butler is an earnest and enthusiastic worker, and his writings will undoubtedly prove stimulating and useful.

A complimentary recital was given by pupils of Miss E. L. Bradley of Newburgh, N. Y., to their parents and friends on December 28, 1900. The program was varied and was well played. Prizes were awarded those pupils who had faithfully earried out the work of the year.

The ninth annual contest of the Kausas Musical Jubilee will be held at Hutchinson, Kansas, May 29-31. J. U. Brown is chairman and B. S Hoagland secretary, of the executive committee. The judges are E. R. Kroeger, of St Louis, and Professor Fellows, of New York. All entries must be made prior to May 1. The prizes aggregate about $700 Full information may be had of the secretary.

At the studio of Ad M. Foerster, Pittsburg, Pa., the following program was given on Wednesday, January 30: Aria, "Welcome Happiest Moment," Marriage of Figaro, Mozart. (*a*) Gavotte, Korn; (*b*) Ethelinde, Sherwood; (*c*) Tarantella, Foerster. Brindisi, La Traviata, Verdi. (*a*) Prelude, Op. 28, No 15; (*b*) Mazurka, Op. 24, No 3; (*c*) Waltz, Op 69, No. 1 Chopin. Aria, "Surprising," La Traviata, Verdi. Suite, Op 40, Grieg. Prelude, Gavotte, Air, Rigaudon. Prayer and Aria, Der Freischutz, Weber.

The Beloit College Musical Association, B. D. Allen conductor, gave a Gounod program recently which contained the following numbers: Gallia. Motett for soprano solo and chorus. Sacred song, "There is a Green Hill Far Away." Hymn to St. Cecilia transcribed for the organ. Chorus from the Redemption "Unfold ye Portals." Meditation, Vision of Joan of Arc, for the violin. Cavatina from the Queen of Sheba "Lend Me Your Aid." Selections from Faust. (*a*) Introduction. (*b*) Trio and Finale.

A piano and song recital by pupils of Herve D. Wilkins was given at Herve D. Wilkins' music studios, Rochester, N Y., on Thursday, January 17. The excellent program follows: Sonata, Op. 13, Beethoven: I Introduction and Allegro; II Adagio Cantabile; III Rondo Allegro. La Fontaine, Lysberg; Ave Maria, Buck; Valse, Op. 34, Moszkowski; Murmuring Zephyrs (transcribed for piano by Niemann), Jensen; Song, "The Golden Pathway," Gray; Traumerei, Schumann; Wedding Music (four hands): I, March; II, Bridal Song; III, Reigen; IV, Notturno, Jensen.

Mr. E. R Kroeger's second lecture-recital, on Wednesday morning, January 9, at St. Louis, Mo., presented the following program: Ludwig van Beethoven (The Shakespeare of Music), born 1770; died 1827. The influenee of Havdn and Mozart on his early works; the independent and original Beethoven; Beethoven as a prophet and seer; his influence on the development of pianoforte music; the Sonata and the Symphony. Compositions played were: First movement of Sonata in F minor, Op 2, No. 1; First movement of Sonata in E flat, Op. 31, No. 3; First movement of Sonata in A. Op. 101.

Miss Isabella Beaton gave a novel piano recital of improvisations. The recital was given at the Cleveland School of Music, in the Arcade Miss Beaton, who is a pupil of Moszkowski, is instructor of piano and composition in the school. Her program was given as follows: Phantasie, Marche Militaire, Berceuse, Melodie, Barcarolle, Polonaise, Marching Song, Summer Sun, musical setting of "Eve of St. Agnes," Keats; Conte Fantastique, Nodier. This is a rather difficult feat, yet, it is said Miss Beaton held the attention of her audience very success-fully. Miss Beaton was also pianist at the regular concert of the fortnightly Club, January 29.

The following program was presented at the one hundred and ninth recital at College of Music, Cedar Rapids Iowa, from classes of Voice—William J. Hall, director, and Piano—Mrs. Katharine Kulp Hall, on January 28 Piano—Minuet from quartet in D, Mozart-Schulhoff. Vocal—The Seasons, Cowen. The Slumber Boat, Gaynor. Piano—Scherzo, Op. 101, Gurlitt. Vocal—*a*—A Tiny Fish I'd Like to Be, *b*—The Gingerbread Man, Gaynor. Vocal—Flower Song, "Faust," Gounod. Piano—Gondelied Op. 4, Low. Balancella, Mazurka de Salon, Wachs Vocal—Margery Daw, DeKoven. Vocal—Promise (Le Presents), Chaminadé. Lul-La-Loo, Mascheroni. Piano—About Butterflies, Rogers. Vocal—Habanera, "Carmen," Bizet. Piano—Bereeuse, Schytte.

Mrs. Grace Battis-Brown sang the following program at Lewiston College, Gaffney, S. Car., on Jaunary 4. She was very successful. *a* Sapphic Ode, Brahms. *b* Meine Liebe ist Gruen, Brahms. *c* Sandmaennchen (Little Dustman), Brahms. *d* Ungeduld (Impatience), Schubert. *a* Aria—Oh! Love Thy Help (Samson and Delilah), Saint-Saëns. *b* Sognai (I dreamt), Schira. *c* Staendchen (Serenade), R. Strauss. *a* Love has Eyes (Old English), Bishop. *b* Loch Lomond (Old Scotch), Vogrich. *c* The Lark now leaves (Old English), H. Parker. *d* The Ould Plaid Shawl (Old Irish), Battison Haynes. *a* My Star, Mrs. H. H. A. Beach. *b* Love is a Bubble, Frances Allitsen. *c* The Silver Ring, C. Chaminade. *d* A Bunch of Violets, Guy d'Hardelot. *e* Sweetheart thy lips are touched with flame, Chadwick. Mr. Wade R. Brown officiated at a fine Christmas service in the First Baptist Church of Gaffney, on December 23.

The following Christmas program was given at Trinity Church, Staunton, Va., F. R. Webb, organist and director, on Christmas Day. The following soloists and double quartet took part: Mrs. Bumgardner, Mrs. R. N. Blackford, Miss Lizzie Atkinson, Miss Tams, Miss Brew, Mr. Haines, Mr. Tucker, Mr. Euritt, assisted by a vested choir of thirty-five voices. Processional Hymn, "Hark! the Herald Angels Sing," Mendelssohn; Anthem—The Hallelujah Chorus—"Hallelujah! for the Lord God Omnipotent Reigneth," Handel; Venite, Festival in E flat, Dudley Buck; Gloria Patrias, from same; Gloria in Excelsis, in C, Schnecker; Te Deum, Festival in D (new), F R. Webb; Jubilate Deo, in C, Lambilotte; Hymn, "While Shepherds Watched Their Flocks by Night" (Hollanish Air); Gloria Tibi, in G, Paxton; Hymn, "It Came Upon the Midnight Clear," Sullivan; Offertory Hymn, "O Zion That Tellest," Dudley Buck; Presentation Sentence; Recessional Hymn, "O Come, All Ye Faithful." Reading; Organ Postlude, Damascus, Triumphal March, Costa.

AT HOME.

Mr. Jaroslaw de Zielinski, of Buffalo, gave a morning concert at the Olean, N. Y. High School, on Tuesday, January 15.

Owing to the death of his mother, Rafael Joseffy has left for Budapest. Sincere condolence and sympathy are extended Joseffy in his sorrow.

At the dedication of the First Presbyterian Church of Shelby, Ohio, Mr. Dwight Smith, of Mansfield, officiated at the organ in a special program of music.

H. E. Krehbiel, the musical editor of the New York *Tribune*, who was one of the judges of Class XVII, at the Paris Exposition, has been created a chevalier of the Legion of Honor by President Loubet, of France.

It is reported that there will be no opera next year. The patronage has not been up to the mark. If the prices were put within the reach of the mass of music teachers and students the results would be better.

Mr. Albert W. Borst, inaugurated a series of organ recitals at Odd Fellows' Temple, Philadelphia, Pa., on Monday evening, January 14. He was assisted by Mr. Frederick Davis, vocalist. The admission was placed at ten cents. The second concert took place Monday evening, January 21, with Mrs. Florence Tullis, vocalist.

A marvelous baritone of royal descent is singing in this country. The Marquis de Souza (no relation to the March King) is allied to the King of Portugal. He has a voice of remarkable power—like the blast of a trumpet, the critics say—yet capable of the most pianissimo effects. It is said he is not so much concerned about art as exploitatiou, which is lamentable if true.

The Ashtabula (Ohio) Oratorio Society gave one of its regular concerts on January 23 Rossini's "Stabat Mater" was the work in hand. The soloists were Mrs. Edith M. Yonmans, soprano; Mrs. Winnifred Eggleston, contralto; Edwin Douglass, tenor, and Francis J. Sadler, bass. Mr. W. H Leuthi was the conductor and Mrs. H. E. Whitsey, the accompanist. A miscellaneous program preceded the "Stabat Mater."

Edward Baxter Perry is in the midst of a tour of forty dates in the Southern States. Before the holidays he made a ten weeks' trip, from Boston to the Pacific Coast, and will close the seasou with a Spring trip in the Eastern and Middle States, playing in all a hundred and five concerts in less than six months. This record is unequalled in the history of piano playing, no pianist ever having given an equal number of concerts in the same length of time.

The *Musical Courier* gives the names of 38 pianists who will have been heard in New York before the end of the season. They are: Gabrilowitsch, Tozelli, Carreno, Hofmann, Friedheim, Palmer, Siemens, Harold Bauer, Dohnanyi, Aus der Ohe, Godowsky, Slivinski, Sieveking, Pascal, Bloomfield-Zeisler, Shay, Sholder, MacDowell, Jonas, Wienkowska Burmeister, Heyman, Sherwood, Proctor, Schiller, Whiting, Rive-King, Breitner, Durko, Huss, Delhaze-Wiekes, Mills, Szumowska, Cottlow, Winkler, Lachaume, Margulies, Bernstein.

The Brooklyn Institute announced a special series of concerts for Jauuary 23, February 6, March 6 and April 3. At the secoud concert Miss Maud Powell, violinist, and David Bispham, baritone, gave a recital. The third concert will he given by Mrs. Dorothy Harvey, soprauo; Mrs. Hamlin-Ruland, contralto; McKenzie Gordon, tenor; Hugh E. Williams, basso, and Miss Anna E Otten, violinist. Mr and Mrs. Georg Henschel, Mrs. Elizabeth Leonard, contralto, and Barclay Dunham, tenor, will be heard at the last concert of the series.

Miss Silence Dales, violiniste, assisted by Mr. Irving Andruss, organist; Mrs. Howard Freeman Doane, contralto, Miss Ethel Syford, accompanist, gave the following program at Crete, Neb., on January 23: Organ—Marche de Procession, Gounod; Violin—Concerto in G minor, Max Bruch; Voice—"Through Sunny Spain," Mattei; Violin—(*a*) The Swan, St Saëns; (*b*) The Zephyr, Jeno Hubay; Violin and Organ—Adagio Religioso, Ole Bull; Organ—Air du Dauphin, Roeckel; Violin—Polonaise in D, Wieniawski; Organ, Voice, Violin—"The Day is Ended," Bartlett.

The following program was given at the seventh historical recital of Mr. Francis Hemington, at Chicago, Ill. Part I—Great Composers: Organ—(*a*) Short Fugue in G minor, Bach; (*b*) Adagio (String Quartet), Spohr; (*c*) Finale (4th Sonata), Mendelssohn. Vocal—"It is Enough" (Elijah), Mendelssohn. Organ—(*a*) Grand March (Aida), Verdi; (*b*) Intermezzo (Romeo and Juliet), Gounod. A short talk on "Form in Music," by the Rev. John Henry Hopkins Part II—Modern Composers: Organ—(*a*) Grand Chorus, A. Hollins; (*b*) Christmas Reverie, Gounod. Vocal—"Hosanna," Granier. Organ—(*a*) Canzone, King Hall; (*b*) Finale, Lemmens.

A program was prepared for the first public concert of the Manuscript Society, of New York, held at Mendelssohn Hall, on Saturday, January 19, which exhibited the work of that organization under its present new policy in a very favorable light, the works, as a whole, being of an exceptionally high standard. A full orchestra was employed at the concert, and among the composition presented were the Overture to "Melpomene," by George W. Chadwick; "Sceues from Luxemburg," by Carl Beckel; "Engel's Concert" by H. H. Wetzler, and a "Concert Overture" by Henry K. Hadley Miss Jessie Shay played two movements of the Moszkowski piano concerto.

The first concert of the Beethoven Chamber Music Club, assisted by Miss Mary Syer Bradshaw, contralto, was given at the Congregational Church (the program does not state where), on Friday evening, Jauuary 18th. The artists were Fred G. Bradbury, first violiu; J. H. Flaaten, second violin; I. N. Sodahl, viola; Gaston Borch, 'cello; Gerard Touning, Piano. The concerted numbers were: Quartet—in D, for strugs, Josef Haydn; Allegro di Molto, Unpoco Adagio Affettuoso, Allegretto Alla Zingarese, Presto Scherzando; Nocturne (for violin, 'cello and piano), Franz Schubert; Trio—in B flat, Op. 11, L. v. Beethoven; Allegro Con Brio, Adagio, and variations on a popular song.

The first of three subscription concerts (second season) by the Buffalo, N. Y. Trio Club, was given on Wednesday evening, January 19. The program follows: Trio in G minor, Op 33, Karl Goldmark. Dedicated to Pablo Sarasate. Allegro con moto; Scherzo; Andante sostenuto; Allegro. *a* "Fair Star, be True," *b* "Love's Message," *c* "Dreaming," from Op. 106, Franz Bendel. Scherzo from Trio, Op. 27, Eduard Schütt. Dedicated to Anton Door. *a* "Yea Who Have Yearned," *b* "To the Murmuring Stream," *c* "Oh, Thou Art Like Unto a Flower," Jaroslaw de Zielinski. Trio in G minor, Op 15, Friedrich Smetana. Moderato assai; Allegro, ma non agitato (with two Alternatives); Finale.

Thomas Preston Brooke and his famous Chicago Marine Band are engaged to appear for a p riod of four weeks at the Pan-American Exposition, at Buffalo, and are just now making a tour of the United States with great success. As a conductor Brooke ranks well, he understands the army of instruments under him and uses the g.eatest discretion in the study of balaneing and changing the balance of tone Much of his success has been due to his ability to make a diagnosis of his band, so to speak; whether a radical reconstruct-on of the organization be necessary or a special exercise or rehearsal are needed by a few members or more. There is something reassuring and pleasing in the quietude of Mr. Brooke while conducting; he does not find it necersary to brandish a baton like the whip of Tisiphone or belabor the atmosphere. In the capacity of programmaker he is an adept: he satisfies the musician and enforces his claim to public respect by the employment of classics and, on the other hand, does not forget his duty to the more popular productions of the present time. The many novel suprises he has in store are perhaps among his greate t glories.

A concert by St. Luke's (Dubuque, Iowa) Vested Choir, directed by William H. Pontius, was given on January 17. The program was as follows: Processional, "Rejoice, Ye Pure in Heart," Schmitt; "The Coming of the King," Dudley Buck; Recessional, "Ten Thousand Times Ten Thousand," Dykes; Te Deum Laudamus (in B minor), Buck; Fanfare (Organ Solo), Lemmens; Cavatina (Violin Solo), Raff; "Honor and Arms" (Samson), Handel; Festival Cantate Domino (in D) Pontius; "The Celestial City" (Piano and Organ—Violin Obligato), Pontius; "The Sailor Boy's Glee" (Unaccompanied), Fearis; "My Heart at Thy Sweet Voice" (Samson et Delila), Saint-Saëns; Soldiers' Chorus (Faust), Gounod.

The regular choral service of the Central Congregational Church, Philadelphia, Pa., was given on Thursday evening, January 27, under the direction of Organist and Choirmaster Maxson. The program was excellent Mr. Maxson played the following numbers at the one hundred and forty-first free organ recital of the Drexel Institute, Philadelphia, Pa., on the evening of January 21: Sonata, in the style of Handel, W. Wolstenholme (English); Introduction, Allegro, Largo, Minuet; Andante, from Fifth Symphony, Wolfgang Amadeus Mozart (German, 1756-1791), (arranged for the organ by Frederick Maxson); Fugue, D major, Johann Sebastian Bach (German, 1685-1750); "The Holy Night," Dudley Buck (American, 1839- —); Allegro Cantabile, Fifth Symphony, Charles Marie Widor (French, 1845- —).

ABROAD.

At the Grand Opera, Paris, Wagner's "Tannhauser" has passed its 100th performance.

The Mozart Fountain, to be erected in the suburb of Wieden, is to be the work of the sculptor Wolek.

Edward Hopkins, who was organist of the Temple Church, in London, from 1843 to 1898, is dead. He was born in 1818.

Siegfried Wagner has completed the score of a new opera, "Herzog Wildfang," to which he has written the libretto.

S. Becker von Grábill, pianist, has nearly recovered from his accident of December 30, and will resume his recitals throughout the South—consisting of some forty engagements—on February 12

Haydn, Mozart, Beethoven, Paganini, Vieuxtemps and other famous musicians once frequented Artaria's historic music warehouse. The house, built in the sixteenth century, has been demolished.

Dr. Frederick G Shinn, author of Musical Memory and its Cultivation, lectured before the Incorporated Society of Musicians at 20 Hanover Square, December 8, on "Instrumental Music of the Nineteenth Century."

Intending visitors to Bayreuth this year who have not already secured their seats will probably not go, as the tickets for the "Nibelung's Ring" are already sold out, though the performances do not begin until the latter days of July.

Antonio Carlos Gomes, composer of "I Guarany," and the only native musician of Brazil who has hitherto achieved a European reputation, died in 1896. A monument is about to be erected to him at Campinas where he was born on July 11, 1839.

The house of C. F. Peters, music publishers, recently celebrated its centenary jubilee. Among the earliest publications of this firm were Beethoven's Pianoforte Concerto in B♭, the famous Septet, the First Symphony and the Sonata in B♭, Op. 22.

Dr. Cowen, the well-known British conductor and composer, seems to be something of a humorist, as well as a musician. He is reported as claiming consideration for billiards on account of the affinity it has to music—the cues for players, the fiddles, the rests, and the canons, the big scores, and the bars outside.

When President McKinley is inaugurated at Washington, March 4, a new ode, written for the occasion by Frederick R. Barton, director of the Yonkers choral society, will be sung by a large chorus, with orchestral accompaniment. Mr. Barton has taken as his text "Freedom, Our Queen," by Oliver Wendel Holmes.

Crystal Palace Loan Exhibition of musical instruments and memorials of musicians. A catalogue of this recent exhibition has recently been issued in book form as one of the Crystal Palace hand books. The catalogue contains introductory notes by high authorities and abstracts of lectures delivered by Rev. F. W. Galpin.

The house in Gmünden, Austria, where Brahms spent much time in the later years of his life has been opened as a Brahms museum. It contains a number of interesting relics of the composer collected by his friend Victor Miller von Aichholz, including the furniture of his villa at Ischl, autographs of his compositions, his diaries and letters, pictures, busts and diplomas.

One of the most prolific of British composers is Frederick H. Cowen. He is at the same time conductor of the London and Liverpool Philharmonic Orchestras, of three societies in Bradford, and has, in addition, been recently appointed conductor of the Scottish Orchestra, an important post which has not been held by a British-born subject since the régime of Sir Arthur Sullivan, nearly a quarter of a century ago.

A refuge for poor musicians is to be established at Jena. The committee has been formed at Leipzig, under the presidency of the composer Zöllner. A philanthropist, who wishes to remain anonymous, has offered a fine piece of land of two thousand square metres on condition that the erection of the building be started within the next seven years. It is confidently expected that the needful funds will be forthcoming long before that time.

Strange though it seems, there is still living in Vienna an old lady, Frau Grebner, in her ninety-first year, who sang in the chorus at the first performance of Beethoven's Ninth Symphony. The great occasion sank deep into her memory, and she tells how the composer, smitten with deafness, came and stood among the performers in the hope that some of the music might reach his ears He followed closely with a score, but on the cessation of the music continued to turn the leaves, till a friend tapped him on the shoulder, and directed his attention to the applauding audience.

The Rev. Hugh Reginald Haweis is dead. In both of his Sunday sermons he spoke feelingly of the Queen's death. The next day he was stricken and remained unconscious until he died. He graduated at Cambridge, fought under Garibaldi in the war for Italian unity, and at the siege of Capua showed great bravery. He returned to London, accepted several calls and finally settled down as pastor of St. James, at Marylebone. He visited the United States in 1885, and spoke at the world's congress of religions in Chicago during the World's Fair. He published many volumes of sermons, was well-known as a lecturer, and served as editor of Cassell's Magazine. He will be remembered by American musicians as the author of "Musical Memories," "Music and Morals," and other works.

PUBLISHERS COLUMN.

"A Wild Rose," by Frederick A. Williams, with which the music pages open, is a beautiful song, simply but well written. The music is a very appropriate setting for the words. It is a good teaching song. "Blue Bells," by Carl Bohm, is an excellent piece of salon music. It is good practice, too, in playing the melody with first and second fingers of right hand, while the other fingers furnish part of the accompaniment. "Colonial Gavotte," by Carl Krause, is a very different style of music, but equally attractive. Its quaint, sprightly movement is certain to please. It is excellent for teaching. The "Mazurka," by Genari Karganoff, attracts one by its wild rhythm and weird melody. The trio, in F sharp major makes an effective contrast to the preceding F sharp minor subject. It is an excellent number for recital. "Song of the Elves," by Franz Behr, is a characteristic piece, quaint and yet brilliant. It is short, but none the less well adapted to general use. The next number, "Ring Around a Rosy," by Eilenberg, is another two page piece which contains much in its short compass. Its subjects are well-defined and the changes of key very effective. "The Coquette," by H. van Gael, is a coquettish little piece for young players. The supplement closes with an effective ballad, "Within My Heart," by Alonzo Stone.

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THE MUSICIAN for February carries out many of the suggestions made in our announcement. The contents are practical, yet fresh and interesting. The Teachers' Forum contains a particularly valuable discussion; the institution of a fraternity for male music students is announced, and another instalment of the articles on Von Bülow's teaching is given. If we may judge by the inflowing stream of renewals and new subscriptions, THE MUSICIAN has unmeasurably strengthened its hold on the musical profession. The editor will be glad to have suggestions of any sort and will do all that can be done to comply with such as come within the limits of possibility.

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Bound Volumes of The Musician. We have a very few copies of Vol. II (1897) and Vol. III (1898) bound in *full cloth* with gold stamp, while they last we will sell them at $2.00. At this price they should be gone in a few days. We also have a number of *unbound* sets of Vol. IV (1899) and Vol. V (1900), which can be had for $1.50 each postpaid. These volumes are even *more valuable to-day* than when published.

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On Page 2 of Cover and Pages 33, 64 of this number we publish a Selected List of Fifty Pieces for the First, Second and Third Grades. These lists comprise a selection from our publications *most used* by teachers. There is a growing demand for meritorious pieces of the easier grades. Our efforts have been directed to the collection and publishing of the *best* that could be obtained in this country and Europe; that our efforts have been appreciated by our teacher patrons is attested by our large sales. A good teacher may seriously cripple his best efforts by ill-chosen music. A poor teacher can hold the pupils' interest and show good results by the proper selection of music. It is worth one's time to study selected lists, such as those mentioned above, and whose value has been proven.

***

Minature Pictures, Op. 39, Hugo Rheinhold (Hatch Edition No. 69) is the latest number to be added to this edition of standard works. It is a collection of 24 Easy Little Pieces. Its aim is to form a correct taste, and improve the technic of pupils. Almost every style of subject is included and every variety of touch employed. Explanations as to style and touch are appended to each number. Altogether, it is a most valuable collection for teachers to use with young pupils. See special introductory price on page 34.

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How Many New Subscribers will You Send Us? Teachers say their best advertisement is their pupils. So a magazine will always pronounce its readers to be the most valuable medium for spreading its influence. Now, at the beginning of the new year, is the time when our readers can demonstrate their belief in the value of THE MUSICIAN as an educational factor. The large percentage of renewals is an indication of the esteem in which its readers hold it, but they can do the magazine, themselves, and the large army of earnest students who are ever seeking additional help, incalculable good by securing new readers for it. It is not necessary to use space here in pointing out its value as an aid to teaching and study; our readers know it and are constantly writing us about it. We want them to tell others as well as the publishers. If you believe in THE MUSICIAN, tell your pupils and friends, build up its clientele and every advance made in the subscription list will be reflected to you in additional improvements in the journal.

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NEW PUBLICATIONS.

The music, listed below, presents the second instalment of new publications, the first appearing in January. The compositions named have been selected from a considerable number and represent the best that reaches us. The piano pieces are principally in Grade III, although some will run into Grade IV, the Liszt transcription and the Chaminade pieces being still more advanced. The songs number some excellent compositions, notably those by O. Speaks.

SONGS.

Drink to Me Only with Thine Eyes. Stephen Townsend. Baritone or Mezzo and Soprano. Key F: D to F. 50c. A splendid song, dignified and thoroughly musical.
A December Night R Leoncavallo. Soprano, Key G. Mezzo, Key E flat. Soprano: D to A. 60c. Somewhat difficult, but thoroughly good.
I Love You Dear Heart. Fred. Swanson. Soprano or Tenor, Key F. Alto or Baritone, Key E flat. Baritone, E flat to C flat. 50c.
A Maiden's Way. A. L. Sowerby. Key F: C to E 50c.
Daddy and I. H. W. Loomis. Key B flat: B flat to E flat. 50c. Healthy in sentiment, fresh and characteristic in music despite its unpromising title.
To Learn 'Twas But a Dream Julien Edwards. Key D flat: E to A flat. 50c A typical ballad, useful and interesting.
Where Go the Boats? Cissie Loftus. Key G: D to D. 50c. Words are by Robert Louis Stevenson and are beautiful. Music is simple and pleasing.
Two Cities. H. Gray. High Voice, B flat. Low Voice, F. Low Voice: B to D. 50c. A typical popular ballad with refrain.
In a Garden Fair. A. Plumpton. Medium Voice in C. High Voice in E flat. High Voice: F to F.
If We, Dear Heart, Should Meet. E. C. Spofford. Key F: C to A. 50c.
The Minstrel. O. Cantor. High Voice, G; D to G. Low Voice, F; B to F. 50c. A spirited song.
Can It Be True? O. Cantor. Medium Voice. Key G: C to G. Low Voice F: B to F. 50c. A good song.
Three Songs—Tones Passing. E flat: C to E flat. The Everlasting Snows. E flat: B flat to E flat. Sleep, My Heart. D flat: C to D flat. B. Thompson. 75c. Three interesting songs.
O, Were My Love Yon Lilac Fair. E Ebert-Buchheim. A flat: B flat to F. 40c.
In May Time. O. Speaks. Key C: D to E. 60c.
Eyes of Blue. O. Speaks. E flat: B flat to F.
When Gazing In Thine Eyes So Dear. O. Speaks. Key F: B to E. 40c. The above are three excellent songs. They are well written and effective.

PIANO.

Hark, Hark! the Lark (Transcription). Schubert-Liszt. 60c.
In the Flowery Fields (Mazurka Brillante). O. Lebierre. 60c. A brilliant salon piece.
Valse Arabesque. Theo. Lack. 75c. An excellent waltz in this writer's well-known style.
At Home. H. Lichner. 40c. Characteristic of this composer.
Valse Bleue. Alf. Margis. 50c.
Hats Off to the Flag (March). Edw. W. Corliss. 50c.
The Caress. G. Barrett. 50c. Very good.
L'Ondine. C. Chaminade. 65c. Quite difficult and brilliant.
Moment Musical. C. Chaminade. 65c. Characteristic. Both the above are worth using.
On the Beach (Scherzo). J. A. Silberberg. 50c.
The Water Lily (Idyll). C. Mayo. 50c.
A Southern Reverie (Morceau Characteristic). Theo. Bendix. 60c.
The Payton (March). F. L. Callahau. 50c.
Olympia (March). S. C. Maker. 50c.
Bright and Early. J. H. Rogers. Op. 35, No. 1. 40c.
In Line of March J. H. Rogers. Op. 35, No. 2. 40c.
Larks and Thrushes. J H Rogers. Op. 35, No. 3. 40c.
With the Harvesters. J. H. Rogers. Op. 35, No. 4. 40c.
At the Mill. J. H. Rogers. Op. 35, No. 5. 40c.
Homeward Bound. J. H. Rogers. Op. 35, No. 6. 40c. The above constitute an exceptionally fine set of teaching pieces. They are in Grade II and beginning of Grade III. They are by a musician, are sure to inculcate good taste and are well written for teaching purposes, besides being really attractive to young players.
Adagio et Polonaise. F. A. Haberneck. For Violin and Piano. $1.50 An excellent contribution to ensemble music. It is worthy wide use.
Fanchette, Entre'acte. Theodore Bendix. 50c.

OCTAVO.

SACRED.

Saviour, Source of Every Blessing. R. Kinder. 12c.
He Hath Risen. J. C. Macy. 10c.
There Is a Blessed Home. F. H. Brackett. 12c.
All Hail! Bright Resurrection Day. P. Greely. 12c.
The Day is Gently Sinking to a Close. A. W. Lansing. 12c.
Unto Thee, O Lord. B. B. Gillette 15c.
The Day of Resurrection. A. W. Lansing. 12c.
At Easter Dawn. Wm. H. Griggs. 8c.

SECULAR.

The King and the Fiddlers. C. T Steele. 10c.
The Vain Young Lobster. C. T. Steele. 8c.
Come Join Our Dancing. K. Linders. 8c.
Loch Lomond. J. C. Macy. 10c.
Bo-Peep. C. T. Steele. 8c.
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Oh, Italia, Beloved. Donizetti. 15c.
The Light House. K. Linders. 10c.
Yachting Glee. A. Geibel. 8c.

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VOICE AND PIANO.

Geibel, A. Sleep, Sleep, My Little Baby, Sleep. G e f 50
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Hush! don't make a noise."
The pathetic simplicity of the story and its lovely musical treatment, combine to make one of the very best lullabys.

Sudds, W. F. Academy (The) Bell. Duet or Chorus. C. b-g 40
Extremely useful for school work. Can be used as duet for female voices, or as two part chorus with soprano solo. Words by Margaret E. Sangster.

Williams, F. A. Wild (A) Rose. E♭, e-f . 35
"As it grows in God's own garden,
A lovely wayside rose."
Pleasing poem set to a flowing melody of reasonable compass.

PIANO SOLOS.

Ascher, E. Op. 77. Tale (A) of the Amazons (Amazonen Idylle). Grade II, . 35
Piquant, yet dainty sketch.

Blied, J. Op. 25, No. 3. Stormy Night (Stürmische Nacht). Grade III, . . . 25
A fascinating little descriptive piece that is sure to please.

Eilenberg, R. Op. 48. Amaranthe (Tausendschön). Grade III, ... 30
Graceful tone piece of very attractive quality.

Eilenberg, H. Mail (The) Coach in the Woods (Die Post im Walde). Grade II. 30
Good study in finger work, with contrasted legato and staccato, and in broken octaves.

Eilenberg, R. Op. 188. Standard (The) Guard. March. (Die Fahnenwache). Grade III, ... 35
Stroug and inspiring quick march.

Gänschals, C. Op. 222. By the Millstream (Am Mühlenbach). Grade III, ... 30
Makes pleasing exercise in octaves, broken and otherwise.

Gänschals, C. Op. 224. Graziella. Melodic Sketch. Grade III, ... 30
Charming melody, principally in octaves and light chords.

Heins, C. Op. 177. Alpine Shepherdess (Die Alpenschäferin). Ländler. Grade II, ... 30
Tyrolean melody in this pleasing writer's best style.

Heins, C. Op. 187. At the Fireside (Am stillen Herd). Tone Piece. Grade II, 30
Fine melody study; pleasing and profitable.

Hollaender, V. Op. 3, No. 1. Spring Song. Grade III, ... 30
Melody accompanied by downward arpeggios of rapid sixteenth notes. Pretty melodic study.

Kügele, R. Op. 179, No. 2. Do Love Me! 35
Dignity and grace are nicely combined in this pleasing piece.

Kügele, R. Op. 179, No. 3. Happy Return (Fröhliches Wiedersehen). Grade III, 35
In the undulating style of a barcarolle; pretty and easy.

Kügele, R. Op. 157, No. 2. In Blooming Meadows (Auf blumigen Pfade). Sketch. Grade III, ... 30
Excellent and attractive example of connected sixths and thirds in moderate movement.

Kügele, R. Op. 179, No. 1. Longing (Heisses Erinnern). Grade IV, . . . 35
Song without words giving fine scope for sustained melody playing.

Pessard, E. Op. 41. Circassian Dance (Circassienne). Grade IV, ... 40
Oriental sketch of beauty and originality.

Pessard, E. Op. 43. Presto. Grade V, . . 40
In the style of Rameau, Couperin and other ancient French writers. Requires finger dexterity.

Rickaby, T. L. Op. 23, No. 3. Contentment. Sketch. Grade II, ... 35
Romance of peculiar beauty; work well distributed between hands.

Rickaby, T. L. Op. 23, No. 2. Evening (An) Melody. Grade III, ... 35
Song without words in slow waltz form.

Sartorio, A. Op. 338. Caprice Militaire. Grade III, ... 50
Spirited and dashing; the trio offers a quiet contrast.

Scharf, G. Op. 72. Sounds from the Meadow (Klänge von der Puszta). Grade III, ... 35
The dignified movement of the beginning merges into a stirring Bohemian mazurka.

Schytte, L. Op. 22, No. 7. Over the Steppes (Uber die Steppe hin). Tone Poem. Grade IV, ... 35
Good for study in staccato. Calls for considerable endurance, but a very effective piece of salon music. Requires well controlled arm and wrist

Sudds, W. F. Op. 256. Rustic (A) Revel. Grade III, ... 35
Has many good and pleasing points; useful for recreation or study.

Tourbie, R. Op. 230. Express (The) Train (Der Schnellzug). Galop Brillant. Grade III, ... 40
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Op. 508, No. 18. Bird's Message (Vögleins Botschaft) 20
This makes somewhat greater demands on the player. Its bird imitation makes use of the added lines, which must be read quickly. A light wrist and flexible fingers are needed.

Op. 426, No. 1 Congratulation (Glückwunsch) 20
These congratulations are hearty and the piece should be played sturdily, but with no tendency toward hardness of touch. It is a useful teaching piece.

Ethel Polka 20
A sprightly little dance, bright in melody and easy in accompaniment. A good study in wrist touch and staccato.

Op. 575, No. 23. Farewell to Home (Abschied von der Heimath) 20
Somewhat similar in nature to Au Revoir, but more difficult. It is very pretty and sure to please the pupil.

Op. 575, No 1. French Child's Song (Französisches Kinderliedchen) 20
A quite easy first piece with a good tune to it. It is entirely in position.

Grandpapa's Dance (Grossvater's Tänzchen) . 20
Grandpapa must be a jolly old fellow, for his dance is quite gay. Another good exercise in wrist staccato.

Op. 575, No. 2. In the Month of May (Im Mai) 20
A song of spring, bright and tuneful. It is a good first piece.

Op. 426, No. 5 Italian Song (Italienisches Lied) 20
This requires more musical perception from the pupil and, given at proper time, will be a good study in phrasing. The reiterated chords in left hand must be watched.

Kindergarten Waltz 20
A very graceful waltz, not hard to play, but pleasing. Should be carefully phrased.

Night in May (Mainacht) 20
This is a splendid piece for teaching purposes. It is clear in form, interesting in treatment and attractive in melody and harmony.

Night Patrol (Nächtliche Runde) 20
A good staccato is demanded in this piece. Its martial character is pronounced. Bright and interesting.

Parade of the Guard (Wachtparade) 20
Somewhat similar to the preceding, but more lively. Partakes more of the character of the two-step. We can easily imagine the guard swinging by at double quick.

Op. 426, No. 3. Star Greeting (Sternengruss) . 20
Of quite different style. Phrases are well marked and a smooth, singing legato is necessary in both hands.

BIEHL, A.

Op. 53, No. 2. Dance on the Lawn (Tänzchen im Freien) 20
This dance shows the frisky disposition of the dancers. It is not difficult, but pleasing.

Op. 52, No 14. The Clock (Die Wanduhr) . . 20
Very characteristic. The left hand adds much to the effect and should be well played.

Op. 53. No. 7. Garland Weaving (Beim Kränzewinden) 20
A beautiful little piece. The second part makes some demands upon the left hand. Well worth study.

Op. 52, No. 15. Little Soldiers' March (Kleiner Soldaten Marsch) 20
An attractive study in chord playing in left hand, with a good tune in the right. Not hard, but pleasing.

Op 52. No. 10 Picnic Dance 20
Exemplifies its name. A jolly dance, such as happy picnicers would indulge in. Good teaching piece.

Op 53, No 1. Wild Rider (Der Wilde Reiter) 20
A good descriptive piece, requiring firm tone and light wrists and arms. Good study.

BOLCK, O.

Op. 68, No. 1. Weaving Garlands (Beim Kränzewinden) 20
A very tuneful melody with broken chord accompaniment. Attractive without undue difficulty.

ENGELMANN, H.

Op. 408 No. 4. Humpty Dumpty Schottische 25
A brisk Schottische. Like all of Engelmann's pieces, it is full of melody and interestingly harmonized.

Op 422, No. 3 King's Delight Mazurka . . . 25
A characteristic Mazurka by same author. Good practice in phrasing. Not difficult.

Op. 408, No. 5. Little Boy Blue March 25
A good march. Excellent practice in wrist touch. Sure to please.

Op. 408, No. 1. Mother Hubbard Waltz . . . 25
A graceful waltz, no hard places to discourage the young player.

Op. 422, No. 5. Old King Cole's March . . . 25
A bright piece, good for teaching purposes and sure to interest the pupil.

Op. 422, No. 1. Start Up Waltz 25
Sure to start the pupil to practicing it with vigor. It is easy, bright and jolly.

GOERDELER, R.

Lullaby 25
A beautiful melody which gives opportunity for cultivating a singing tone. Very interesting.

Merry Go-Round 25
A joyous little piece. Phrases are well defined, and will aid the pupil in understanding simple form.

Sweet Evelyn Waltz 25
An attractive little waltz of no particular difficulty. Melody of first part is in left hand. Effect of tie is good.

GURLITT, C.

Op. 130, No. 6. March of the Tin Soldiers (Zinnsoldaten Marsch) 20
Melody is given out by right hand and is then repeated in left. In six-eight measure. Very good.

HELLER, M. P.

Op. 6, No 3. On the Playground (Auf dem Spielplatz) 20
A good study piece. The slurs give practice in lifting hand after binding two notes. A contrasted legato melody in second part should be carefully played.

HILLER, P.

Op. 66, No. 2. Grandmother's Dream 20
An excellent study piece. Its subjects are well contrasted and the work is evenly distributed.

Op. 66, No. 3 Lonely Rose 20
In the minor. The loneliness of the flower is told quite well. A singing legato and a chance for expression are its distinguishing features.

KÖHLER, L.

Op. 210, No. 4. At Home (Am Gemüthlichen Plätzchen) 20
Quiet contentment characterizes this little piece.

KÜGELE, R.

Doll's Dance (Puppentanz) 20
There must be lively dolls, for this dance is full of go. Beside being a good teaching piece, it is sure to please.

LANGE, G.

Op 249, No. 1. In Rank and File 35
Erect and vigorous these soldiers march by. Occasionally the roll of the drum is heard. Not difficult.

LICHNER, H.

Op 78, No 4 First Ball. Rondino 35
Some good finger work can be gotten from this piece, which is tuneful and gay. A crisp staccato is necessary also.

Op. 57, No. 3. Twinkling Feet Waltz 20
Simple and free from catchy places, this waltz is nevertheless very attractive. If played daintily, it is very characteristic.

MERKEL, G.

Op 31, No. 1. Children's March (Kindermarsch) 20
Short, but it is full of music. It should be played with decision.

PRIDHAM, J.

Fairies' Waltz 30
Its two subjects require somewhat different treatment. The first, a quiet hand and firm finger touch. The second, a light wrist touch changing to a finger touch for the runs. Very bright and pleasing.

REINECKE, C.

Op. 107, No 12. Children and Cuckoo (Kinder und Kukuk) 20
The children's song and the call of the cuckoo are heard here. The children at times break off their song to imitate the bird. Instructive as well as pleasing.

RUMMEL, J.

March 20
A good example of this form. Bright and effective.

SARTORIO, A.

Op 229, No. 7. Dreams of Youth (Jugendträume). Polka Mazurka 20
Good practice in dotted-eighth and sixteenth rhythm, and in double notes. Tuneful and without hard places.

Op 229, No 2. Italian Song (Italienisches Liedchen) Barcarolle 20
A singing melody with a broken chord accompaniment. Excellent practice in phrasing.

Op 229, No. 3 Military March (Militair Marsch) 20
A good march somewhat more difficult than those before mentioned. Well controlled arms and hands are needed. Results will be good.

SCHUMANN, R.

Op. 68, No. 10. Happy Peasant (Fröhlicher Landmann) 20
Too well known to need comment. With it is a Hunting Song, which is an excellent companion.

THOMÉ, F.

Melodie 20
A very beautiful piece. Its exquisite melody should be played with a full singing legato. The first bass note of each measure is staccato, making a peculiarly effective accompaniment.

WOLFF, G. T.

Op. 25, No. 11. Mill by the Brook (Mühle am Bache) 20
Brisk and characteristic. The clatter of the mill is given first with the right, then with the left hand.

WOOLER, A.

Golden Sunset 25
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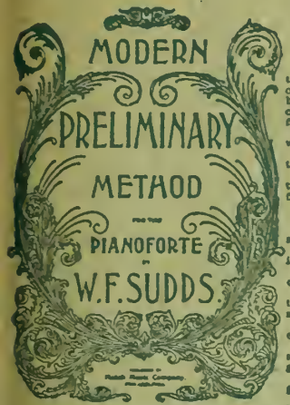

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VOL. VI.
NO. 3.

MARCH, 1901.

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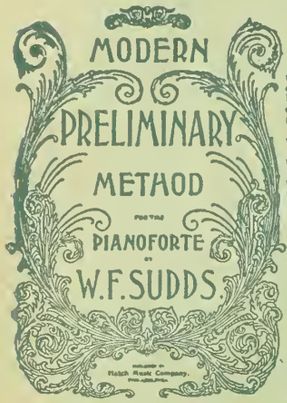
By W. F. SUDDS.



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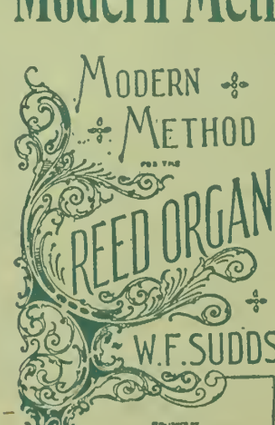

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THEY THAT HAVE EARS TO HEAR, LET THEM HEAR.

EDWARD BAXTER PERRY.

Musicians are many who see in their mistress
But physical beauty of "color" and "form,"
Who hear in her voice but a sensuous sweetness,
No thrill of the heart that is living and warm.

They judge of her worth by "perfection of outline,"
"Proportion of parts" as they blend in the whole,
"Symmetrical structure," and "finish of detail;"
They see but the body—ignoring the soul.

She speaks, but they seem not to master her meaning,
They catch but the "rhythmical ring of the phrase:"
She sings, but they dream not a message is borne on
The breath of the sigh, while its "cadence" they praise.

Her saddest laments are "melodious minors"
To them, and her jests are but "notes marked staccato;"
Her tenderest pleadings but "themes well developed"
Her rage—but "a climax of chords animato."

In vain she endeavors to rouse their perception
By touching their brows with her soul-stirring hand;
They measure her fingers, their fairness admire,
Declare her "divine," but will not understand.

Away with such worthless and sense-prompted service;
Forgetting the Goddess, to worship the shrine;
Forgetting the bride to admire her costume,
Her garments that glitter and jewels that shine:

And give us the Artists of true inspiration,
Whose insight is clear, and whose brains comprehend,
To interpret the silver-tongued message of music
That speaks to the heart, like the voice of a friend:

That wakens the soul to the joys that are higher
And purer than all that the senses can give,
That teaches the language of lofty endeavor,
And hints of a life that 'twere worthy to live.

For music is Art, and all Art is expression
The "beauty of form" but embodies the thought,
Imprisons one ray of that wisdom supernal
Which Genius, to sense-blinded mortal has brought.

Then give us the Artist whose selfless devotion
To Art and her service, is earnest and true,
To read us the mystical meaning of music:
Musicians are many—but Artists are few.

ETHELBERT NEVIN.

America lost a composer of real merit to her. Ethelbert Nevin died suddenly, of heart disease, at his home in New Haven, Conn., on February 20.

He was born at Edgemont, Pa., in 1862. His talent displayed itself at an early age, and having the sympathy of his father, Robert P. Nevin, he was permitted to cultivate it. As early as eleven years he composed a polka, and at thirteen a song, "Goodnight, Goodnight, Beloved," which became popular.

Intending to become a piano virtuoso, Neven went, in 1884, to Klindworth, in Berlin. Klindworth perceived his talent for composition and advised him to develop his powers in this direction. After some study with Von Bülow, Nevin returned to America, taking up his residence in Boston. His restless spirit did not permit him to remain their long. Pittsburg was, perhaps, his home for the longest period. He went to Paris in 1892 and from there to Algiers, and subsequently spent considerable time in Italy, where many of his more recent compositions were written. He removed from Pittsburg to New Haven only last December. Nevin was married several years ago to Miss Anne Paul, of Pittsburg, who with two children, Paul and Doris, survive him.

Nevin's first great fame came from "Narcissus," a piece which has been played from one end of the country to the other. He did not regard it as one of his best works, and was rather annoyed at its great popularity. More than 125,000 copies have been sold.

Nevin had the wisdom to confine himself to composition in the smaller forms. The song-like nature of his work shows in all he wrote. Earnest and sincere, he would probably have gone on to greater things had his life been spared.

He has written piano pieces, songs, small pieces for violin, and some works for concerted voices. Among the more important of his works for the piano are the Sketch Book, the Water Pieces, and a few Suites of pieces; Of these the most recent is "A Day in Venice." His most important achievements are undoubtedly his songs, many of which are scarcely less well-known than the favorite "Narcissus." They are more popular than any other songs by an American composer. Chief among them perhaps, is "My Rosary," which is characterised by fine feeling and a skillful use of simple means for the producing of effects. Others almost equally liked are "Oh, that We Two were Maying," "A Necklace of Love," and "One Spring Morning." Less extensively sung, but of greater intrinsic value than these, are some of the charming French songs like "Dites moi, belle Enchantresse." Few composers have ever surpassed his children's songs, the best examples of which are the charming set of three written on words from Robert Louis Stevenson's "Child's Garden of Verse." Some of his latest songs were published under the general title of "Songs from Vineacre," gracefully christened after his childhood home in Pennsylvania. The text of "Sleeping and Dreaming" was written by his father in 1840.

It was to the family home, Vineacre, that the younger Mr. and Mrs. Nevin always returned with their children from the sojourns in Europe which were so attractive to the composer. There Mr. Nevin had a small cottage not far from the family home, and there he did his work. But the nature of the atelier in which he worked was not important to him. Once in Italy he installed a grand piano in an abandoned stable and composed some of the songs associated with his Italian sojourn.

Neither of the composer's two children, Doris and Paul, inherits his talent, although they were the source of much of the composer's inspiration in his songs about children. He was accustomed, when at Vineacre, to devote the mornings to work and his afternoons, when the weather permitted, were passed on horseback or with the little children of the neighborhood, whom he would gather in his studio. There he would tell them stories, sing with them, playing accompaniments on the piano, and frequently teach them songs he had composed for them.

Regularly every evening Mr. Nevin was accustomed to take his place at the piano, with the family around him, and half an hour was devoted to singing or the playing of some new composition that had possibly been produced during the morning of the same day. So firmly fixed in the family routine was this custom that it was discontinued when somewhat more than a year ago the senior Mrs. Nevin lay in bed with her last illness It was proposed to discontinue the evening concert for fear that it might disturb the sick woman. But she would not allow this, and declared that her son's playing and the sound of the singing were delightful to her. So the vesper music was continued and the night before she died Mrs. Nevin heard it through the open door, to which allusion has been made, of her room adjoining the library, in which the piano stood.

"Narcissus" was one of a series of water sketches, as Mr. Nevin called them, and was regarded by him always as one of his most trivial compositions in spite of its great popularity. It is played now all over the world. One man heard it played in Dawson City on a mouth-harp by a miner whose frozen feet were so wrapped up in bandages that he could not attend to his work. The composer has given this account of the circumstances under which he wrote the piece.

"I had suggested to my publishers a suite of water scenes in five numbers, and had completed four of them: 'The Barcarolle,' 'Ophelia,' suggested by Shakespeare's heroine; 'The Water Nymph,' which is pure fantasy, and the 'Dragonfly,' which was a reminiscence of the big fellows which used to dart their blue wings in my face and frighten me when I went in swimming. The fifth number was still to be written, and I had neither a title nor theme for it.

"We were living in Boston then, in a little house facing on Pinckney street. It was one bitter, bleak February afternoon in the winter of 1890; my wife had gone to Florida with her father and I was quite alone and as gray and melancholy as the weather. I set to work to drive away the blues, and finished the water scenes.

"I remembered vaguely that there was once a Grecian lad who had something to do with the water and who was called 'Narcissus.' I rummaged about my old mythology and read the story over again. The theme, or rather both themes, came as I read. I went directly to my desk and wrote out the whole composition. Afterward I rewrote and revised it a little. The next morning I sent it to my publisher. Until the proofs came back to me I had never tried the piece on the piano. I left almost immediately for Europe and was surprised when a publisher wrote to me of the astonishing sale of the piece."

AUGUSTA COTTLOW.

Augusta Cottlow was born in Shelbyville, Illinois; played by ear at the age of three, and at four began her instruction under her mother, who is a good amateur musician. At seven she was taken to Chicago and gave a private recital before the best local musicians and amateurs, creating a sensation, and at the age of nine was placed under the tuition of Carl Wolfsohn, with whom she continued until she went abroad. Besides her other musical gifts, she is endowed with absolute pitch and could name any combination of notes without looking at the keyboard, with unerring accuracy, from the time she first learned the names of the notes. She also studied theory with Frederic Grant Gleason. Her first public appearance in concert was in her native town, a month before her sixth birthday At the age of ten she gave an entire recital program in Chicago, before a large and critical audience, and the year following made her appearance with orchestra, playing concertos of Beethoven and Mendelssohn. At the end of a comprehensive and very successful tour over the entire country she returned to Chicago to her musical, and other, studies.

After a second triumphal tour, in 1895, she made her first appearance in Berlin with the Philharmonic Orchestra. She had been in Berlin, listening and absorbing music for a year, but had not pursued her pianistic studies with anyone, so she was the first American pianist to play in the great centre of music on purely American training and achieve a triumph. She had the advantage of a season of ensemble playing with Carl Halir, and after her first season in Berlin she began her studies with Ferruccio Busoni, who took the deepest personal interest in her work. She has a very magnetic personality and makes friends everywhere. Her success at her American debut at the Worcester Festival last September, when she played the Tschaikowsky Concerto with the Boston Symphony Orchestra, is still fresh in the musical world. Everywhere that she has appeared since then, she has received the same enthusiastic greeting.

THE Teachers' Forum

Conducted by N. J. COREY

This department is inaugurated for the purpose of uniting the many teachers who read THE MUSICIAN in a bond of professional brotherhood. It is to be their medium for the interchange of ideas, experiences, encouragement, discouragement and difficulties. The fullest correspondence is invited. The questions will be answered and suggestions given by the conductor and the contributions of those who wish to gain new light or to present their methods will be printed. We propose helping ever teacher who will permit us to do so; we intend to do everything possible to overcome the isolation with which you are burdened. Will you co-operate with us?

No conditions are attached; the department is open to *all* MUSICIAN subscribers. Address all communications to the Teachers' Forum, care THE MUSICIAN, Eighth and Locust Streets, Philadelphia, Pa Do not hesitate, but be among the first to ask help, or to give some other teacher a suggestion. Let us know what you would like to have treated in its columns.—Editor of THE MUSICIAN.

"The gates of art are closed unto none; who so entereth thereat, though he seeketh perfection, yet shall he not find it."
—Ancient Egyptian Papyrus, 3580 B. C.

SOME PRACTICAL PROBLEMS.

There are some problems that are met with in the experience of every pianoforte teacher which ever seem to remain far from finding a satisfactory solution and will most likely continue to give trouble as long as human nature remains as it is. Such seems to be the experience of the teacher who writes the following letter, a part of which is given.

"I am more glad than I can say of the new department in your already most valuable paper, and I so soon come seeking help on two or three troublesome "points" in my teaching.

First—How make a child of ten years understand and play three notes with one hand against four with the other.

Second—Is there any help for a careless pupil? I have honestly tried to make a careless pupil take pains, insisting on a most careful first reading and after practice, and yet every new piece is battered at in the same reckless manner.

Third—How can a child best be helped who always brings her lessons correctly learned, but who, in a very weeks' time, blunders hopelessly on the same studies.

The first question is an unusual one as concerns a child of ten years. Unless possessing talent far in advance of the average child, such a combination of notes is not likely to be met at that age. The most elementary composition that has come under my observation containing three notes against four is the slow movement of Beethoven's first Sonata. In my own experience I have found that a correct rendering of such a combination of notes can only be learned after much freedom upon the keyboard has been acquired. There is no way of representing such a combination mathematically to the eye that will be of the slightest assistance. Two against three can be so represented for slow tempo, but in rapid tempo any such aid has to be abandoned and the player rely upon correct feeling and independence of hand control. With inexperienced players it is generally not wise to insist upon a correct rendering at first. It is something that has to be left to the development of musical feeling. After a time the sense for the correct will come, as it were, of itself, and the pupil will wonder why so much trouble was experienced at first. For four notes against three the following exercises will be found to be all that is necessary. Practice each hand separately until an exact idea is obtained of each and an involuntary movement of the fingers in each. Then begin with one hand first and let the other soon follow. By practicing this persistently the difficulty will eventually be overcome.

After this is thoroughly conquered more extensive scale passages may be invented by the teacher and dictated to the pupil.

The condition of the pupil implied in the second question is a temperamental one. Carelessness is said by some to be the cause of nine-tenths of the bane in the world. The one who can find some way of making careless people careful will contribute one of the most important services to humanity that could be conceived. The evils due to carelessness are so great that it can be set down as nothing less than a sin. The only help for the careless man is education through which he may be brought to a realizing sense of the misfortune that is likely to follow from a neglect of the proper peforming of his duties. The primary trouble with the careless pupil is a lack of attention. The attention is so indifferent and lazy that a correct knowledge of the details of a lesson is never obtained except by a long and painful process on the part of the teacher in pointing them out at each lesson. A lesson will not be correctly learned until the pupil observes what are the essential points to be prepared. Then he must be taught to bring them up to a certain standard of excellence.

Attention and observation are the two primary factors that need to be carefully drilled and sharpened. It is generally a very slow process, taxing enough to the teacher, but of incalculable value to the pupil, not only for music, but for what it will mean to him in other departments of life's activity. The teacher ought really to receive double pay for such a pupil, for it is a double lesson that the pubil is learning, not only music but an invaluable life lesson. A good plan to follow with such a pupil is to take some composition that is much simpler than the music that the pupil is capable of playing, and insisting at each lesson that the pupil point out to the teacher all of the points of detail possible, the teacher afterward calling attention to those that have been missed, and then insisting on the piece being learned in correspondence with the details noted. In this way the mind can be led on from elementary to more difficult conceptions and perhaps develop consiberable ability for careful correctness.

In the third case either of two things may be the fault. Either the pupil is being kept too long on one study, or, as is the case with a great many people, the child is expected to play glibly a piece that has been dropped for a time. If the latter the demand is unreasonable. The greatest players do not play compositions that have been for sometime dropped without carefully practicing them again. It is the same with elementary pupils. They should not be asked to play compositions that they have laid aside after once learning and, perhaps, outgrown. If a piece is taken up again it should be for some definite reason. Until a certain stage of progress is reached the most of the pieces learned by pupils are dropped permanently after they have served their purpose for drill. If it is desired that the piece be played again it will have to be practiced again, but, of course, will be learned much more quickly than it was at the first learning. Or, on the other hand, the trouble may be as first suggested. There are many pupils that do not thrive well if kept too long on a single piece. It seems to cause a species of paralysis, the only cure for which is to change to something else. If a piece cannot be learned in a reasonable length of time the supposition is that it has been practiced so much that the pupil has lost all interest in it. Some pupils require change more than others. With such pupils it is necessary to be careful about giving them compositions that are too difficult, or they will tire of them before learned. Such as are selected to be conquered for their technical difficulties should be as short as possible. Let all others be well and easily within the powers of the pupil, and what may possibly be sacrificed in rapidity of progress will be compensated for in thoroughness and an interest well maintained.

Another correspondent finds it necessary to take up music again after having neglected it for several years and writes for information as to how to catch up to the times.

"I am at a loss just how to proceed. I cannot mention any great teacher with whom I have studied, and I do not wish to employ out-of-date methods, although I have none with which to replace them. New methods have sprung up with which I am totally unfamiliar. I do not even know what text-books are most in use. Now while I assure you again that I was thoroughly well-grounded in music, and have a deep love for it and an abiding patience with my scholars, as I have repeatedly proven to my own and their complete satisfaction, yet I will own that I feel considerably like an imposter. I cannot descend to the level of those who teach for twenty-five cents a lesson and whose musical training and pretention is in reality the barest whitewash; neither do I aspire to the professional heights and prices of the best teachers. But I do greatly feel the need of advice as to how to inform myself of late methods. Although I have neither the time nor money to go and pursue a course of study with an expensive teacher, yet I could give any amount of time to a course of private study that you might suggest. One especial need of mine is exactly how to arrange and grade the studies for my pupils, how long they ought to take in each grade, how many studies and their nature.

I shall be most grateful for any helpful suggestions and shall follow them implicitly. At present I have really urgent need of following teaching for a livelihood and am anxious to render conscientious work. Pardon me if I have taken too much of your valuable space. Your paper, though I am but a recent subscriber, I find is ever an inspiration and bristling with new ideas."

A teacher showing so much conscientious earnestness and a desire to do good work certainly deserves every encouragement. But the question is, in a certain sense, an impossible one, for it asks for a comprehensive musical education in a few words. Some general suggestions may be made, however, which may point the way to much improvement. In the first place, in addition to the subscription to THE MUSICIAN, it will be wise to become a member of the *Music Teachers' National Association* and thus obtain the advantage of the new educational course that is being planned by that organization. The membership fee is small and the interest on the investment will be large. Definite courses of study are now being arranged, which will be of inestimable value to students and teachers who are in the condition described in the foregoing letter.

As to "Methods" it would be difficult to state just which ones are most in use when there are so many that claim a large following. There are a number of kindergarten methods that are at the present time exciting a good deal of attention and designed for the instruction of the youngest class of elementary pupils. It might be well for the correspondent to write to the inventors of these and perhaps get a good deal of help in teaching the young children. For an older class of pupils I would recommend that she earnestly and attentively study the books of A. R. Parsons, as well as any others she may be able to obtain, and therein she will find discussions of teaching methods from which she will probably derive much assistance. Instruction books of the old-fashioned kind are not at present so much used, except perhaps in the elementary grades. As the pupil begins to advance there are so many graded collections of studies upon the market that teachers find them much more acceptable, selecting technical exercises from some of the standard works devoted exclusively to them, and selecting pieces in accordance with the individual needs of the pupils. Of the graded courses of studies the National Graded Course is superior to any other with which I am familiar. For one who confesses inability to determine the nature of studies that ought to be used, it will be wise to follow such a course as this implicitly, and if there are cases in which it may seem good to deviate from it, experience will gradually cultivate the ability to determine when this will be best. The amount of work and its nature is a question that can rarely be determined in advance, as it is necessary to consider the individual peculiarities of the various pupils.

A letter has been received from Mr. August Geiger, Director of the Department of Music in the Southern Female College, at Lagrange, Ga., which contains suggestions that may prove valuable to many other teachers similarly situated. Such a thorough and extensive course of supplementary study cannot result

otherwise than turning out some excellent pupils. The letter is as follows:

"In your January issue I notice an invitation for suggestions from teachers, and as I have been a reader of your valuable magazine for the past five years, I take the liberty of addressing you. At the beginning of each Collegiate year I organize classes for the study of Musical History, Harmony, Analysis and Musical Pedagogy. The study of history is conducted by means of lectures, no text-book being used in the class-room except for review work. Each period is first treated separately and then in connection with other epochs, each one being freely illustrated with representative music. I am much pleased with the benefits resulting from the work, as it stimulates action and thought on the part of the student, the influence of which is felt in the daily practice. One year of this work is devoted to general history, the second year dealing exclusively with American musical history. Although it requires a vast amount of labor on my part to prepare the lectures, yet I am fully repaid by the incitement to good work caused by it among the students.

"In a similar manner I conduct the classes in analysis and musical form, using the blackboard extensively, for the reason that work illustrated in a manner that will appeal to the eye, as well as be received by the ear, will make a deeper impression. Musical pedagogy is carried on in lectures covering an entire year. The class, however, is required to prepare each topic in advance, before I present my views, as I am trying to draw out their thoughts. I believe that if you can induce a student to first think for himself on these topics he will be more ready to accept or investigate the statements of the teacher. I try to stimulate the interchange of ideas between teacher and pupil and it does great good. I find that even the dullest pupil discovers something which arouses his interest. Yet all this work requires thorough preparation and constant study on the part of the teacher, the results, however, being very satisfactory.

"Thanking you for this opportunity, I remain,

"Very respectfully,

"AUGUST GEIGER."

MOSZKOWSKI'S "CAPRICE ESPAGNOLE." HOFFMAN'S "AUF SCHOENE ZEIT."

Analyses.

MARIE BENEDICT.

Among the many brilliant compositions with which Herr Moritz Moszkowski has enriched the literature of the pianoforte, there is none more effective, none which asserts a more instant sway over the listener's fancy than the "Caprice Espagnole." Yet, strangely enough, though it is perhaps the best of this composer's works for the piano, it seems to be one of the least thoroughly known. An admirable recital number, yet its title is very rarely seen among the familiar names which figure in the usual artist program. It is true, to receive a place among the recital numbers of Madame Bloomfield-Zeisler; but this is the exception to what seems the general rule. An admirable number for the development of advanced students—in rhythm, in piquant grace of expression, in bravura, in varied resource of technical skill—yet it seems to be a far less familiar frequenter of the studio than its inherent attractiveness, and genuine worth in technical work lead one to expect it to be.

As its title may imply, its spirit is not in the least that which is perhaps first brought to mind by the name of Spain. With the gloom and the grandeur of the peninsular history it has naught to do; nor with the impassioned cavalier; and the dark-eyed beauty awaiting him at her latticed casement, so familiar to song and story. Another, and quite a different picture is that suggested by the Caprice. It is brimming over with the witching piquancy of Spanish dance rhythms, with the half wild, wholly irresponsible gaiety of the Spanish dancing girl, thoughtless of everything save the absorption of the present's pleasure; now strumming her banjo, again dropping it, to yield herself wholly to the rhythmic fascination of the dance, as the music's witchery lures her to its thrall.

In a word, the Caprice is filled with an individuality of its own, which so twines itself round the player's fancy that its hold is firm long after most pieces of its type have lost their power of attraction. One does not weary of its gaiety, as one is apt, on close and extended acquaintance, demanded by study, to weary of compositions of somewhat similar mood.

In its opening pages there is unmistakable suggestion of the banjo effect to which I have referred, in whose reiterated notes and third, as well as first beat accent, so strongly marked by the recurring harmonic changes, one may find opportunity for valuable technical and rhythmic study. Turning to the trio, we encounter a complete change of mood; as though the dancer, wearied for a little with the excitement of the dance, had thrown herself on the soft turf beneath the pomegranate trees, to yield herself for a few fleeting moments to the fragrance of their blossoms—to the languorous beauty of the Spanish southland. But the relaxation is not of long duration, for the spirit of the dance very soon reasserts itself, increased witchery in its mood and movement, a witchery which holds the fancy captive to the end.

It is impossible to convey in words the fascination of rhythm, of shifting tone color, the effectiveness of theme and treatment which make the Caprice, once known, a permanent favorite. Its merriment has no affinity with the conventional gaiety of the court. There is rather in it an untamedness, a freedom from all trammels of conventionality which suggest the child of semi-oriental nature, untaught and unsobered by the influences of western civilization.

In marked contrast to the mood, and to the degree of difficulty of the Moszkowski Caprice, is Heinrich Hoffman's "Auf Schoene Zeit," a number which will at once win the love of the pupil of genuine musical temperament, and will prove, at the same time, a useful study in sustained melody tone; in harp-like accompaniment shared between the right and left hands, and in cultivation of the ability to recognize the charm of changing tone color in its different chord effects, if the pupil has been taught to use her ear in the true sense of the phrase, and affording an excellent occasion for beginning to do so, if she has not already been taught to listen; to realize that the ear is for something more than the ability to tell when one strikes false notes.

Its title, "Auf Schoene Zeit" (From a Beautiful Time), at once suggests the mood of the music. Its spirit is that of tender, regretful reminiscence; an affectionate lingering, strongly tinged with sadness, with memories of the brightness, the happiness of other scenes and other days; but not with hopeless sorrow for a joy which never can return. A tender twilight, the deepening shadows tempered by the sky's faint memory of the sunlight, an earnest of the reunfolding of "the great blue flower of day" with its heart of gold.

Germany claims both these composers for her own; Hoffman having been born at Berlin in 1842, Moszkowski at Breslau in 1854. The list of compositions by either of the two would prove quite too long for enumeration here, but will well repay acquaintance opened by the student.

SILHOUETTES.

HAYDN.

Joseph Haydn is distinguished as the father of Modern Music. The wonderful clearness of his instrumentation, the incomparable freshness of his melodies will make him renowned. For as long as we can enjoy a Spring day with a full heart, as long as we can delight in the memories of our childhood, so long will the music of Haydn suggest to us the woods and the fresh odor of violets, because it is so interwoven with nature.

His pure and reverent music seems to glide into our very hearts and follow us into the workshop as well as into the church; and, like a tender mother, it speaks kind and loving words when the daily cares and sorrows of life threaten to burden our souls; and that is why, perhaps, his music comes to us so delicate, so refreshing, so full of comfort and peace.

LISZT.

A large company of ladies and gentlemen were assembled one November evening in a Vienna salon. Their attention was concentrated on a delicate blonde boy who was approaching the piano. Adam Liszt, the friend of Joseph Haydn and Hummel, was conducting his eleven-year-old son, Franz, for the first time before the critical eye of the public. Many noted musicians were present and among them Czerny, the teacher of the boy. The little Franz played a concert piece, by Hammel, with wonderful fire and strength, and with a beaming face he hastened to his father's side amidst the rapturous applause which followed his number.

THOUGHTS ON PHRASING.

A clear knowledge of phrasing does not come to the average, normally constituted musician, like the sudden and rapid onslaught of an avalanche. It is not the acquirement of a day or a month or a year; nor can even the most musically gifted hope to phrase correctly and beautifully without that special knowledge required by the art and rewarded by patient industry.

All consistent musical utterance has a more or less definite plan of construction Like the sentences of most other languages, a musical sentence has its distinctly recognizable form, its subject, its predicate, its object—so to speak. That we do not enter into such detailed grammatical dissection of a musical sentence as our language surgeons in general seem to delight in is easily understood when the nature of our immaterial art is taken into consideration. It should always be remembered that music is born of that which is so convenient for us to designate as musical feeling. Though its best, its most perfect expression is dependent upon the refining process of intellectual force, the actual birth of a musical idea is rarely, if ever, assisted by purely intellectual effort.

Music's first and most direct appeal is to our sense of sound, primarily captivating or repelling us not in accordance with the thoughts it awakens, but rather in agreement with its effect on our musical and emotional natures. Though imbued with distinct, national characteristics of thought and feeling, the inherent universality of music brings it within the comprehension of all intelligent civilized peoples. Whatever may be argued against the idea of music's universality (an argument that would destroy this idea simply because appreciation of all musical creations is largely influenced by existent conditions)—whatever effort may be made to circumscribe its sphere of influence, the fact remains that a beautiful musical thought—wherever and by whomsoever it may have been created—impresses itself upon musical people most remote from it both in period and in place. That between different ages and different countries there can be no absolute agreement as to the higher *worth* of a musical creation hardly affects the question of whether music is or is not a universal language.

Of this universal language, phrasing forms an essential part. It either veils or clarifies the meaning of every utterance, according to correct or incorrect application of its principles; it imbues a musical sentence with charm, strength and dignity, or renders obscure, and even meaningless, the brightest and clearest musical thought, in accordance with the intelligent or unintelligent, precise or slovenly, manner of its presentation by both composer and player. It is so closely allied to the very essence of musical thought, that at no time is it separable from, or unimportant to, lucid musical expression.

For the violinist, it assumes chiefly the distinguishable form of a variety of bowings which either connect or separate, divide or subdivide, the various parts of musical speech. But it must not be presumed that its manifestations are limited to such bowings, however numerous or skilful may be their application; for united with this inherent and transparent form of phrasing is one which, strongly suggestive as it usually is to the enlightened musical mind, rarely points the way to intelligent comprehension by the inexperienced or uninitiated.

This subtler form manifests itself in the grouping of figures, the succession of ideas, the logical connection between the various members of a musical sentence—in fact, it is composed of the natural elements of musical expression, and characterized by the individuality of the composer and the player. Often it is not of sufficient tangibility to render possible a precise or immediate decision as to its signification. Often it causes perplexity because of the actual, or apparent, possibility of two or more varying conceptions, each violating neither musical principles nor the composer's peculiar intentions.

This is the more delicate phase of phrasing. It is that branch of the art which, unaided by long and earnest study, remains enigmatical to the average player.—*Musical Standard.*

Crises in one's life come, but come infrequently. It takes years of preparation to be ready for them. Herein lies the cause of many failures, and, per contra, many successes. The prudent teacher takes care to so do his work that an unexpected call finds him ready to accept it.

STUDY WITH HANS VON BÜLOW.

Chopin.

THEODORE PFEIFFER AND J VIANNA DA MOTTA.

Translated for THE MUSICIAN *by F. S. Law.*

Nocturne in B major, Op 9, No. 3. There is an aristocratic Chopin and a democratic Chopin.

The ornamental passages (*Fioriturен*) must be divided harmonically.

M. 19, right hand:

M. 56, after the hold make a pause, then begin *dolce.* The *stretto*, fifteen measures before the Agitato, "breathless."

M. 8, counting from the end:

In playing Chopin one needs, not intellect, but feeling.

Nocturne in G major, Op. 37, No. 2. Several ladies attempted this nocturne but von Bülow allowed none of them to finish. To one of them he said: "You play it like an étude, which is too hard for you." Finally a pupil of Professor Ordenstein, from Karlsruhe, played it through to his satisfaction. At the end he played it himself in wonderfully beautiful fashion. He said that it was a favorite with him and was infamously handled by virtuoso pianists. "The middle section is somewhat trivial; that is why it pleases. The public is obliged to take the finer part of the piece into the bargain."

Practice gliding from the black keys to the white keys with all fingers.

Polonaise in A flat major. "The beginning of this polonaise should be played *piano* and *molto grazioso.* Even German ladies are permitted a certain coquetry." He did not allow the lady to finish the piece.

Mazurka in G major, Op. 50, No. 1. Until M. 12 with clash of spurs. In that measure the dance becomes a song. In this mazurka we find dancing, singing and gesticulation. The last two chords very close together.

Von Bülow played the mazurka himself and said at the end: "See what lively springs I make; but I can give a reason for all I do."

Scherzo in C sharp minor. Of Chopin I recommend to you the four scherzos and the four impromptus. These represent the masculine Chopin, in contradistinction to the sickly, hysterical Chopin. The ballades I cannot endure.

Scherzo in B flat minor. This is commonly said to be in B flat minor, but it is really in D flat major.

Scherzo in E major. This is no fairylike scherzo. Not too soft. If you use the pedal with a scale, do it at the beginning of the scale and not at the end, *e. g.*, at the end of the scherzo. (*Vide* Hans Schmitt's Pedals of the Pianoforte.)

Fantaisie Impromptu. What I want in the opening measures to make a rich effect is a full bass.

"I know a lot of Chopin's pupils—ladies, they are—who differ from Liszt's pupils in being much older and in never having had lessons from Chopin, but they have, however, learned more!"

Some one asked permission to play the Ballade in A flat. "I am very sorry, but I cannot hear the ballades. I am like a tutor who has undertaken a certain fixed task which must fill the term. (*Vide* remark under *Scherzo in C sharp minor.*)

Impromptu in F sharp major. "In the beginning not too much pedal." As the lady started off in a furious tempo, he cried out: "No! no! no! You have played yourself into a fit! Everything is mixed up, and all your chords are chords of the diminished seventh."

Chopin's pupils have gotten up an edition of his works in Paris. Chopin's pupils, however, are as unreliable as Liszt's pupils. Use Klindworth's edition.

LISZT.

Von Bülow refused to hear any but original compositions by Liszt. All transcriptions were ruled out. He recommended the set of twelve études; the two concert études, *Waldesrauschen* and *Gnomenreigen;* the three études in A flat major. F minor and D flat major; the two ballades and the *Scherzo and March.* This last was a particular favorite with him.

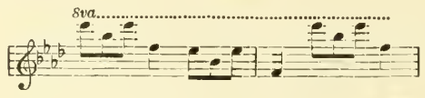
Au Bord d'une Source. (At the Spring.) He said: "Fraulein, you play that too much like a man. Herr N., play it for me in a more feminine manner. You have here a spring of champagne, not of bock bier. Liszt by no means represents mere virtuosity in contradistinction to true musicianship, quite the contrary! Diminish after the first three eighth notes of the second measure; the same in the two following measures. The whole piece is to be played very quietly; the fine and ingenious modulations must be brought out clearly and strikingly. Be sure to play the two sixths, E flat—G and D flat—F, occurring M. 17, counting from the end, distinctly and with a certain emphasis."

Among other things he said: "In making great springs you must now and then exaggerate a little; otherwise nobody will notice that they are hard to do."

Sixth Hungarian Rhapsody. Von Bülow said: "There are not only salon Tyroleans, but salon gypsies. Fraulein, you have a famous technic but no intelligence." When the lady began the octaves von Bülow went into an adjoining room, whereupon she stopped. He came back and remarked: "Oh, keep on playing; I consider myself superfluous!"

La Chapelle de Guillaume Tell (The Chapel of William Tell). The beginning strong and determined. It is like the motto: "We men of Rütli give each other the hand as pledge." To the amusement of all present, von Bülow included, the gentleman who was playing suddenly rose with the remark: "*Ach;* I can never play it as you want it, so I had better stop."

Valse-Impromptu. Liszt wrote this waltz in the album of the Empress of Russia. She made a present of it to her lady-in-waiting, who gave it to her maid. She, in turn, presented it to her sweetheart, who sold it to Schubert, the publisher. So there, you have the history of a waltz! This passage



as though it lightens; first here, then there.

At the passage

he said: "In concert playing one is obliged to set off fireworks more or less suitable to the occasion. I can recommend to your attention a witty saying which has, moreover, the advantage of being thoroughly respectable: play what is hard as though it were easy, and what is easy as though it were hard." A clever rendering of the rule that in difficult places the technic must not appear to be the end, and in easy places repose must not be lost. "I am convinced," he added, "that Madame Essipoff is a great executant, but as a musician—with emphasis—"she is one of the greatest abominations I know."

Ballade in B minor. "As regards poetic content this ballade can be favorably compared with those of Chopin. In the beginning be careful to bring out the first two notes—F sharp and B with distinctness—so that the hearer may distinguish the tonalty with certainty." He did not allow the pedal to be used with the chromatic passages of the left hand in spite of Liszt's express injunction to that effect. On the whole he was greatly pleased by the gentleman who played the work. "A beautiful composition and the performance was worthy of it. You are so musical that you really change to music what is unmusical in this piece."

Irrlichter. Gnomenreigen. These works are as finished as any song without words by Mendelssohn. I could wish that the genial master had created more such. To judge Liszt only by his symphonic poems, which I call extravaganzas, is unjust to him as a composer.

Paysage. Wilde Jagd. Etude in F minor. The early edition of these études is so difficult that no one nowadays, with the possible exception of Rubinstein, can play them. Later the master issued an edition for us mortal pianists. The rhapsodies also are much more difficult in the original edition.

I divide musical mankind into two classes: in the one, music enters by the feet and goes up to the heart, perhaps also to the head; in the other the case is reversed.

RAFF.

Von Bülow held Raff in high honor. Among other things he said: "Raff stands alone in the history of art because he combines in himself the most opposed styles, and yet in them all he preserves their purity. His salon music is salon music in the best sense of the word (in Raff's salon music a slight irony is always perceptible); the same is true of his chamber music, of his music in the strict style."

The following works were played: *Metamorphosen, Ob. 74, No. 3; Suite in E minor, Op. 72; Suite in D minor, Op. 91* (the ninth symphony of Raff's piano works), and *Frühlingsboten, Op. 55.* A gentleman played one of his salon pieces, an insignificant composition. Von Bülow said: "How can you play such stuff? Raff only wrote that on a commission for some music publisher. When you wish to honor Beethoven you do not play his flute duos."

On Raff's birthday, May 27, von Bülow, standing before Raff's portrait which was wreathed with flowers, spoke with visible emotion of his significance as a master. He laid stress on the fact that Raff had early recognized Brahms' great talent when the latter was but a youth. "Since Raff was one of the most unselfish of men," he continued, "I believe that we can best celebrate his birthday as he would have it by performing some important work of Brahms."

Their highnesses, Princess Marie of Meiningen (piano) and the blind Prince Alexander of Hesse (violin)—both constant attendants at the class and pupils of von Bülow—then played Brahms' violin sonata in G with wonderful effect. The prince played the Adagio with touching pathos—von Bülow said, "like a prayer." The audience was deeply moved; no one present will ever forget that morning.

Suite in D minor. Fantaisie and Fugue. As the lady played the passage in thirds at the end with a hard, rough touch, von Bülow cried out, in a tone of alarm: "Ah, ah there! Do not make so much noise. It is like a chest of china falling down stairs."

Giga con Variazioni. Von Bülow explained that the *giga* is a slow dance of Italian origin, while *gigue* is a quick dance of French origin. In the fourth variation the sixteenth rest in the figure

was too short to suit him. "When you practice this place beat the time of the rest with the toe, or," he added, with a mocking smile, "with the heel. That may be easier. In the variation next to the last be careful not to sacrifice clearness to the tempo—*il piu presto possibile*—but rather the reverse."

The work was then played by another gentleman. These repetitions of the same piece were highly instructive. The second player, if he were intelligent, had the opportunity of profiting by the remarks made to his predecessor; von Bülow could therefore go into other details and thus give greater finish to the execution.

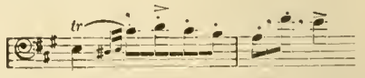
Suite in G minor. First Movement. Frühlingboten. Von Bülow named these pieces poems. "In *Abends,*" he said, "you should make a slight pause after the fourth measure. It is not possible to sing a phrase of eight measures in one breath. To be sure, it would be fine, if one could do it."

He praised the player repeatedly. "One of your good qualities is your discreet use of the pedal. Another—for you have many—is that you observe the text so faithfully."

Suite in E minor. In Mendelssohn one must be careful not to play too fast. In Raff everything goes with something of a swing. Gutzkow is right in saying that an art-work must make the impression of an improvisation—in the higher sense of the word, of course. You must play so as to give the hearer the impression that you are playing the piece for the first time. When modulations are closely crowded together you must retard a little.

When the player was not quite clear in playing an up-count, he said: "Hear Madame Sembrich. In her singing you will hear nothing swallowed up—no up-count lost."

Menuetto. You play too innocently. This must be played with a great deal of finesse; otherwise it sounds very ordinary. Play the trio as though the composer himself were mocking over its triviality and leaves it with a jest.



These are peculiarities in playing Raff which few can give you so well as I. It is now just forty years since I first knew him.

Cavatina from the Suite in D minor. The lady did not "declaim" the beginning well; she took the

unaccented eighth notes too heavily, thus: — — V | — instead of V — V | —. Von Bülow grew more and more excited. He exhausted himself in finding comparisons to make her realize her faulty playing. "When I hear such dragging it makes me nervous through and through. Your playing is like the Berlin dialect in which they say 'Wai-ee-ter,' instead of 'Waiter.' Do you know the lady who lives at No. 35 Thiergartenstrasse? She speaks in nothing but spondees, If you were to hear her you would play no spondees. It sounds so sentimental, so tiresome. Sentimentality is the dark side of real feeling. I want no sentimental things played here."

When he recommended her to play a certain passage with more spirit she immediately began to play faster. "But rapidity and spirit are not identical," he said. "In order to play with spirit it is by no means necessary to hurry the tempo."

He was visibly affected by a beautiful modulation. "Yes, yes," he said (in English), "*music is a strange thing*. There is much in it that we cannot understand."

Romance from the Suite in E minor. The player altered his style of playing in such close accordance with von Bülow's suggestions that the latter cried out: "It is one of the most remarkable proofs of your great talent that you have adapted yourself so quickly to this style. You have so much talent that you could give some of it to your needy colleagues and yet have enough for yourself."

THE GYPSIES AND THEIR MUSIC.

MRS. JOHN FREEMAN,
President of "The Ladies' Musical Club," Bedford, Ohio.

Reliable authorities differ as to their origin, but all agree in calling them a mysterious vagabond race. Their name would naturally lead one to think that Egypt was their birth-place, but whence they originally came, what were their motives which drove them from their native soil, so much only seems now established that India, the cradle of many nations, was also the source from which they sprang. The first considerable body left Asia for Europe before the twelfth century. Their language (a daughter of the old Sanscrit) has, besides giving the only real clue to their origin, also shed some light over the dark period between their first emigration and their appearance in Europe. Originally the distinct mode of speech of a single and special border tribe of Northern India, it has, during many wanderings of the race, appropriated words from every country through which they passed; while on the other hand, it lost many of its own words, and still more of its own inherent power and elegance. These adopted foreign words, their respective number and their more or less corrupted state, point plainly to the gypsies having first passed into Persia, then having wended their way to some Greek country, their designations for seven, eight and nine being still Greek, and to their descent thence into Hungary, Cyprus, etc. Their language has remained the only tie which binds the scattered nomads together; although separated for centuries, they would at once recognize each other by certain words and formulas indelibly written in the memory of the whole race. A Gypsy band is spoken of as 14,000 more or less. One authority says the gypsies have no literature worthy the name, nothing but rude ballads, some love and dance songs, and a considerable mass of folk-tales—the latter will repay a keener investigation. The following is a bit of their poetry:

"There runs a swine down yonder hill
As fast as ere he can,
And as he runs he crieth still:
Come steal me Gypsy man."

Everywhere Gypsies ply an endless variety of trades. In Egypt it is serpent charming; in France and Spain they sit as professional models; in England we meet Gypsy Methodist preachers, actors, quack doctors, chimney-sweeps, carpenters, factory hands, etc. But everywhere the men have three principal callings—workers in metal, musicians and horse dealers. Gypsies have long been famous as copper and ironsmiths in South-Eastern Europe, where their horseshoes are unrivalled. It is here where Paderewski has spent so much of his time during his vacations, living among them and getting material for his new opera, the hero of which is a Gypsy—the heroine a Slav. The Gypsies brought no particular religion with them, but regulate themselves in religious matters according to the country where they live, wherefore, most writers place them below the heathen. However, in each tribe there is some power above all others, whether it be the Moon, a serpent or tree. Gypsies have everywhere been found dwelling in tents, which are described as low, black and oblong made of rough blankets. Even those in England, who live in rude houses and pursue agriculture, at certain times in the year take their tents and wander about for a time. The Gypsy character, strange medley of evil and good, presents itself as black and hateful to the outside world, whilst to the Romani race it is all that is fair and lovable. "There is nothing like mumply Gentiles," is a saying often in Gypsy mouths.

Gypsies lightheartedness and courtesy are patent to all men; but only to true adopted members of their tribe are their inmost hearts revealed. They are vain, cunning and indolent, with a passionate temper, but are as ready to forgive as to resent a wrong. Their family affection is intensely strong, prompting a parent never to chastise a young child—a grown-up son meekly to take a thrashing from his father. Finely proportioned, they are a race of middle stature, but lithe and sinewey, insensible to cold or wet, capable of enduring great fatigue. They pride themselves on their small hands and feet; corpulence rarely occurs, and only with the older women. The hair, black or dark brown, inclines to coarseness, is often frizzled, and does not soon turn gray. The complexion has been compared with the North American Indian. The teeth white and regular, cheek-bones high, aquiline nose over-hung by a strongly marked brow, knit often in deep lines of thought. The most striking feature is the full dark eye, now lustreless, then changing to an expression of mysterious, child-like sorrow, presently blazing forth with sudden passion. This description of the eye is to me the key to what is called Gypsy music. The lustreless expression to the descriptive—the child-like sorrow to the minor strain, which is, I think, always found, followed by the passionate, which represents the quality of their nature which responds to the intensity of their feelings, as they give themselves up wholly to the spirit of music. The words of John Oxenford, set to music by R. Schumann, called Gypsy life, with which you are all familiar, pictures the life of the Gypsies, as well as the fascination of their music. The Gypsies early develop and early fade. Many famous artists have issued from their ranks; and their own melodies sounding over the pushtas of Hungary—the steppes of Russia, or in the streets of Jassy, are not easily forgotten, some of them having been embodied in our favorite operas. No less wonderful is the grace and charm of their wild dances. Altogether the Gypsies are one of the most gifted races—the lost geniuses, so to say, of humanity. The real truth about them, their traditions and religion will, we fear, be ever kept a secret. The statement of Geo. Borrow, who lived so long a time with them, says, "Their entire catechism is summed up in three precepts—Be faithful to your husbands—be true to your people, and never pay any debts except those owing to your own kindred." Gypsies formerly had a distinctive costume, consisting of a turban-like headdress of many colors, together with a large cloak worn after the fashion of a toga, over a long loose underskirt. They still cling to a few distinctive features. In 1878, Queen Victoria was welcomed to Dunbar by a Gypsy "queen," one of the Reynolds family, who was dressed in a black robe with white silk trimmings, and over her shoulders, wore a yellow handkerchief. Behind her stood two other women, one of them noticeable for her rich gown of purple velvet, and two stalwart men conspicuous for their scarlet coats.

The Gypsy's favorite instrument is the violin, but few are the instruments he has not successfully essayed. Eisteddfods of Wales, have witnessed the triumph of Gypsy harpists and hundreds have been charmed by the concerts of the Roberts family, not knowing they were a Gypsy band. Brahms has, I think, written the most Gypsy songs. Nearly, if not all of the composers have written what is called "Gypsy music." Liszt, in his book "The Bohemians and their Music," ascribes to the Gypsies the creation of Hungary's national music, but his theory has been contested giving to the Magyars (Mŏd'yars) folk song the credit, which the Gypsies have embellished and made their own. Liszt says, "They have one thing that vies with our culture and art—their music. In their improvisations they express the God-given freedom of the inner sensibility in all its emotions, from the proudest human consciousness to the inmost longing of the soul for sympathetic communion. This music is to them, as it were, their world and God, life and happiness, the sun and all the world-movement with which we feel ourselves closely associated." He says of the Gypsy virtuoso, Bihary, "Had memory been of soft clay, and every one of his notes a diamond nail, they could not have clung to it more tenaciously. Had my soul been the ooze from which a river-god had returned to his bed, and every tone of the artist a fructifying seed-corn, it could not have taken a deeper root in me." Again he says, "Out of the passionate stir of all the mental powers, as well as pleasure in their impetuous rhythms, had come to him the irrepressible longing for a purer and higher mental expression which resounded in their Gypsy melodies like the soul-lament of the world." Music was an all. It was to them those higher thoughts and deeper emotions of human life we call religion and God Himself. The Gypsies and their music are like another and ideal Fatherland in that of Hungary—the most sadly longing, as well as the most delirously passionate expression of its natural existence. Upon Liszt's first return to Hungary we are told, "he visited these sons of nature in their out-door kingdom, slept with them under the open heavens, played with their children, gossiped with their rulers and chiefs, and spent hours listening to one of the best of the Gypsy orchestras, whose playing was animated by the beauty of the summer day and the abundance of its favorite drink, and accompanied with indescribable ardor the dance of the women, who shook their tamborines with gentle cries and fascinating gestures." During the intervals of rest, so he says, "he would hear the creaking of the poorly greased axles of their wagons, which had been removed one side to make more room for the dancers, the huzzas of the boys, noisy cracking of nuts by white toothed children, bright laughter, mad leaps, somersaults, and a wild whirl and bustle—a genuine lyric of untamed nature and caprice." Liszt visited them the second time and was received by the Gypsies with great demonstration. "The orchestra was ordered out, and played for hours. Night came before they were weary. To light up the darkness a dozen pitch torches blazed in a circle. The flames arose like cylinders of glowing iron, for not a breath stirred the atmosphere laden with heat and the fragrance of invisible aromatic herbs that had been mowed down in the morning. To our half closed dreamy eyes, the torches appeared like columns supporting the dark canopy of the heavens. The smoke wavered in the air, now concealing and anon revealing the stars. Tne darkness was like a solid wall around a fantastic wood-palace, while the gnarled tree-trunks, with their curiously twisted branches, stood out like statuary. The children leaped about like gnomes and stripped the bushes. The scene constantly grew more strange and fantastic. The women appeared like spectres when they suddenly emerged from some dark corner, with eyes gleaming like coals, and with magical beckoning hands to tell us our 'good fortune.' That eve., the phrase was not a meaningless one."

[TO BE CONTINUED.]

SPARKS.

One day Panseron, the composer, while riding in a cab, beheld Cherubini trotting along the pavement beneath a small, delapidated umbrella in a pelting rain.

Panseron stopped the cab and addressing the illustrious director of the Conservatoire, cried: "Monsieur Cherubini, Monsieur Cherubini! please take my cab; you are dripping wet, and at your age this will not do."

Cherubini, thinking, no doubt, that Panseron was right, thanked him and hastily entered the vehicle which had been so generously placed at his disposal.

Panseron was now on the pavement receiving the rain, which fell in torrents. "My dear master," he said to Cherubini, "now that you are safe in the cab, would you be kind enough to lend me your umbrella? You see the rain is coming down fast."

Whereupon the celebrated composer of the "Requiem," giving the order to drive on, answered: "Impossible, my dear sir, you know borrowed umbrellas are never returned."

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Verdi, in speaking of Paganini, one day, said: "Paganini was a real genius. Not a single modern violin-virtuoso can be compared to him. His talent was extraordinary, as well as his knowledge of things; extraordinary also was his technique. He performed the most wonderful feats upon the violin. One day he was invited to dinner by a friend. During the repast the host managed to slip a violin into the hands of the great virtuoso and requested the latter to 'play something.' Annoyed at this breach of hospitality, Paganini took up the violin and by means of a marvellous fingering and with a single stroke of the bow made four *b's* sound simultaneously."

QUESTIONS ANSWERED

[Under this heading THE MUSICIAN will be pleased to answer any questions submitted by its readers which may be of general interest. *All questions must be accompanied by the full name of the questioner.* Answers will be published without such names. Those who send questions should take care to state clearly what information is wanted. Only such questions as will be of interest to general readers will receive attention in this column. All others will be answered privately, for which purpose stamps should invariably be enclosed.—ED.]

W. I.—Mendelssohn wrote the Overture to Mid-Summer-Nights' Dream in 1826, when he was 17 years of age. The rest of the music of the play was not composed until 1843, a lapse of seventeen years. The unity of the work causes wonder, when the time between its beginning and ending is considered.

M. B. R.—In Rubinstein's Melodie in F, the thumb of the right hand plays the first note of the theme, the thumb of the left hand playing the second: the *alternation* of thumbs is maintained wherever the musical sense will permit of it. There are editions published with the proper fingering marked.

M. E. P.—Just which are the proper muscles to develop by correct practice is somewhat difficult to state; many of the great teachers, like Leschetizky and Deppe, having studies for the development of special muscles which are not the same in each case.

H. G.—The metronomic marks desired are given here:

Bach. Loure from 3d Suite, ♩=96–100.
Bach. Sarabande from 5th English Suite, ♩=63.
Beethoven Sonata, No. 1, Op. 2. Prestissimo, ♩=104.
Cui. Berceuse, ♩=144.
Delahey. Columbine Minuet, ♩=132–138.
Godard. Gigue, ♩.=132.
Godard. Second Waltz, Op. 56, ♩.=69.

M.—A talent cannot be acquired, but such talents as one may possess may be cultivated and improved by study and practice. It does not follow that a lover and student of music will be successful with every instrument he may take up. He will best succeed with the one he has a talent for. Tune the E to the note in the 4th space, treble clef.

F. E. H.—(1) Nachschlag is the German name for an ornament in vocal and instrumental music, which derives its value, or time, from the *preceding* note, and not from the *succeeding* note like the appogiature, which the Germans call vorschlag. "Triller ohne nachschlag" means "trill without a turn, or extra notes at the finish." "Triller mit nachschlag" means the turn should be added to the trill. (2) To omit the grace notes in Bach's Inventions would most certainly "seriously affect" the composition. They are not an insuperable difficulty. (3) Some of Chopin's works have been arranged for organ, both pipe and cabinet, with good effect. (4) A transcription has greater freedom and play of fancy than is permitted in variations, which are more restricted as for form and harmony.

C. M. B.—Figure and motive are, practically, the same thing, viz., a short musical subject. Technically, a phrase is an incomplete musical sentence, and a period is a complete one, usually of eight measures. Tubal Cain is spoken of as the first musician.

SOUNDING THE DEPTHS.

FREDERIC W. BURRY.

There are few students of music who take the trouble to sound the depths of their art; few who look into the scientific character of music. The average musician is inclined to be dilatory and careless. His impatient, impetuous nature refuses to give him a chance for cool reflection and strict analysis. I am not speaking of the expounder of theoretical principles—the precise master, whose talk is always of the mathematical side of music. We all know that he is "scientific" enough, in a sense—but he is not the virtuoso, the artist, and it is with the latter we are now dealing.

Too often, the lover of music allows his emotions to fly away with him. We excuse this lack of control and place it to the eccentricities of genius. But our emotions are forces which should be under the dictation of our intelligent will. It is then that we are capable of creations divine. Surely a true genius is pre-eminently one who is self-controlled, a master of *self* as well as his art.

Indeed, self-mastery is imperatively a first necessity of greatness. One can then take an inventory of the forces within, forces seeking for expression in the lines of one's desires. Self-mastery, concentration when the mind is poised in strength, when the energies within are firmly centred, is truly the base of progress.

The love of one's work has generally been held as sufficient for sacrifice. To yield up self for the sake of Art has been considered the mark of genius. This is only true in a degree. Love certainly demands sacrifice, but not necessarily of the kind which entails suffering. Service would perhaps be a better word to use. It is the faithful service to the task in hand which demands a thorough introspection, and an exact portrayal of the ideal.

One by one, should the details of a work be taken hold of, thoroughly mastered and interpreted. No careless desultory perusal or practice is going to produce the virtuoso. One must be business like, systematic in study and execution.

Concentration of mind, an alertness for what is before one, an attentiveness to one thing at a time, is indeed the sure road to high achievements. Follow out each idea as it presents itself; this leaves the mind clear, and receptive to fresh ideas. Do not let your notions crowd on one another. To work out into the field of expression, each thought as it strikes the horizon of your consciousness, is to open your being to new inspirations. Yes, concentration is the key to success.

One must have confidence, moreover. It is no use to be calling oneself a tyro in the world of music. We should aspire to be masters. There is no place out of reach for one who has faith in his aspirations. It is this confidence allied to persevering efforts which works magic with the materials in the world of Art, and produces the beautiful forms or symbols.

Each work of Art is a symbol of the soul's longings. It is an image, prophetically foreshadowing a condition of life. The artists of the world are in the vanguard of evolution. They create according to their dreams. It is only now that we are beginning to realize what it all means—the rare works of art—differing so greatly from life as it is, sordid and hideous. We see now that music, with all the fine Arts, is a leader, beckoning mankind on to brighter realms.

Glorious artists of the world, who brighten our pathway as we toil, giving hope to continue, encouraging us to look for more satisfying results! You are the prophets of the future, and already the world is changing in accord with your bright visions. Your ideals, projected sometimes but tentatively, are being materialized. And as the signs of progress are made more apparent to you, your ideals shall be recognized in all their intrinsic value.

This is the day for clear-cut deliberate action. Let there be a gracious union of technics with æsthetics. Let the various sides of Art no longer be divorced, but everything that leads to a true expression be considered worth our attention. Only when we recognize the complementary nature of mathematics with the inspirational ideals shall our productions be real works of Art; and then they shall be of value, even moving the world onward to a higher plane of existence.

Queen Victoria's love for music was well known, Mendelssohn was at Buckingham Palace in 1842, and, of course, there was music. A favorite song of the queen's was Italy, which appeared in Mendelssohn's first book of songs. "She sang it most beautifully in tune, strictly in time, and phrased it charmingly," Mendelsson has told us, "but where it goes down to D-natural, followed by D-sharp, she sang both notes D sharp. With this exception it was really delightful, and I have not heard the last long G sung by any amateur with such ease and in perfect time." On Mendelssohn on the same occasion pressing Her Majesty to sing one of his own songs the queen said that if I would give her plenty of help she would willingly do so. Just as she was about to sing she exclaimed, "But the parrot must go out of the room first, or he will screech louder than I can sing." "She sang 'The Pilgrim's Song,'" continued Mendelssohn, "really quite faultlessly, and with beautiful feeling and expression. I praised her very heartily and with the best conscience in the world, for that phrase near the end having the long sustained C she sang so well, joining the C to the following three notes—all in one breath, as one rarely hears it done—that it highly amused me that she herself should have spoken about the very long breath it required." "Oh, if I had not been so frightened!" said the queen.

REVIEWS.

SHAKESPEARE IN MUSIC. By Louis C. Elson. Published by L. C. Page & Co., Boston, Mass. 16mo. 354 pages. Price, $1.50.

An immense amount of research is compressed in this volume. Every musical lover of Shakespeare should have it and give it a careful reading. It is a thorough setting forth of the musical knowledge of the greatest of English poets. Every phase of such knowledge is inquired into and its bearing upon the musical references made clear. The book is not a dry chronicle of encyclopedic facts. The musical condition of England in the time of Shakespeare are brought out and the appropriateness of his musical allusions thereby made plain. Certain of Shakespeare's musical alusions appear to us strange, if not meaningless, because we are not conversant with the musical habits, works and instruments of his day. The names of the instruments used in some instances have been misapplied, and the reader of Shakespeare, who is not also a pretty thorough student of Musical History, will often be at fault. To the musically unlearned reader of this poet, then, this book comes as a boon. Its research and the full illustrative quotations it gives will give his reading a new and fuller meaning.

While thus especially useful to the lay reader, and while dealing with a special subject that might be supposed not to interest the average musician, the book is really a valuable addition to the professional musician's store of books. It is very attractively written and beautifully printed and bound. Its reading will increase one's general culture and broaden one's outlook.

It is handsomely illustrated with eighteen full-page portraits and scenes from the plays.

EXERCISES IN MELODY WRITING. By Percy Goetschius, Mus. Doc. Published by G. Schirmer, New York. 8vo. 126 pages. Price, $1.50

The music student of to-day is favored far beyond those of earlier years in the multiplication of really helpful text-books. The harmonies of Richter and others of like ilk, are being replaced by works better adapted to all classes of students, and, besides, the various departments of theoretical study are being interestingly treated in books devoted solely to the one phase. The book under review is of this class.

The name of Dr. Goetschius is synonymous with sound musicianship, and in this, his latest contribution to theoretical pedagogics, he has placed before music students an eminently practical and helpful little book.

It is intended to be collateral with Harmony, and is a course of study in Melody invention. It is a clear exposition of the subject, and should be widely used by those who do not intend to compose as well as by the aspirant for creative honors.

HARMONY SIMPLIFIED. By Francis L. York. Published by Oliver Ditson Company. 12mo. 135 pages. Price, $1.50.

The purpose of this addition to the literature of harmony is plainly set forth by the author in his introduction. He says: "I shall endeavor to give, in the simplest possible form, an outline of the principles of Harmony. I shall make no attempt to give details or to deal with the subject exhaustively, but I shall present all the tone combinations found in music and give sufficient explanation of their use to enable the student to recognize them in the works of others and use them correctly in his own. The rules given are derived entirely from the analysis of the works of the great composers and are followed by them in the great majority of cases."

Mr. York is an earnest student, a clear thinker and has produced a little book well worth mastering. On the framework built up from a study of these condensed treatments of so important and somewhat abstruse a subject as Harmony—providing, of course, the condensation is properly done—the student can proceed to more thorough work.

Long habit is hard to conquer, even when the will to do so is present. One of the primary necessities is that of concentration. To devote the attention to one subject for a short but definite time is the first essential.

PATIENCE AND PERSISTENCE.

HARVEY WICKHAM.

There are two things which every pupil likes to study; namely, that which is novel and that in which he excels. Between the two lies the hated thing which is neither new nor congenial. To master this requires encouragement. How easy it is to undertake a strange subject, or begin a new piece. How many ideas one gets and how the horizon of the mind seems to broaden. The more perfectly novel the thing in hand, the greater the pleasure. Let it be a composition of a class and grade hitherto unattempted, and let it be studied under a new teacher—or let us go further afield, and suppose that it is something entirely without the pale of previous endeavor; drawing, telegraphy, Spanish or what not. There is no difficulty in maintaining the interest in this lesson. It is after the strangeness has worn off and before proficiency comes that most become discouraged. Yet across this dreary middle ground every accomplishment must be carried if it is to benefit us.

There is a period between youth and maturity when all individuals are at their worst. No matter how charming the child, or how interesting the man or woman, they have passed through, or will pass through, "the awkward age." We cannot afford to cut their acquaintance at this time; neither can the student leave off the moment a composition or a subject becomes "stale." Leave off permanently, that is, for a temporary change is absolutely essential after a certain amount of mental food of one sort has been assimilated. The mind is strangely like the body, and to be a good educator one must have something of the physician about him. How then shall we pass this rubicon between the new and the loved?

First. By anticipating the state of intellectual satiety, and changing the occupation at the first sign of the approach. If it comes as a surprise, disappointment and discouragement are sure to follow. "This work which I undertook so gladly and which seemed so fine and delightful, is it only a dreary commonplace after all?" Such is apt to be the instinctive inquiry. Expect to be disillusionized, and the process loses half its sting. Expect the fabric of every subject to seem threadbare, but be sure you blame tired eyes and not the fabric itself, whose beauty you do not yet see.

Second. Loss of interest may be avoided by the proper use of variety. Variety is a thing which, like an opiate, needs careful handling. It is possible to produce monotony itself by excessive variety. If a patient is given powerful medicines on slight occasion, when the emergency comes he has no drug to fall back on, his system being enured and deadened by their constant use. This condition, when it is of the mind, is one of the worst which the teacher or pupil has to encounter. Beware of too frequent changes, lest change itself lose its power of refreshing. To the mind which has not been vitiated by variety, the slightest variation in its routine is recuperative. Put the composition away, which no longer yields to practice; or manifests a tendency to grow more difficult instead of less. A week or two spent upon something different, even something apart from music, will put the student into a condition to re-study with success.

Did you ever stop to think, I speak to ambitious pupils, that only mature ideas were of any practical use in the world? The subjects you have recently begun to think about, may appear to you very lucid and clear, and you may fancy that your conclusions and opinions upon them are very sound and judicial. Just commit your thoughts to paper, and refer to the paper after a single year of continued study. What raw, ridiculous bombast you read. Now you know why you didn't produce the impression on your friends which you expected, or even why you did not receive a certain appointment. Perhaps the judgment of the committee was not so biased after all. These written memorandá furnish an excellent method of seeing ourselves as others saw us, and after a few experiences one loses the habit of relying on immaturity.

How great, then, the necessity of persevering to the end. All the work of preparation is lost if the conclusion be not reached. Of what avail were the months of labor and the millions of dollars which were spent in the construction of a great bridge, if the engineer failed to complete it so as to make it fit for travel? Of what use the sunshine and the moisture and the treasures of the soil, which the growing fruit has received, if it fall ere it be ripe? The elements which make sweetness in the apple at last, only form acids during the period of growth. How little we understand the proverb, "There is always room at the top." We think it is a thing that applies to world-famous geniuses only, while it is applicable to all. Room at the top of what? Of every ladder. Not of the tall ladders only, but of *every* ladder. There is as much room for the superlative barber as for the superlative poet—more, if anything. One has only to do one thing supremely well to be in demand; and to be in demand is to have succeeded.

You begin by practicing the Moonlight Sonata. Many of your student friends have studied it also, and received pleasure from its sweetness and its strength. Probably both you and they omit the finale. If you stop here you have done nothing which will yield a return. If a speculator would buy large tracts of land in anticipation of a rise in real estate, what fortune would he reap if he held it till a year before the rise came? It is not in the nine years during which his capital lay dormant that he reaped his return, but in the tenth year, when its value showed itself to the world, repaying his foresight. In like manner, persevere with the sonata, giving yourself of course, intervals of change. Bye and bye you play it better, finale and all, than anyone in your circle. You are now known as a fine pianist. If you wish to teach, your reputation is made. To have *half learned* all Beethoven's works would not bring you a tithe of the profit and pleasure which comes from the mastery of one.

THE STUDY OF A SONATA.

Beethoven's Op. 2, No. 3 in C.

DR. HENRY G. HANCHETT.

There are many ways of setting about the study of any subject, and it may safely be said that no one has thoroughly studied his subject who has not attacked it in more than one way. It is quite possible to practice a Beethoven Sonata without giving it a bit of anything worthy to be called study, and it is equally possible to study a Beethoven sonata without practicing upon it a moment. It is undoubtedly true that the best way of studying such a work is by first memorizing and practicing it, but a real student of music will not be satisfied to leave so great a work with simply that kind of study. It would be a dull mind that could not make some new discovery by trying some other method of study, that had escaped attention in practicing even after memorizing, while on the other hand there would be enormous conceit present in the mind of any one who would dare to say, even after repeated studies, that he had exhausted all there was to be learned of so great a work. The human mind is so constituted and its products are so related to the universe and its infinite Creator, that it is absolutely impossible to exhaust any subject that is really worthy of serious attention.

In undertaking the study of a Beethoven sonata in this and some following articles, I do not mean to touch upon the matter of practice or performance more than incidentally. My purpose is to suggest certain lines of intellectual investigation that shall make the student more thoughtful, more appreciative of the skill of the composer, more observing and in short more intelligent as a musician than he can become by merely practicing, however carefully and on works however great.

As a first step in the sort of study I propose, it will be necessary to number the measures of the work throughout. It may sound a little strangely to say that there are several methods of doing this simple enumeration. A perplexing question oftentimes is: What constitutes a movement? Nearly, if not quite all writers who require measures to be numbered, number the measures of each movement separately, but writers who so treat all, or at least several of the sonatas, may even prove to be inconsistent in doing so. There one of the subordinate movements is a Scherzo with trio, for example, it may seem best to treat the trio as a separate movement and call its first measure, No. 1. But having done so (and that is the plan of Mr. Harding) when one comes to Beethoven's Op 31, No. 3, in which Beethoven has written out the Minuet in full after the trio as well as before it, it seems queer to start the measure-numbers anew at the trio while we are evidently still in the same movement. Then if one decides that the Grave of Op. 13—the Sonata Pathetique—is a part of the first movement and numbers continuously in accordance with that view, one may feel like sacrificing consistency when one comes to Op. 53—the Aurora Sonata—where the second movement, although called an introduction and leading without stop into the Rondo, nevertheless seems to require separate treatment, while the Prestissimo seems to invite a continuation of the numbering adopted for the Rondo. In other cases, although one may be clear as to how the rule he adopts is to be applied, he may yet find his results differing from those of someone else because of the use of different editions, for it is a fact that a good many typographical variations exist in different editions, to some of which attenttion must be called as we proceed with our study. All things considered it has seemed best to me to adopt the rule of measure numbering given by Mr. Harding in his Musical Analysis, mainly that comparisons may readily be made with that useful book, in which all of the Beethoven sonatas are analyzed as to their formal structure. The rule there given is to place a number before every bar, either single or double, regardless of the number of notes or beats contained in the measure. That is to say: if the movement should be in 6-3 meter and the first measure should contain but a single eighth note on the last beat, that is still to be numbered as measure one, and if a double bar should appear in the midst of a measure for any reason, the part before the double bar counts as one and the part after it as another, in applying the numbers. In the sonata Op. 2, No. 3, which we are about to study, this system of numbering will give 258 measures in the first movement, 32 in the second, 67 in the third (up to the trio where we begin again with one), 65 in the fourth, including the Coda, and 313 in the last. I do not regard this as the best way of numbering, but it is well to agree with Harding. It is best to write each number close to the bottom of each bar a little before it.

Now having the preliminaries arranged, so to speak, our sonata measures numbered, and if possible our sonata practiced so that it can be properly interpreted on the piano throughout, let us begin our study at the very beginning with the title. It is called a Sonata. Exactly what this means can be easily learned from any good musical dictionary, and to know thoroughly what it means will involve a good deal of study, into which it is not my purpose here to enter. Concisely stated, however, it may be said that a sonata is a composition in two or more movements, at least one of which must have a specific form, which I propose to call a Mozarta. This form has been called usually either a sonata-form, sonata-piece, or first-movement-form. All of these terms are objectionable. A sonata-form should mean the form of a sonata, but the term really does mean the form in which a particular movement of a sonata is cast. Sonata-piece might be better if we understood it to mean a piece or portion of a sonata; but as we commonly speak of a whole sonata as a piece of music the term would seem, like sonata-form, to mean all of the work, while it is intended to refer only to one movement having a particular form. First-movement-form again is a faulty designation, for the movement so called is often not the first movement in position, and in many sonatas several of the movements are cast in this form, and it certainly does not sound well to speak of three first-movements in a single work. On the other hand scientists are in the habit of using the names of the great men in any branch of learning as the basis of the nomenclature of that subject. In electricity, for example, we hear of "Galvanic" batteries, from Galvani; of "Faradic" coils, from Faraday, of "Amperes," and "Watts," making use of the names of great discoverers. Why then should not the name of Mozart be used in making a suitable title for something often requiring mention in musical analysis? Let us abandon "Sonata-form" and use instead "Mozarta." To finish, then, the concise definition of the sonata, it is a composition in two or more movements, at least one of which must be a mozarta; the latter being a movement in three chapters, the first and third of which must each contain two subjects, which in the first chapter are in different keys, while in the third chapter they return, but now in the same key. Nothing more about the sonata form is strictly or absolutely essential—so much is so.

The dedication of the sonata to Joseph Haydn and the opus number, showing it to be an early work, will lead to historical and biographical study by which attention may be directed to those earlier sonatas of Beethoven, which are not usually included in the regular series, but which are quite worthy of study and of comparison with the later and more mature works of lesser geniuses. All preliminaries, then, having been cleared away, it will be in order to commence the study of the sonata in detail, but space forbids doing so in the present article. A careful examination of the rhythmical features of the work will be undertaken in the next issue.

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SUCCESS. Last month we chronicled the death of a musician whose career had extended through a long period of time, his powers being preserved in their fulness of strength to the end. His influence on music-life was exerted through the medium of origination. He left behind him compositions in one of the greatest of forms, the opera, which have, and will continue to serve as models and to influence musical taste, for years to come. All the world united in singing his praises. As a musician, a composer, a man, he was worthy of the praise universally bestowed upon him. For a long time incidents of his life, public and private, will appear in print. According to the tenets of man he was famous.

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This month we chronicle another death, the death, too, of a composer. The first lived and died in Italy, the home of melody. This one died in our own land, born and bred within its national and social environments. The former died in the plenitude of his years and powers. The latter on the very threshold of his real career. One left great works behind, the other did not. Ethelbert Nevin composed no great operas, no requiem. His work was done in the unpretentious small forms. Piano pieces, songs, pieces for violin and some concerted vocal music make up the sum of his production.

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Was his life work a failure? Is his place in music's hall of fame so insecure that the passage of a few years will cause his name to fade from view, his influence to cease, his memory to be lost? No audience will applaud the production of a great dramatic work of his; no student find in him a model for dramatic writing. Has Ethelbert Nevin, then, performed no service for American music life? It is true he cannot be placed beside Verdi, yet we will not say he did nothing for art. He did *much* for his art.

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His compositions contained the germ, which real talent alone can give. He could sing. Whether writing for piano or voice, he sang with the true lyric quality. It is said that "Narcissus" was played before a pianist of eminence, some one remarking that it was trash. The pianist remarked that it showed the musician, and added, "it seems to me that any man who can write music which touches the hearts of the people must have a little genius." And here we meet the fundamental principle upon which our estimates of value must be based. While the questions of degree will always be more or less prominent, and rightly so, in the formation of such opinions, the underlying thought should be: did he do his work in his appointed time and place well? If so, he has fulfilled his mission.

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Thus with Ethelbert Nevin. He did not pose as a composer of great works, but he wrote from the heart *to* the heart, and having recognized and accepted his measure of ability, he put into his work the all and the best he possessed. The result is songs and piano pieces that will continue to touch hearts and uplift taste long after he, as a man, is forgotten. He wrote songs for children, and such songs as few will ever surpass. He brought music to many in a form that left an indellible impress for good.

Nevin was not a Verdi, a MacDowell, a Foote, a Chadwick, but he did his work as well as they, mainly because he confined himself to the phases in which he knew his powers lay. As a recent writer has said, "there is room at the top of *every* ladder," and while the ladders do not all reach the same height, he who reaches the top of that one which his capabilities fit him to climb, achieves successfully his life work.

GREED. There was once a "child prodigy." She lived in this country of ours. Her talent was undoubted, and, withal, she was a beautiful and interesting child, really meritorious and sincere. At this same time there were also some relatives who saw in this "child prodigy" a means of support. So she was compelled to wander about the country giving concerts. All means of study and improvement were contemptuously laid aside. The years passed on and the "child prodigy" grew into a pretty well developed girl. Habits inimical to steady persistent work had been formed; no advance over the powers of early years had been made. The child powers were not so attractive in the young girl and the inevitable result was failure. The greed of those to whom was intrusted the development of the child's talent wrecked its future. Does it pay?

NOTABLE PIANISTS. As was noted in last month's MUSICIAN, the list of pianists before the public this season is unusually large. There have been some notable pianists among the visitors. With the crowd of players who do not attract particular attention have come some genuine artists who have more than fulfilled the promises of their advance agents. Gabrilowitsch has impressed himself upon all who have heard him as an artist of unusual powers and of real sincerity. His ample technique has been the means of conveying great interpretation of master works, without mannerism or unnecessary display.

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Harold Bauer is another of like stamp. Simplicity and genuineness are his characteristics. His technique is also more than adequate for his purposes. Of his interpretation one writer says: "He is emotional, but never does this emotion interefere with rhythm or with what he considers the composer's intention. It means something to hear his interpretations, for they are not the impetuous outbursts of fiery youth, but in the fulness and buoyancy of young manhood, he gives forth that which is marvelous in its authority and authenticity, and one may well take heed of what he says through his wonderful fingers, for he is a master who respects traditions in the classics and is great enough to create that which may in turn become tradition for futurity."

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There is a liberal education in listening to such players. Mind and heart are both benefited by repeated hearings of artists such as these. We earnestly hope our readers will have the opportunity.

MUSICAL CULTURE. "All knowledge, however, musical knowledge not excepted, is a knowledge of relations, simply because the universe itself is a complexity of inter-related co-exigencies In the absence of the requisite amount of musical culture, the mental effort involved in grasping the relations of the different parts of a work of musical art is so great as to be destructive to all direct and immediate pleasure in the music itself. Hence, to the musically uncultured all artistic music is artificial in the bad sense of the word. Thus the relations between popular and classic music depend largely upon popular musical culture.

"Finally, two facts stand out with great clearness before the minds of all who are conversant with what is going on in American musical life: First, Americans are a highly musical people, and, second, as in respect to other factors of civilization, so in regard to music Americans will never be satisfied with less than the best that the world affords, and nothing will divert them from the search for and the assiduous cultivation of the best."

The excerpt printed above is worth reading. Albert Ross Parsons, who wrote it, knows whereof he speaks, and in these two short paragraphs is contained the gist of the difficulties now in the way of the elevation of popular musical taste and of the fate of musical culture in this country. "To the musically uncultured all artistic music is artificial in the bad sense of the word." That statement comprehends the fact that piano teaching, voice culture or any other specialized form of music teaching will not result in a higher state of popular musical appreciation. They may do a small part in the attainment of this result, but alone they will never accomplish it.

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Popular musical culture means popular knowledge of real music, not so much in practice, as in practical theory. The audience which knows something of formal construction, of the art principles on which musical composition is based, and of the means by which it is produced, interpreted, will not consider artistic music artificial. Evidently, then, musical salvation lies in multiplying the number of such audiences. How is this to be done?

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The writer believes the many courses of illustrated lectures that recently have been inaugurated in various parts of the country will prove to be a powerful factor in doing this work. The departments of study, such as the *New Education* in THE MUSICIAN and the Home Study department carried on by the Music Teachers' National Association, will do still more. It is the propagation of musical culture through such practical channels as these that educates the people to that point where they can discriminate between good and bad music The dissemination of such literature as Henderson's "What is Good Music," Krehbiel's "How to Listen to music," "Songs and Song Writers," by Finck, will be productive of beneficial results. With the books, however, should go a knowledge of how to use them to the best advantage, hence such courses of study as have been named furnish the most direct means of educating a musical public. There is another factor in this work that should be mentioned. The educational music journals are doing not a little to aid in the consummation of this desirable condition. They regularly reach a vast audience, and when true to their calling, exert great influence.

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And the fact that "Americans will never be satisfied with less than the best that the world affords, and nothing will divert them from the search for and the assiduous cultivation of the best" furnishes encouragement that these and other agencies will eventually effect the reform earnest musicians so earnestly desire. As those who are interested become more acquainted with the nature and value of this collateral education, they will enter upon the study with a vigor which will result in successful attainment. May the day hasten.

HALF-TONES.

The smell of violets in the dark;
The first wan star whose trembling spark
  Shows white against the west;
A square of moonlight cool and still,
Broken by leaves which wave at will
  To break its ghostly rest.

The early twitter of a bird
From apple-bough with dawn-winds stirred
  At break of summer day;
A rift of sunlight dropping down
From cloud-cast sky on meadow brown
  And gliding, still, away.

Dim hints, pale prophecies, ye hold
The charm of all ye untold,
  A spell which stirs my breast
With—is it pain or is it joy?
Wierd as an echo, swift and coy,
  But sweet as Love's unrest.

—Henrietta R. Eliot, in the New England Magazine.

HOW TO HANDLE PUPILS.

MADAME A. PUPIN.

An Englishwoman once wrote a cook-book: In it she gave a receipe for cooking a hare, beginning it thus: "First catch your hare." If the requisites for managing pupils successfully were to be epitomized in one sentence, for the benefit of teachers. it might read: "First love to teach." How can any person hope to meet with success in any pursuit which he does not love? The artist loves to see the landscape grow under his brush; the sculptor loves to see the marble come to life under the stroke of his chisel. If these can find pleasure in their work, why should not the teacher find a satisfaction, if not a deep happiness, in moulding the plastic mind of his pupil and watching his dawning intelligence.

Some teachers have been heard to say that they hated to teach. It is said that there are teachers that do not teach. It may be these are they.

A young teacher wishing to make a success in his chosen profession must recognize his different relationships to his pupils—Teacher, Guide, Model, Friend. He must examine himself to see if he possess the qualities necessary for a successful teacher, trusting that time, experience and a love of his work may develop what is lacking.

First, he must have self-control, without which it is impossible to control others. This self-control, combined with a quiet decision of manner which presupposes no possibility of insubordination, will compel obedience in all cases.

Second, he must possess infinite patience which never shows signs of weariness and consequently never suggests weariness to the pupil.

Third, his unfailing good humor must be proof against any intentional or accidental vexations which roguish or stupid pupils may impose upon him. With all this, the teacher should have the ability to read the character of each individual pupil and know how to interest him, and to lead him to regard his teacher as a friend and not as an enemy.

There are two things about children that most teachers overlook: First, a child respects a parent or teacher who makes him mind—not by means of arguments, threats or coaxing, but by the word of quiet command which speaks but once: And second, children love to learn. What is the child mind doing the first ten years of its life, but reaching out in every direction for knowledge. A child's mind is very active. The teacher who makes him think, interests him; but one who gives him dry rules, or things to do he does not understand, ought not to be surprised if his pupil should rebel.

One great secret of success in training pupils is to give them but one thing at a time to think of, and on this they should concentrate their whole attention until it is thoroughly mastered. For example: Even young pupils may get interested in forming scales of eight notes on different keys, after the formula of the first one—the C scale—semitones between the 3d and 4th and between the 7th and 8th of the scale—they may even be roused to ambition in playing these little scales of eight notes, with one hand, up to a considerable degree of speed, because they have but one hand to think about, and they see themselves playing them better and better each day. But other pupils have practiced scales, with the two hands together, up and down the keyboard, for a whole year without getting the least interested in them. On the contrary, the more they practiced them the more they hated them, and all because they had too many things to think of at once and they saw no improvement with all their practice.

A teacher taking a new pupil must have won his pupil within the first fortnight—won his obedience, his confidence and his friendship. In some way he must have impressed on his pupil's mind the proper relationship between them—"I am the teacher, you are the pupil; it is for me to command, for you to obey. I may give you some disagreeable things to do, but you will try to do them to please me, and the time will come when you will be glad that you did so." Then he must teach his pupil to think, and if he can make the work seem a little like play, instead of drudgery, he will make it more interesting. And then he must in this time have made his pupil accomplish something, even if it be only a simple duet, played with the teacher, whose accompaniment will add a grandeur to the performance that will encourage the pupil to think he is making immense progress.

Let the teacher recognize the fact that teaching, or drawing out from his pupils their higher abilities, is the noblest work in which he can be engaged, and he will grow to love his work and be successful.

LA GONDOLIERA, BY LISZT.

An Analysis.

EDWARD BAXTER PERRY.

This dainty and most pleasing little work, like many of Liszt's contributions to piano literature, is not exclusively his own; that is, it is not an original melodic creation, but the admirably clever arrangement or setting of an old Venetian boat-song. The melody has been in existence for many decades, perhaps centuries, and may be heard by any one who visits Venice, as sung by the Gondolier in time to the swing of his dextrously handled single oar.

It is a distinctly Italian melody, with no pretentions to great depth or dramatic intensity, but simple, tender and sweet, winning rather than commanding—a lyric of the sensuously beautiful type, but not to be despised, as it is a spontaneous product of the sunny tempered, warm-hearted children of the South. It contains no hint of the Venice of mystery, of secret cruelty, of world wide powers of the Council of the Ten, that masked midnight tribunal of former days; but breathes only of Venice the fair, in her moonlit beauty, of Venice, "The Bride of the Sea."

Liszt's setting gives us not only the melody enhanced by effective harmonic coloring and delicate embellishment, but a characteristic and picturesque background of accompaniment suggesting the scene, the mood and the environment; the low murmur of the Adriatic, at the distant water-gate, pleading to be admitted to the presence of his Queen; the soft ripples stealing up the long winding canals, whispering their love secrets under the palaces of Juliette and Desdemona, and creeping fearfully beneath the Bridge of Sighs, and past the dreaded dungeons of the Doges; the silvery moonlight gleaming upon marble frieze and column, and touching to soft brilliancy the fadeless tints of glass mosaic; the dip and sway of the graceful gondola as it glides on its silent way along those water streets between rows of stately buildings, every carven stone of which is alive with history or romantic legend.

All these are delicately yet graphically depicted, while the boatman's song rises and falls, seeming now near, now distant as it is borne to us on the varying breath of the light sea breeze.

The whole picture is one of subdued evening tints of half disclosed, half hinted outlines, with a pervading mood of dreamy fancy, of wistful tenderness.

It seems to me one of Liszt's most perfect and ably sustained efforts in the purely lyric, yet suggestively descriptive vein.

At the close the great sonorous bell of St. Mark's Cathedral strikes midnight. Its grave, deep-toned voice majestically commanding attention. The F sharp here used to produce the bell effect, and at the same time serving as bass in a prolonged organ-point throughout the coda, is the actual key-note of the St. Mark's bell, ingeniously utilized for this double purpose. Meanwhile, the last notes of the song die away in the distance, and slumber, like a veil of mist floating in from the Summer sea, envelops the city.

THE PATH TO SUCCESS.

FREDERIC W. BURRY.

For the proper training of one's abilities, there must be a concentration of the mind on the work in hand. All achievement is in Concentration; every creation of worth is the result of concentrated effort. We cannot overcome the limitations of Time—it is impossible to do two things at once therefore, in centering the mind on each detail, building up with care the separate parts which make the perfect whole, is found the key to strong productions. All else that may be produced can hardly be called real creations, since their imperfections are glaring. We can see they lack a solid basis, and we know they must soon crumble.

Very few learn the value of Concentration. To those who do, we give much adulation; we call them by the name of genius. But if we would only admit it, we should have to confess there was but one thing that stood in the way of each of us attaining a similar height, reaching to the altitude of genius—and that was laziness.

People are too lazy to act as they are too lazy to think. Their weak intellects could be made stronger if they would only use their brains; the failures that characterize their actions is caused by lack of concentrated energy.

We have all the energy necessary for superb works. But its possession in latency is useless in itself. This energy must be organized, intelligently directed by a firm, well-directed mind, before it can be turned into master-works.

We should all aspire to accomplish something truly great. We should try to express our ideals. What is the use of standing aloof from our ideals, gazing in rapture perhaps over someone else's creation? It is no use, unless we heed the lesson that every production of genius has for us—the suggestion that we may each give birth to something of equal value.

The desire to excel is a sufficient proof of one's ability. If the desire is a powerful one, we are forced into action, carried by the wings of aspiration to a point where our persistent concentrated efforts produce the manifestation of our desires.

Surely the possibilities of creating a beautiful work of art is sufficient to fire one with enthusiastic energy and renewed endeavor. Even though it is going to take time to master old habits of lazy diffused thinking, even though it is hard to rid oneself of suggestions of incompetence, pestering doubts which cling to one so. A strong intention to ever forge ahead, a sturdy defiance of all crippling fears will soon vanquish every terror; and when once the spirit of boldness and confidence has begun to assert itself, the path to success is opened wide.

SILHOUETTES.

SCHUMANN.

Schumann's music, according to the ideas of many, is the nightingale in the tone-garden of our century. His soul seemed surrounded and enchained by music. He glided through the real and serious walk of life as in a dream, and he left—in a dream.

"Those are winding walks through which Mozart, Beethoven, Haydn and Bach lead us," said Schumann one day; but where does that slender hand of the Pole entice us? Into an endless forest flooded with moonlight where we lose ourselves, where strange voices fill the air, calling forth all kinds of spirits. (Schumann had great reverence for Chopin (the Pole).)

Schumann has also sent us into *his* song-garden, and his creations were many during his short career. His symphonies, his quintets, his chamber music; in short, everything he wrote bore the stamp of his heart.

MOZART.

The jolly, careless Mozart was usually gay and free-hearted as a child. In his young days he was very fond of a pet starling, which his mother had sent him, and this bird used to accompany him in his long tramps through the woods in the neighborhood of Vienna, where he was fond of roaming, "trying to steal a melody from the forest birds," as he once said. As Mozart wandered about, with the starling on his shoulder, they were heard singing a jolly duet. The world smiled upon him and his soul seemed to swim in a sea of sweet sounds.

THE NEW EDUCATION.

Arthur L. Manchester
Thomas Tapper } Editors.

FOREWORD.

The *New Education* offers its readers, for 1900–1901, the best plan for a year's study that it has yet presented. It will be the best in two particulars: in choice of subject matter and in manner of presentation. The hearty reception which this novel educational feature has met with makes it possible for THE MUSICIAN to continue to develop the idea of home music study and to offer the best advantages that are to be attained in this manner.

The general high degree of excellence is due to a widespread interest in the subjects treated and to the careful manner in which our contributors have sought to deal of the various subjects. Scores of papers sent in by clubs show the excellent results of that method of making much of the *New Education*. The club elects a presiding officer, conducts its meetings regularly, arranges definitely for the reading and discussion of the month's lessons in each subject; takes up the questions included in each lesson for study; and, all this having been done, each member, independently, writes up his paper and sends it in. The plan is feasible either with a club of two or of a hundred.

The editors of the *New Education* department hope to see the number of these clubs greatly increased during the coming year. Club work is an excellent stimulus to study, and as the work of this department is so well adapted to club uses, there should be many bodies of students banded together in its prosecution.

Let every club inform the department of its organization, membership, purposes and manner of work, reporting at stated times details of its existence. In this event, we will keep a roster of *New Education* Clubs. Intercommunication can then be established which would doubtless bring mutually advantageous results.

The series of subjects for the coming year follows. Each subject is in the hands of a specialist and will be treated practically and as fully as possible in twelve lessons. In order to meet the immediate demands of students who seek information on special points in the work the editors will be glad to furnish:

Suggestions for the further study of any subject.
A bibliography of any subject.
Information on any question in the lessons.
The consideration, and, if necessary, the presentation, for general discussion of any point that comes up in actual teaching.

The subjects for the coming year are as follows:

I. Advanced History of Music; twelve lessons, with suggested reading.
II. Psychology and Pedagogy of Music; six lessons in each subject; suggested reading.
III. Advanced Music Form; twelve lessons developing those already given in this department.
IV. Harmony and Melody; twelve lessons; six in each topic.
V. The Literature of Aesthetics and Criticism in Music, twelve lessons.
VI. The History and Development of the Piano, twelve lessons with illustrations.

It is desirable that the work be sent in as promptly as possible after the study of the month's lessons. Write clearly; explicit answers are requested. Do *not* write queries on your lesson paper; *send them separately to the editors for immediate reply. And send them in every case direct to the office of The Musician, addressed as indicated below.* Never send your work in lead pencil nor in pale ink. Aim at plain, straightforward, careful work.

The following conditions *must be observed:*

1. Address all communications for the *New Education* department, thus:

THE MUSICIAN,
New Education Department,
8th and Locust Streets,
Philadelphia, Pa.

2. *Do* NOT *roll your manuscript.*

3. The answer for each month must be sent as soon after the issue of the journal containing the subject to which they relate as possible, and before the next succeeding issue. No papers are to be held until end of course. New members can join at any time by sending names and answering questions contained in current issue.

4. The editors are obliged to say that no paper will be read or rated that fails to comply with conditions 3, 4, 5 and 6.

5. No two subjects should be written on one sheet. All sheets pertaining to one subject—for example, History—should be independently fastened.

A few words should be said regarding answers to the questions. There exists a great temptation to read the text and answer questions in the words of the writers. This is not a good plan and in order to stimulate our readers to original effort, we will state that the ratings will be largely influenced by the following points:

Accuracy.
Clear, concise, yet smooth diction.
Grasp of the subject.
Originality of thought and statement.

As to the questions following each lesson, they have two purposes: First, to connect the readers mind directly with the text—the most fundamental, that is, lowest duty a question can serve, but necessary. Second, to suggest a thought beyond the mere expression of the words in the text; the most useful, that is, highest purpose a question can serve. If a student is to abandon one or the other of these two kinds of questions he should not hesitate a moment in deciding. The first is by far the least useful if he has a memory; the second the most useful if he has a reasoning faculty.

The editors will welcome letters from teachers which contain:

a. Suggestions as to what will make this department more valuable, the suggestion being dictated by the teacher's individual experience.
b. Statements regarding the application of this work with pupils as well as in one's own effort to secure a broader education.
c. If there is any line of thought of practical value to you, and likely to be equally practical to others, let us know it.
d. All such suggestions must be sent to the office of THE MUSICIAN, addressed according to direction given in regulations.

[NOTE.—*New Education* students are specially requested to avoid enclosing *anything* relating to their business with the Hatch Music Company with their *New Education* papers. The failure to comply with this rule causes great trouble. Kindly keep this matter in mind. We wish to call the attention of our students to the necessity of *fully prepaying postage on their papers.* We have been compelled to pay additional postage on a large number of those already received. This should not be, hence we request our students to take care that sufficient amount of stamps be affixed before mailing.]

IV. PROPAGATION OF MUSIC BY THE CRUSADES.

PERCY GOETSCHIUS, MUS. DOC.

A historic movement of such magnitude and profound significance as that which is identified with the religious wars of the middle ages between the occidental Christians and the Mohammedans in Palestine, could not have been without deep and far-reaching influence upon the life and progress of the arts, as well as that of civilization. The famous Crusades, that held nearly all Europe and a part of Asia in a condition of great agitation more or less continuously for two centuries (1096–1291), stirred up all religious, civil and military conditions to their very foundation, impelled its upheaving and stimulating consequences through all the veins of society and all ranges of thought and action, and brought into unexpected and vitalizing contact many foreign elements and agencies that might otherwise never have been matched or united.

There is no doubt that this, on the whole salutary, agitation contributed in many ways to the development of the music art, and that it did so just at a time in its history when some such powerful stimulus from outside was becoming daily more necessary; and though it may not be possible to specify the precise benefits that music derived from these sources, it is at least easy to perceive and account for the general and striking growth of musical practice during and after the era of the crusades.

Although the entire movement was, primarily, a religious one, and therefore owed its inception and maintenance to the Christian church, it is not evident that *ecclesiastic* music was vitally affected by it. History lays great stress upon the effect of the crusades in bringing together the civilizations of the East and West, but it does not appear that this materially altered the relations between the Latin and Greek churches, or conduced to any modification of the ceremonial of either,—certainly not as far as music was concerned. This leads to the conclusion that such influences as the crusades exerted were chiefly, if not solely, instrumental in developing, improving and propagating the *secular* practices of music.

The reader was reminded, in the foregoing article, of the important part taken by the popular minstrels and strolling players in the diffusion of music, in arousing popular interest, enlisting popular sympathy and appreciation, and conducting musical practices ever nearer to their natural mission and purpose. These humble musicians were no mean contingent of the numerous armies that took up their long and painful marches to the far east. It was a part of their mission to brighten the weary hours, to refresh and re-inflame the sinking courage of the exhausted hosts, and to inspire by publishing and glorifying deeds of valor, in their own rude way. At the same time, they were thrown into closer contact with one another, imparting and receiving increased knowledge and skill; were finally brought face to face with the totally different musical methods of Arabs, Turks and Saracens; were able to inspect, at close range, the quaint melodies and still more wonderful and beautiful instruments of these notoriously gifted races, and compare them with their own more clumsy kind; thereupon to return to Europe with their experience and other valuable musical booty, and deposit both where there was more ample opportunity (as subsequent musical history has shown) of developing their splendid resources and transforming them into vital factors of the true music art.

Much of this applies, also, to the nobler class of secular musicians, the Troubadours and Minstrels. The spirit of chivalry that so delightfully characterized them, during, and for some time after, the crusades, was called into life largely if not wholly by these great military expeditions, or was, at least, more powerfully promoted by these than by any other medieval influences. Many of the recorded verses and melodies of the earlier Troubadours reflect the spirit which was born of the religious wars, and long nurtured by them and their memories.

Allusion was made, above, to the instruments and melodies of the Mohammedans. In order to estimate these justly, it is but necessary to know that no other race on the face of the earth is accredited in history with such great natural musical talent and aptitude as the Islamites, not only in these early ages, but even down to the present day; and, further, no other race ever possessed so vast a number and variety of musical instruments as they. It is therefore not difficult to discern the most potent cause of the rapid advances of secular music in Europe at this period; the music lovers of the west profited richly by the stores of novel melodies that assailed their ears in the Orient, and their more thoughtful and discriminating sense enabled them to separate what was wholesome and enduring from much that was wild and extravagant.

As to the instruments which found their way into Europe upon the receding currents of the Christian armies, it is exceedingly doubtful whether our perfected modern orchestra could ever have become a reality, but for the unique experiments made, hundreds of years ago, by these intensely musical and dexterous nomads of the eastern desert, and but for the knowledge of them brought into sober Europe through the agency of the crusades; for the models

of our violins and violoncellos, of our oboes and, more than likely, of still other orchestral instruments are of direct Arabian origin, as are likewise the manifold varieties of the lute, guitar, mandolin and other favorites of the Southern household.

The influences thus exerted by the crusades upon the growth and propagation of our (European) music art, were by no means limited to the two centuries of religious war alone. These chiefly prepared the way, by opening channels of intercourse between the east and west, for the more momentous events of subsequent years; and historians do not fail to trace significant relations as far forward as the Reformation, in which are centered some of the greatest impulses that modern music has ever known.

QUESTIONS.

1. What were the general consequences of the crusades?
2. Was ecclesiastic music affected thereby?
3. What kind of music profited most?
4. What part did the vagrant players take, and what did they learn?
5. What incentive did the Troubadours receive?
6. What was the quality of oriental music?
7. What orchestral and other instruments are of Arabian origin?

MUSIC IN GENERAL EDUCATION.

THOMAS TAPPER.

This subject is amenable to many forms of subdivision. Of these many forms, this is one:

I. The Purpose of Education.

II. The Conditions that decide the Elementary Subjects in Education.

III. The Place and Force of Music as an Elementary Educational Subject.

In brief: Why educate the child? How educate the child? Why employ music to aid in educating the child?

One of the first thoughts that comes to us in considering Education is this: That not a few men have studied earnestly, long, with patience, bringing to the subject acute observation, scientific accuracy, science itself indeed, have so deeply and unselfishly entered their work that they risk life and liberty on the outcome of it, and—inevitably—display some day to the world that it was all directed upon getting into a safe-deposit vault; or upon producing a twenty-dollar bill, so like that made by the Government that even the discerning will not detect the difference. And the greatest of these men—if one may call them great—has all the enthusiasm of genius for his work. No difficulty appals him, the more abstruse the problem that confronts him the greater energy he exerts; time, care, watchfulness, alertness he has them all. And, all the while, in many human ways he is as other men. He lives and loves. He has his home and his friends. He gives his word as he honors it. He makes his debts and he pays them. He rings true in many tests; but works away from the sunlight. Daylight and the eyes of those near by, these disturb him. He would rather be alone, listening for the unexpected. Training then is not always worthy to be had. Education must direct itself upon a special line of effort, to be worthy of our attention. It must make for the greatest good—not of the greatest number alone—but of each individual.

I The Purpose, then, of Education is by no means training merely. It is training in exalting the inherently good, equally with repressing the inherently wicked tendencies within us. Hence we strive to educate children into certain great relations; in relation to life, to others, to the higher self. Whence did I come? Whither am I tending? Who are these about me? What is this force within me? These indicate in general the higher planes of education.

II. The Conditions that decide the Elementary Subjects in Education are untimately these queries just propounded. But there are a few others dictated to us by the demands of convenience. We must communicate with others by speech and symbol, we must move from place to place, we must know about the past, we must be trained into economic ways of thought and action. Hence come Language, Writing, Geography, History, Science, each individually, and all collectively, to aid in assisting us to live with as little friction as possible. And why live with little friction? So that we may find the time and the means whereby we may work out—each for the self—the problems stated above: Whence did I come? Whither am I tending? Who are these about me? What is this force within me?

III. What is the Place and Force of Music as an Elementary Educational Subject?

A man may go among the lofty and the lowly, among the pure and the impure, among those who rejoice and those who mourn and he will hear music. The human mind seems to have discovered, or perhaps it knows intuitively, that let the heart be filled with whatever sentiment it may, music will intensify that sentiment. It makes joy more joyous, sorrow realizes itself the more, the dance is merrier, thanksgiving more thankful with it.

The moment, then, that we set out in the hope of solving the riddle of existence, of finding our relation to the world without and within; the moment we set about this with the conviction that truth and right, undefinable as they may be, are the only legitimate pursuits, the more we shall discover that music intensifies the countless phases of this pursuit. As the pursuit is the uncovering of all good, the intensification of all good takes place.

It may not be that you require classic music deeply to be moved. Perhaps a simple song unlocks the mind and heart. But in any case the advancing human being will discover some day that the power of music for good, being unlimited, he may to his advantage, turn to it and have more of it. Then he questions whether he shall let it enter his life little or much.

QUESTIONS.

In place of set Questions the student should make a brief abstract of the three main paragraphs.

FORM—FOURTH LESSON.

The Song.

THOMAS TAPPER.

In all the instrumental forms we have thus far studied, we have found certain definite lines of structure present which enable us to group them into certain classes. Of these classes we are already familiar with the Unitary Form, the Binary Form, the Ternary Form, the Sonatine, and to a slight extent we have learned about the Suite and the Sonata as groups of pieces brought together for artistic unity and contrast in two particulars:

I. For the unity and contrast of matter in each individual movement.

II. For unity and contrast between the movements.

The student will readily understand that the composer can express himself with wonderful variety in any single Form. For instance, note the variety in the Chopin Waltzes, in the Bach Preludes, in the Allemandes of Handel's Suites. The very fact that there is elasticity in Form is the artistic element in the matter of composition. The Form is not stereotyped. If it were, the pleasure of following it would soon weary us.

With the Song the composer finds himself dealing with a matter somewhat different from the instrumental Form. Let us deal a little in the Imaginative: A poet, deeply moved by some observation, sentiment or other thought, seeks to give it word-expression. For this he brings to his aid rhythm, meter and rhyme. He chooses these and words that shall most beautifully and most naturally portray his imagery. After a time he has completed his work; that is to say, he agrees to call it finished. He leaves the written poem by the roadside and passes on. Another man chances along, sees the poem, sits down to read it, and those about him listen; observing that he drawls it listlessly, with no life, no expression, no genuine feeling. He passes on and another man chances along. This one picks up the poem, studies it, grasps the beauty and the force of it, begins to read it, and, at once, all about him are enraptured; for he makes the poet's imagery as plain as real scenes. He has art for re-creating—and it is a great art—an art at which people have mavelled always. But the actor reads, passes on and then chances along another. He is homely of face, bushy and unkempt of hair, spectacled, shy, awkward—that is, he is awkward until he has read the poet's stanzas and they have filled him with the truth of their imagery. And the people watch to hear him read as others have. But he says to them—in action if not in word—I am tongue-tied in the language of other men. I cannot read as they read. But I find within me a response to the truth and to the beauty of this poem; and in my way I can tell you what it says. It is a way that I will set down for others to follow who care to read as it is permitted me to read. And he makes his marks on paper, in the accepted way for others to know and he passes on, leaving his name there, as an evidence that he is proud to acknowledge the peculiar gift of reading God has given him. The name is Franz Schubert, and we honor his way of reading, because like the true poem, it is full of truth and beauty.

A Song then is the reading of a poem. It employs not a few tones of the voices but many tones; picturing in them more forcibly, more rememberably if one may so say it, the meaning and the force of the lines. And yet it is a reading, a reading up and down, now high, now low, along the scale, dwelling here, hurrying there, but always *telling* the message of the words.

The poem must be worthy of a great artist, otherwise it could not inspire him. He must not mutilate it. Its climax must be the climax of his music. Its strong words, even its strong syllables, he must set to strong tones. He must decide whether the various stanzas require different music or whether they may be sung to the same music. The accompaniment is truly a servant. It must help and emphasize. It must not over-shadow the voice; it must not bear unnatural relation to it. It must assist in the imagery and support the singer.

QUESTIONS.

1. What is a Poem?
2. What is a Song?
3. What elements of structure enter the Poem?
4. Compare reading and singing a Poem.
5. How must the music-structure follow the poetic-structure?
6. What is the purpose of the Accompaniment?

[TO BE CONTINUED.]

HARMONIZATION OF MELODIES COMPARED WITH HARMONIZATION OF BASSES.

DR. H. A. CLARKE.

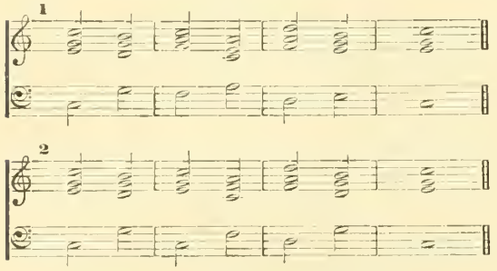
Teachers who bestow much thought on their work are beginning to question the advisability of adhering rigidly to the time-honored custom of relying on the writing of figured basses as the best means of teaching the art of harmony.

It is admitted on all hands that there is a natural order in which the various parts that make up the body of a subject should be presented to the student; in other words, the evolutionary idea that has proved such a powerful aid in every field of effort, should be the dominant idea in teaching. It is easily understood why the notion of writing to a given bass should have been the first way tried in the teaching of composition, it being a natural outgrowth of the practice that was at one time universal—of composers taking a "Cantus" as the basis of their composition, and writing "descants" or counterpoints over it, but music at that period was in its infancy. Composers were groping their way towards the discovery of harmonic combinations, and of "tonality," that hardly definable thing that not only teaches us to recognize and require "key" in our music, but had led us to the point of recognizing—that is, those of us who are trained in music—that every melody suggests its appropriate harmony, any departure from which seems incongruous. It is not too much to say that the trained musician cannot *think* a melody apart from its implied harmony.

It is a well known fact that modern music resulted from a union of the popular ballad and dance music with the highly artificial learned music of the church. One brought to the union its *melody*, the other, its gradually unfolding *harmony* and art of construction. It is certain, therefore, that melody preceded all forms of the art of combining sounds, hence it would seem to furnish the natural basis upon which the art of musical construction should be founded, not that the pupil should be put first to the writing of melodies, for two excellent reasons; first, his sense of tonality may be undeveloped, a fact which the writer has often noted; second, the sense of tonality may be present in a slight degree, a consequence of which will be that all his melodies will fall into a stereotyped form, from which he may never be able to free himself. Hence the melodies upon which the student is set to work should be the work of the teacher, and should be so

designed as to make him step by step familiar with all the possibilities of combination and succession; first, of common chords natural to the scale in their just positions. Then in their inversions; then the dominant harmonies of the key and of its related keys, and so on until he is able to see at a glance the harmonic possibilities of any melodic succession. The most useful part of this kind of drill is to be found at the very beginning, that is, in writing successions of chords with their roots at the bass, in accordance with the following simple rule, that two successive chords must never have the same member at the top, thus:

It makes teaching interesting to the teacher, to observe how the musical instinct will manifest itself in some pupils and not in others, although he will make a great mistake if he concludes that it is wanting altogether in the latter; it is the experience of nearly every observant teacher that the "facile" pupils are often distanced in the long run by the apparently dull. As an illustration, the two following examples are the work of two pupils, the writer of No. 1 could not perceive that No. 2 sounded any better than her own.



For drill in writing chords in this way, short passages, like the foregoing are the best. The pupil should be made to harmonize them in every way possible, and should play them and mark those successions that appeal to his ear as musical, transpose them both in writing and at the keyboard until they are fixed in his memory. In conclusion, we venture the opinion founded on many years experience, that no pupil who has tried to learn harmony by working from the melody ever fails to get deeply interested in it, he is constantly making discoveries, and has almost endless opportunities for experiment, in short he is learning to use his own powers, not working out a dry puzzle in notes and figures that does not offer him the least chance of *making* anything himself, or tell him *why* the writer of it made it as it is, unless it was for the sole purpose of worrying and wearying the seeker after musical knowledge.

One evening Chopin returned home in company with some friends, among them Szmitkowski (to whom the "Mazurkas," Opus 50, were dedicated) and complained of the state of his finances. "How happy I would be," Chopin exclaimed, "if a ministering angel would be kind enough to lay 20,000 francs in my desk! I could then procure all the comforts I desire."

The same night Chopin dreamed that his wish had been granted, and related the fact to his friends. A few days later Chopin, in opening his desk, perceived the 20,000 francs he had wished for. This money had been laid there by Szmitkowski, who had related the incident of the wish to Miss Sterling, one of the pupils of Chopin, a Scotch lady, who took pleasure in presenting this handsome gift to her beloved teacher.

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It is related of Mendelssohn at a public dinner, at which ladies were present, and where he was surrounded by a chorus of aggressive women clamoring for his autograph, that he allowed himself to be victimized with good nature until finally a fleshy matron of mature years handed him her card. Whether with malice prepense or not, it is not stated, but the composer wrote upon the card the music and words from Haydn's "Creation," "And God created great whales." Mendelssohn was allowed to go on with his dinner.

THE DEVELOPMENT OF THE PIANO.

FRANCIS L. YORK.

Although it would not be correct to say that the harp developed into the spinet, the spinet into the clavichord, the clavichord into the harpsichord, and this in turn into the piano, still the order of development is practically as given. Of course, several of these instruments were in use at the same time—just as the harp and the piano are both in use at the present time.

The pedigree of the clavichord carries us back in an almost unbroken line to the very beginning, not only of the history of music, but of the history of man. The first hunter, who in pre-historic ages twanged his bow, may with reason be called the father of all such as play upon the harp and pianoforte. For from the hunter's bow came on the one hand the instrument called the monochord, and on the other the harp, from which two in good time came the piano. The monochord consisted of a single string with a moveable bridge, which determined the pitch of the tone. This monochord was first played with a bow like the modern violin. Examples of this go back beyond reliable history. It was certainly used by the ancient Greeks five hundred years before Christ, and according to some authorities, by the Egyptians twenty-five hundred years still earlier. It was in common use in the church for centuries to teach singers the eight tones and after the tenth century the number of the strings was increased. Thus, instead of a single movable bridge, levers, or as we should say, "keys," were arranged which by means of a metal pin struck the strings at the desired distance from the end, thus forming a temporary bridge and at the same time causing the string to sound. Surely it would seem as if the piano was not then far in the future, but it took eight hundred years more to produce the prototype of the present Steinway. At first in the so-called monochord there were many keys and few strings, so each string might be struck in several places, thus producing various tones. But by this arrangement the simultaneous sounding of more tones than there were strings was impossible. So, too, the player could not sound together two tones which were produced by the same string. Gradually the number of keys increased, as did also the number of strings, though for a long time there were more keys than strings. This instrument was still called the monochord, or, later, the manichord, but as the name had lost its significance (*i. e.* one stringed instrument), it was changed to clavichord, an instrument in which strings (chordæ) are played by keys (claver). So that a clavichord was a many stringed, many keyed monochord. This instrument was well known in France early in the fifteenth century and was much used by the troubadours or minstrels. We read in an old book printed by Caxton in 1484. "A young man cam to a feste where were many lordes, ladyes, and demoysels, and arrayed as they wold have sette them to dinner, and had on him a coote hardye after the manner of Almayne. Sir Gregory called hym before hym, and demanded hym where his vyills or *clavycordes* were. The young man answered, 'Syre, I can not meddle therewith.' Said the knight, 'I can not believe it, for ye be counterfaytted and clothed like a minstrell.'" It is interesting to notice that the instrument, as was also the case with the organ, was frequently spoken of in the plural, as in the quotation given. It was also often called a "pair of clavichords," just as the organ was called a "pair of organs" where only one was meant—somewhat perhaps as we speak of a "pair" of stairs. Thus in the expense book of Queen Elizabeth of York, wife of Henry the Seventh, we find the following. "*Item.* The same day, Hugh Denys, for money by him delivered to a stranger that gave the queen a payre of clavycordes. In crowns for his reward i i i j l i." A certain poet, William Cornish by name, who after the manner of poets appears to be in financial straits, wrote from the Fleet prison:

> The clavicorde hath a tunely knyde,
> As the voyce is wrested high and low:
> The song of himself yet never the les
> Is true and tunable, and sing it as it is.

The action of the clavichord was very simple and was made as follows: A key similar to a piano key was used; on the farther end of this key a wedge-shaped piece of metal, called a tangent, was fixed upright. This tangent was brought in contact with the string by depressing the key and the blow produced the tone. The full length of the string, however, did not sound, only the longer portion being allowed to vibrate, for the part between the tangent and the farther end of the string was muffled by a bit of felt or cloth. When the tangent struck, the length of string that vibrated (and on this the pitch of the tone depends) was determined by the point where the tangent struck, and here the tangent acted as a bridge, somewhat in the manner of the frets on a guitar, and at the same time as a hammer. It must be remembered that the tangent continued in contact with the wire as long as the key remained depressed, in this differing entirely from the spinet, virginal, harpsichord and modern piano.

A, B wire. C, D, key moving on the pivot P. T is the tangent. X, Y, the bed of the instrument.

The old system of having one string used for two or more tones still remained in the clavichord after the newer instrument was well developed. One instrument of which we have a record contained seven strings and twenty-two keys, but in the later examples two keys for each string was the rule. It followed from this that some combinations of tones were impossible, for example even C and E could not be played together. This sheds a strong side light on the little value that musicians in the old days set on sonorous harmonies, and recalls to us the fact that voice progression, rather than harmonic effect, was the chief thing sought. It was not until the eighteenth century that each key was given its own string.

This instrument was in many ways more nearly allied to the piano than the harpsichord, which displaced it in popular use, and which was the more immediate predecessor of the piano. The string was *struck*, not plucked, and the player could vary the tone to a considerable extent. The player's connection with his instrument seemed more intimate, more direct; the tone did not pass from his control so immediately or so irrevocably. John Sebastian Bach much preferred it for his own use and for small musical entertainments, even giving it his preference over the piano. Philip Emmanuel Bach used it all his life, even after the piano had become well perfected. But its tone was too feeble for a large room or for use with chorus or orchestra. The action being extremely light, was suited to great velocity and to delicate shading. It also possessed two other means of expression that are wanting in other instruments. After the tone was produced it was possible to keep it sounding by a vibratory pressure on the key. This gave the tone a wavering quality like the vibrato of the violin. This effect was called the Bebung (wavering, shivering). Another characteristic effect was produced by an increased pressure on the key. This by increasing the tension of the string slightly raised the pitch of the tone—an effect that every good singer and violin player knows the value of. Conversely a slight relaxation of key pressure slightly lowered the tone again. Thus, in the clavichord, the tone could be modified by the finger itself, even during the continuation of the tone. Legato, staccato, phrasing, forte, piano, Bebung, melody, harmony, velocity, all at last were within the powers of one instrument played by one performer—truly, as Oscar Bie says, "the keyed instrument had at last found its soul."

Questions.

1. What was the order of development from monochord to piano?
2. Describe the derivation of the clavichord.
3. Describe the action of the clavichord.
4. What characteristic of the clavichord indicates the value set in that day on harmonies?
5. Name the possibilities it possessed as a musical instrument.
6. What has been said of it?

The value to any music student of a course of study, such as is being provided in the *New Education*, is so apparent that every reader of THE MUSICIAN should participate in it.

A GUIDE TO THE STUDY OF MUSICAL LITERATURE.

ARTHUR L. MANCHESTER.

Having secured an understanding of the structural basis of music and of the elements which enter into its proper interpretation, we find ourselves attracted by a series of chapters contained in a book, called "Interludes," by Henry Charles Banister, an eminent English musician and teacher, now dead. The heading of the first chapter attracts us because of its pertinence to our previous studies. "The Uses of Musical Knowledge" is suggestive, and when our writer quotes "the desire to know is an illusion. . . . We are never more completely taken in than when in pursuit of knowledge," we begin to wonder what inferences he proposes to draw from his subject. We may pause in our studies to question ourselves as to our purposes in pursuing them and the use we intend to make of the knowledge derived from them. Should this be true of us the book has always done us good. As the author states, the *acquirement* of knowledge should not be our *only* incitement to persist in certain lines of study. There is a pleasure in the pursuit that should also act as a stimulus to our efforts.

Thus the reading of a book in which an experienced and thoughtful author discusses such topics as "The Uses of Musical Knowledge," "The Appreciation of Music," "The Development of Movement Structure," "Counterpoint in Modern Free Composition," "Some Thoughts Concerning Composition" is certain—provided the reading be properly done—to be beneficial.

These topics are so treated as to show the value to the instrumentalist or vocalist of collateral knowledge. The basis of true musical appreciation is shown to be in the possession and exercise of judgment, founded on perception, recognition and intelligent notice of necessary details. Structural development receives a somewhat more technical treatment than in the books named last month, but for this we are now prepared.

The love of music and a full appreciation of its beauties need not be confined to those who make it the principal study of their lives. As has been said in previous chapters, one who familiarizes himself with the structural nature of music is prepared to perceive its inner meaning, and sometimes we find one whose life is devoted to other pursuits able to instruct us in what constitutes the best in Musical Art. There was a lawyer living about the time of Schumann who wrote a book which called out the praises of that master. And although it was written so long ago, the principles it then set forth hold good to-day, and while we may be tempted to think it somewhat restricted in view, yet we must concede it to be a safe guide.

"Purity in Music," by A. F. Thibaut, was written by a jurist whose ardent love for art and clear headed perception of true art principles enabled him to get at the root of what constitutes fine music. The book is small, but repeated readings will demonstrate its richness as a mine from which the elements of true art perception may be dug. He clings to the classics and has less reverence for the new, but his dicta are not weakened thereby.

"All work and no play makes Jack a dull boy," runs the old saw. So, as a relief to the somewhat heavier reading we have done, we will turn to two little volumes, written by a prominent Boston critic, whose conversance with musical affairs makes him an interesting writer. These two little books are the outcome of some gossipy contribution to the program books of the Boston Symphony Orchestra. While they contain so-called gossip, it must not be confounded with the undesirable sort. This is gossip which informs and leaves a pleasant taste in the mouth.

The two volumes of "By the Way. About Music and Musicians," by W. F. Apthorp, are small enough to slip into one's pocket, and the sketches are short enough to read between lessons. "Form," "Habit," "Fashion," "The Influence of Surroundings," "Music and the Eye," "Some Points in Modern Orchestration," "Brains," "The Non-Musician's Enjoyment of Music," are a few of the topics in volume one. "The Old Strict Contrapuntists," "Some Not Wholly Random Speculations About Paganini," "Mendelssohn's Heart Abhorrence," "Two Anecdotes of Von Bülow," "Canons," "Culture," are some in volume two. An entertaining style and an experienced hand make the books at once readable and instructive. Intended to stimulate thought, they fulfil their purpose admirably.

Another contribution to this class of literature, by Mr. Apthorp, but of more weight, is "Musicians and Music Lovers." This book represents deeper study, a more careful weighing of opinion and is an analytical study of the viewpoints occupied by musicians and music lovers, the functions of criticism and the value of scientific music study.

Included with these essays are biographical studies of some of the masters. It is a serious work requiring thoughtful reading. A mastery of the views advanced by its author will help to classify our own.

A similar work, by an equally well-known critic, is "Chopin and Other Essays," by Henry T. Finck. As the title indicates, the first essay is biographical. It is analytical and is a strong contribution to the literature inspired by this peculiar personality. There is also a portrayal of Schumann as seen in his letters. "How Composers Work," "Music and Morals," "Italian and German Vocal Styles," are entertaining and instructive. Mr. Finck's training makes his writing unusually valuable, and in our studies this book should occupy a prominent place. (Questions will follow later.)

TWENTY-THIRD ANNUAL CONVENTION OF THE M. T. N. A.

The twenty-third annual convention of the Music Teachers' National Association will be held under particularly pleasant auspices. Several cities opened negotiations with the officers in regard to the coming meeting; and, after careful consideration and much correspondence, it was decided to accept the offer which promised not only adequate facilities and financial support, but also furnished opportunities for a restful, upbuilding relief from the turmoil and burden of the year's labors, and the very advantageous proposition of Put in-Bay, one of the most famous Summer resorts on the Lakes, was accepted. Put-in-Bay, Ohio, is a delightful resort on Lake Erie, not far from Cleveland. It is easy of access, centrally located and particularly well adapted to the entertainment of conventions. The various halls needed for our concerts, round table discussions and business meetings, are all under one roof, and are at our disposal free of cost. Among the pleasant features of our stay will be a delightful trip among the islands on the Lake as guests of the management.

The date of the convention is July 3–5, with a delegate meeting on the 2d. Full particulars as to the meeting place and the program will appear in issues of the *Messenger*, the official organ of the Association. It is sufficient now to say that not only musicians near Put-in-Bay have signified their intention of doing all in their power to make the meeting a success, but Eastern and Western men have also taken hold with earnestness and vigor. The central location of the meeting place, its delightfully cool and restful atmosphere, its luxurious accommodations, which are placed at the disposal of the Association, all point to a splendid turnout and a thoroughly enjoyable time.

While it is too early to make definite announcement as to the program, it can be said that it will be thoroughly educational; the soloists will be artists of national reputation, and the round table discussions will be especially comprehensive and valuable. The matters to come before the delegates will include some of the most important that have ever been acted upon. Already prominent musicians, of both East and West, have accepted appointment as delegates and signified their intention to be present.

In view of these facts, the officers are justified in believing that the twenty-third annual convention of the Music Teachers' National Association will be a most interesting gathering of prominent musicians; one in which important business will be transacted, and music education receive a decided stimulus.

Application has already been made for a rate of one fare for the round trip, and a recent conference gives every reason to believe that the Western and Central Associations will grant this rate. These two Associations include the territory from Pittsburg and Buffalo to and including Colorado, Missouri and the Dakotas. What the Eastern Association will do is not yet known, but it will grant the rate of fare and a third, if not the lowest rate.

The low fare and a program which will contain several entirely new features, should bring to this meeting all those who derived so much pleasure and benefit from the Des Moines meeting, as well as a large number of teachers from other sections, East and West. Put-in-Bay is but a short distance east of Chicago, and these members can reach it at little cost. If those who intend to identify themselves with the Association and take part in its Courses of study, as well as be present at the coming meeting, will promptly forward their dues to the secretary, they will never miss the dollar, but will greatly help in the work of promoting the interests of the Association.

The educational movement inaugurated by the Association is meeting with great commendation. It provides a course of home study under the auspices of the Association.

The work is to be done by means of Syllabi, which give the topics to be studied, and name the sources from which information can be derived. The student, using his Syllabus as a guide, will prepare himself for an examination, which is given by questions sent to him when he notifies the Board of his readiness. His answers to these questions proving satisfactory, he is awarded a certificate for that Course. Should he decide to pursue other Courses, each certificate gained will be counted as a credit toward the awarding of a certificate of the highest grade.

A Syllabus for History is now on press and Syllabi for
Musical Pedagogy and
The Evolution of Pianoforte Technique
are being made ready. Other subjects will be prepared as rapidly as the demand makes them necessary. It will greatly hasten the development of this work if those who are interested and intend availing themselves of the opportunities afforded by this department will register at once and state what lines of study they wish to pursue. Certain conditions must be complied with. These are not in the least burdensome, but are only just.

1. Applicants must be members of the Association with all dues paid in full. (The initial fee is $2.00; renewal, $1.00.)

2. Applications must be accompanied with one dollar entrance fee, which will cover all cost, except that of examination.

3. When ready for examination, notification should be sent to the Educational Board with a fee of three dollars to cover cost of same.

As will be seen the total cost outside of the membership fee and text books is only four dollars. Now is the time to join the Association; it will do good to every one who participates in the advantages it offers. Let all old members send renewal fee and help the Association in its work by inducing their friends to join. Send application, with two dollars for new members, and one dollar for renewal, to the secretary, Thomas a'Becket, 1541 North 19th street, Phila., Pa. Copies of the *Messenger* will be sent on application.

Concerning Mozart, we find the following in the diary kept by Boisserée: "Mozart was passionately fond of playing billiards, but played the game badly." The arrival of a celebrated billiard player in Vienna interested him more than that of a celebrated musician. The latter, he said, would come to him, but the former he visited. Mozart played for high stakes and during entire nights.

Mozart composed quicker than any copyist could follow, and that without playing or singing, only occasionally striking a chord. The score of "Don Juan" was finished in six weeks. He was always in financial difficulties, and thus arose so many trifles, sonatas, variations, and the like. Artaria, the publisher, paid him 25 ducats for half a dozen "Variations." There was always music paper lying ready for him. If he passed the publisher's place of business and was in need of money, all he had to do was to sit down and write.

***

At the time Joachim, the celebrated violinist, was concert-master in Hanover, he could see from his windows how those who were fond of skating enjoyed themselves while following their favorite sport. Catching their enthusiasm, the famous artist decided to participate in the sport, although he was unfamiliar with it. He stepped on the ice and was soon asked by one of the individuals lounging around looking for a "job" whether he wanted his skates strapped on. Joachim answered affirmatively, adding, however, that he did not know how to skate. "Oh, that does not matter," answered our friend. "I will teach you." As soon as Joachim had his skates on, he received the following instructions: "Now, Mr. Joachim, stand erect, so—now throw out your right leg, so—now your left, so—and now go ahead." Joachim following the directions he had received, made some mysterious movements first with his right foot and just before repeating the operation with his left, found himself sprawling on the ice. "Yes, yes, my dear sir," said Joachim's instructor, while he picked the violinist up and put him on his legs again, "you see *skating is not as easy as fiddling*."

FOR THE YOUNG PEOPLE

The Young Musicians' Perseverance Club.

Conducted by ARTHUR L. MANCHESTER.

Last month's story seemed to please our club members very greatly. I am glad of that, for Brahms is not so popular a composer as others of the masters whom we have studied. Even notable musicians do not agree as to the extent of his greatness, but all do unite in recognizing him as one of the masters.

Our studies take a somewhat different direction now, and I feel sure our members will not only be greatly benefited, but very much interested as well. I shall not tell you just what we purpose doing; I want you to find out by reading the story and tell me. If you cannot decide, after reading this first story, wait until you have read one or more. Then write me what particular line of music study our stories are intended to follow.

We intend the Perseverance Club to assist you in becoming *good musicians* and not piano players only. Now let us all turn in and do this new work just as well as we possibly can.

Here are some belated answers to January:

Louise Keffer.
Marie Eldridge.
M. Camille Bunty.
Heleu Barker.

The answers to February story are these:

1. Johannes Brahms.
2. May 7, 1833–April 3, 1897.
3. Hamburg.
4. Vienna.
5. She was of a noble Roman family and lived in the reign of the Emperor Alexander Severus, altho' the story of her life is partly mythical. She has been adopted as the patron saint of music.
6. Eduard Reményi.
7. Robert Schumann.
8. Beethoven.
9. (Any composition.)
10. He excelled as a composer of choral and chamber music.

And here are the names of those who have answered. There are a goodly number of them and the answers to this pretty hard story are very good, too.

Agnes Freeman.
Ethel C. Porter.
Ruth L. Simpson.
Jeannie C. Davis.
Ada R. Marsh.
Florence Bradshaw.
Jesse Flook.
Ethel Mitchell.
Nellie Packenham.
Héva Courtol.
Mamie Week.
May McKenzie.
May Flaherty.
Aileen Corcoran.
Emma Baillargeon.
Mamie King.
Josie Packenham.
Phyllis Smith.
Mary McCann.
May R. Keefer.
Louise Keffer.
Marie Eldridge.
Leonide Timmins.
Lorena Timmins.
Maud C. Bushey.
Mary Johns.
Violet M. Smith.
Corinne C. Johns.
Ava E. Miller.
Cora Overbaugh.
Auna M. Kinder.
Mary C. Smith.
Helen Johns.
Annie L. Yantic.
Anna H. Coogan.
Estelle E. Keefer.
M. Camille Bunty.
M. Genevieve Overbaugh.
Liguori Hemler.
Regina Poist.
Ida Cecilia Price.
Mary Cecilia Cleary.
Katheryn Landers.
Alma Kernan.
Letitia C. Marlowe.
Margaret McGuirk.
Marie Josepha Timmins.
Genevieve Johns.
Lela V. Busbey.

Now for our monthly experience meeting.

This music teacher evidently is interested in her pupils, an interest which the pupils are certain to respond to. May we hear of many like her.

CORPUS CHRISTI SCHOOL, CHAMBERSBURG, PA.

Dear Sir—THE MUSICIAN was kindly given to me by my music teacher, a Sister of St Joseph, and being very much delighted with it, I think I should like to join your club. I am very fond of music and am anxious to obtain a thorough knowledge of the art, and also to know the lives of the many great composers.

Respectfully,

LYDIA CAROLYN HELLER.

We expect to print some pictures some of these days. The editor is looking for the photos of those who have not yet sent them.

ST. JOSEPH'S ACADEMY, MCSHERRYSTOWN, PA.

Dear Sir—If you put the pictures of the members in the MUSICIAN, we shall all look immediately for dear little Ethel Porter. I am glad she was successful in the December work. I am very fond of music, and my daily two hours of practice pass all too quickly for me. My music teacher tells me I may say that I have made good progress for the two years and a half I have been at music, and that if I keep on, I may hope to become a fine pianist. I will be honest and add that sometimes my love of music causes me to neglect other things, and perhaps my school teacher would not praise quite so highly my dilligence, although I enjoy school and study. "Valse Bluette," by Lack, "Valse Styrienne," by Wollenhaupt, "Au Matin" by Godard, and Weber's "Freischütz" by Leybach, are among my favorite pieces. For studies I am taking Heller's "Studies in Expression and Rhythm," and Czerny's "Velocite Etudes." We have very few opportunities to hear good music. Florence Cross and Ethel Porter were fortunate in hearing Paderewski; I could almost envy them. We enjoy THE MUSICIAN, especially our page. This letter is long; if I write any more I fear you will not print it, so with best wishes for the success of the club, I sign myself a devoted member.

MARY I. MCCANN.

We welcome these Alabama members heartily and hope they will write us often. For study we would suggest "Young People's History of Music," by Macy.

ACKERVILLE, ALA.

Dear Mr. Manchester—We would like to have our names enrolled as members of the Young Musicians' Perseverance Club. Our father takes THE MUSICIAN for us and we like it very much. Our teacher says it is very instructive and wants us to get in working line with the Perseverance Club members. Will you please suggest some books for us to get so we can study and be able to answer the questions each month. We want the Club to know that there are children in Alabama who love THE MUSICIAN as well as those in the Western and Eastern States

Your little friends,

LESTER, ROBBIE AND PEARL POWELL.

The names alluded to in this letter are among those printed above. This is a big accession to our ranks. May there be many such.

LORETTO ABBEY.

Dear Sir—I am enclosing the names of some of the junior pupils of St. Cecelia's Club of the above named school, and we think it would be profitable to us to join the Young Musicians' Perseverance Club.

I am 12 years of age, and I am very much interested in my music. We have been allowed to practice nothing else but our technical work and Bach since Christmas, but I have now a pretty piece called "Petite Mazurka," by Sapellinkoff. We all wrote our answers together. I am enclosing the list of the names hoping you will receive us among the other members.

Your little friend,

PHYLLIS SMITH.

Last of all we have a recruit from the Pacific coast. We are far apart in distance, but near each other in our work. Let us work bravely.

PORT TOWNSEND, WASH.

Dear Sir—I wrote some months ago and sent in my answers, but did not join the club then. I wish to do so now and want to answer every time. I have taken music lessons from my sister for four years. I practice an hour every day, and in the future expect to become a teacher. I have been a careful reader of THE MUSICIAN for some time; I find it very interesting. The story was so nice in the last MUSICIAN that a person could not help becoming interested. I see so many club members go to a music school, I hope to go some time. Hoping to see my name in the paper, I remain,

Yours truly,

FLORENCE BRADSHAW.

A CHURCH SERVICE OF LONG AGO.

A city which, scarcely a century before, had ruled all the then-known world, the once beautiful city of the Cæsars, lay desolate in the sunshine of a day in early Spring. The marble arches, columns and statues, and magnificent palaces, colonnades, theatres, temples and baths with gilded domes, the streets filled with gayly-dressed people, and with glittering chariots drawn by many horses abreast, even the sacred tabernacles and groves—all these, which had once given the city its charm and life and beauty, were now but memories. From across the seas enemies had invaded the country, and its great capital was left with only the traces of its former glory in broken triumphal arches, and the ruins of beautiful palaces. In later years famine added its burden; the river winding about the city overflowed its banks and swept away the granaries of corn. When the Pope Pelagius died the people in their great trouble looked for help to the monk who was elected to be the new ruler, for the Pope held all authority over the city, and though it was not long now since the great day of his ordination in the Church of St. Peter already much better things had happened. Food for the famishing people was gotten by his efforts from Sicily and from other countries. He defended the city, and at last compelled its enemies to sign a treaty of peace. The beginning of his reign was the beginning of prosperous times, and though the ruins of magnificence lay on every hand still the famine was over, the granaries were again filled, and the hearts of all the people were grateful to the new Pope, living in the monastery which, as a monk, he had helped to build, and which stood upon the summit of one of the seven hills of the city.

On this Spring day a little procession wound upward from the valley toward the walls that surrounded the holy place. In the lead were two priests, wearing tall turbans wound with white, their long robes embroidered with gold and held from the dust by neophytes, each bearing a tall but light silver cross. Behind them were six more, walking two by two, holding aloft tall lighted candles. Then came a band of monks, one walking in advance and seeming the leader, or high in office, though barefooted, like the others, and wearing the convent dress. When the gates of the monastery were reached, at the summit of the hill, they were opened by monks whom the Pope had sent to receive his guests. These wore white garments with a cross and star in gold upon the breast, and long rosaries, glittering in the sunlight; they turned solemnly to lead the way. A bell filled the air with its slow tolling, as the procession filed across the court-yard, and entered the chapel of the monastery; it was at the hour of the vesper service, and the monks were assembled there. A few knelt at the altar before a large cross covered with vines and flowers; the chapel walls were hung with exquisite paintings; a beautiful rainbow-tinted light filled the place from the high, stained-glass windows. The newcomers were ushered to seats in front of the altar, and knelt there, the neophytes bearing the lighted candles forming a long line in their white surplices. There was perfect stillness, for the bell had ceased. Moments passed, and there was neither sound nor movement; the Pope, in his vesper robes, knelt at the altar. There was no order of incense, but the perfume of the white flowers, which the rainbow light had turned to crimson and purple, covering the great cross, filled the air. Then, on a sudden, the kneeling forms with one accord bent prostrate. For upon the silence a solemn chanting broke in regular, monotonous beats, clear, pure, melodious, yet unwavering in the slow, majestic rhythm, the voices, like bells, chiming in measured unison the Greek "Hymn of Cleanthes."

There was no instrument of accompaniment. Only the clear voices. There many verses and they were sung in Latin, the monks still kneeling and joining at intervals with the choristers, who were in another division of the chapel, and unseen.

Then followed the brief service, the choristers chanting the vespers, the monks responding in the same key, and at length there was again silence. The Pope rose slowly and turned, with outstretched hands, while upon the stillness the choristers' chant came softly:

"Quare tristis en anima mea?
Quare contubas me?"

and the monks answered, more faintly, but in that sweetest key:

"Spera in Deo!"

When the service was over the Pope sat with his guest until late into the night in an oval room, high in a turret of the monastery. St. Isidore, the monk who had walked in advance of the other in the little procession, had come from Spain and would soon return, for his own ordination was at hand. These men, high in authority, were co-workers and among other reforms and plans, their greatest desire was to establish an imposing Church ritual. They saw the great aid which music would lend and were determined to learn all that was then known in the world about music, and to bring it gradually more and more into use in the Church service; and their plans besides were to establish schools that the people everywhere might learn to sing.

"Then thou didst like my service, Isidore? Thou wilt model thine, perchance, in like pattern?"

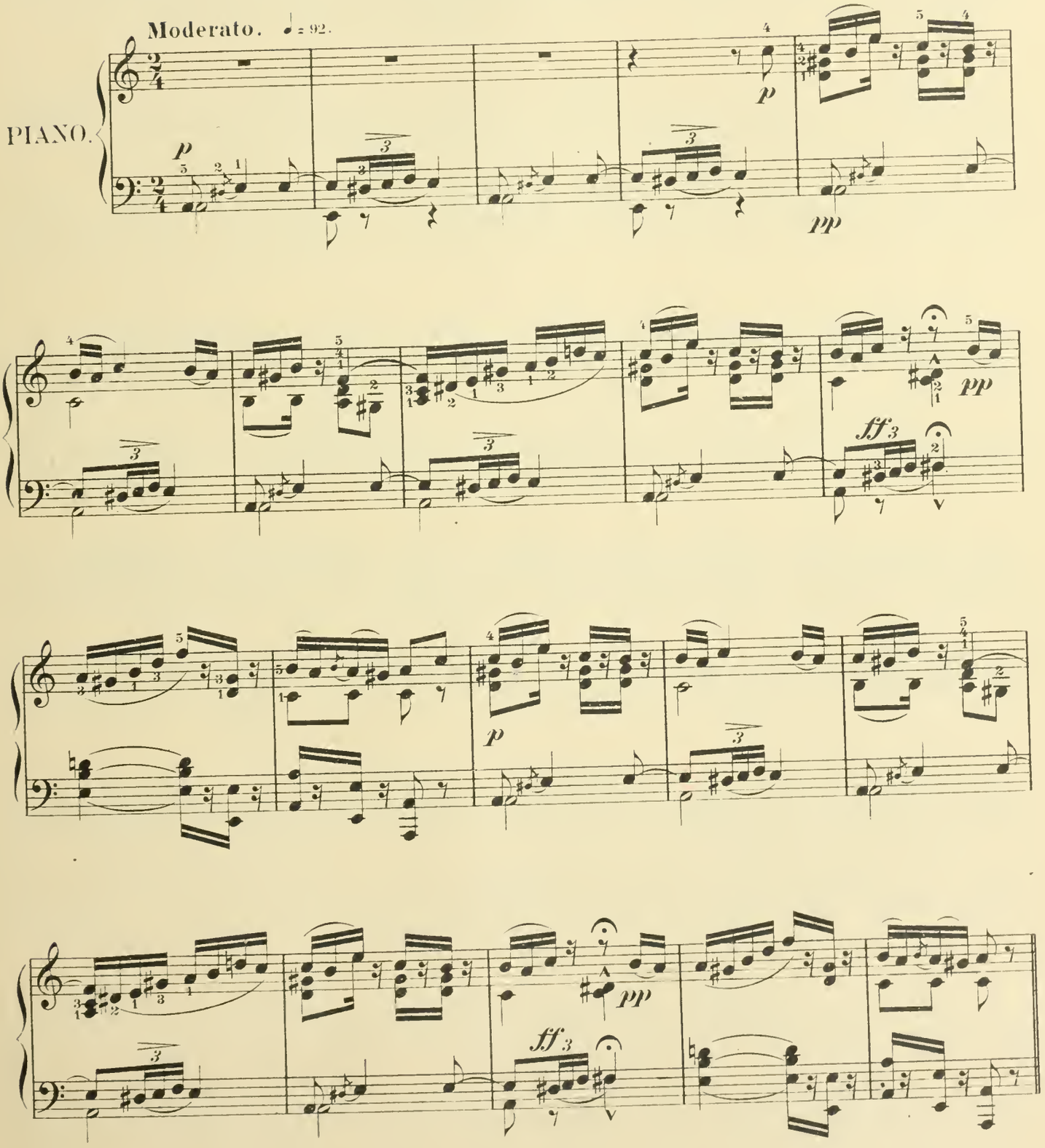
"It is already thus patterned," said the priest. "Since the matter has been so clearly set forth in thy letters many churches have profited thereby. Yet is there much practice needed that the perfect method of thy chant be acquired in all its purity. Thou has established it in perfection and I doubt not thus it will remain as the foundation and pattern for all true Church music in time to come."

1. What was the name of the Pope who was the successor of Pelagius?
2. How long was he at the head of the Christian Church?
3. What is the name of the city in which he was consecrated?
4. On what river is it?
5. What name is given to the system of chants arranged by the successor of Pelagius?
6. What composer of a more primitive system of chants lived about two centuries before him?
7. Of what city was he bishop?
8. What is the meaning of *chant?*
9. In what churches is the chant most often heard at present?
10. Why were no instruments allowed in the primitive church service?

CIRCASSIAN DANCE.

(CIRCASSIENNE.)

EMIL PESSARD, Op. 41.



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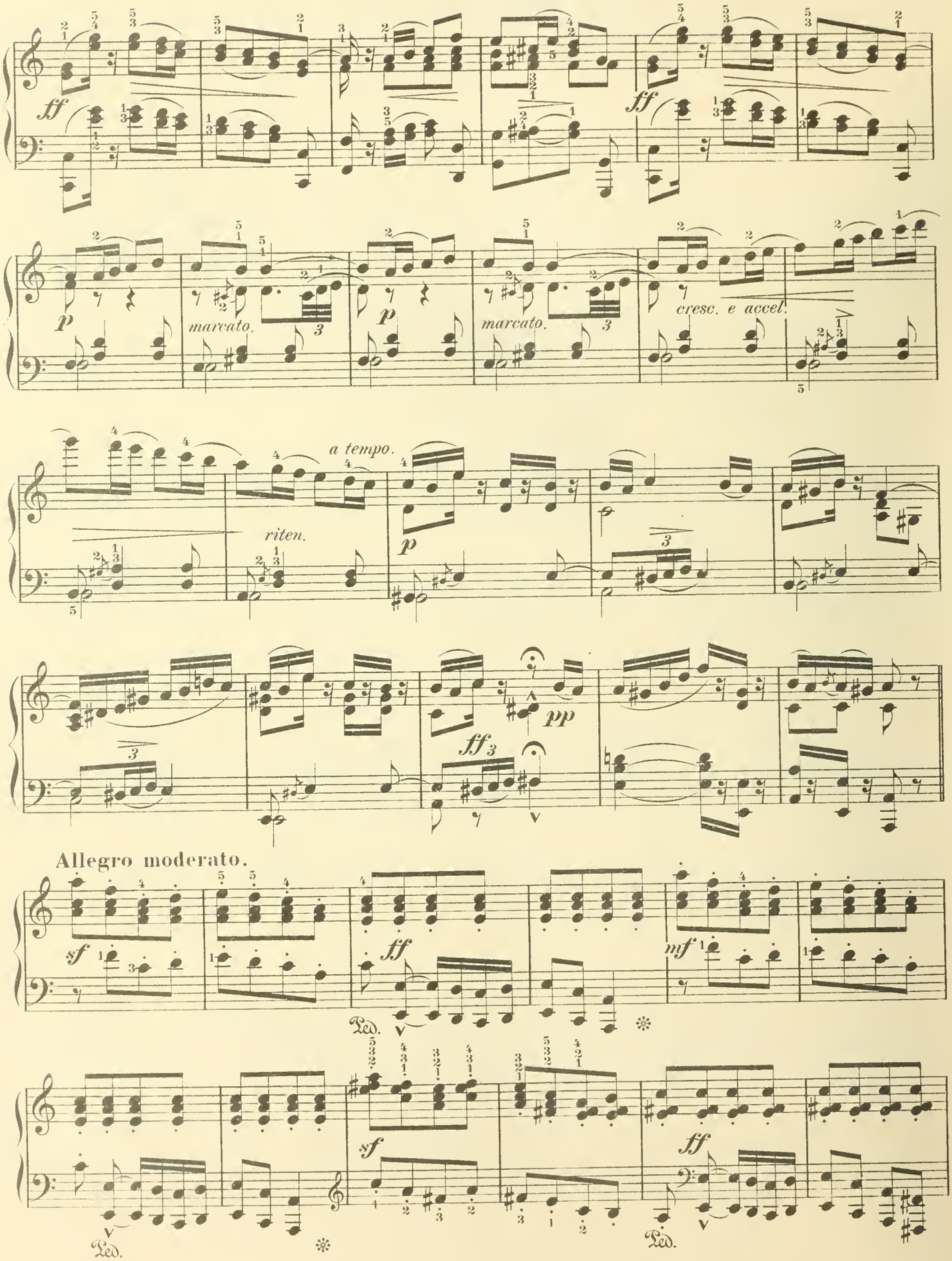
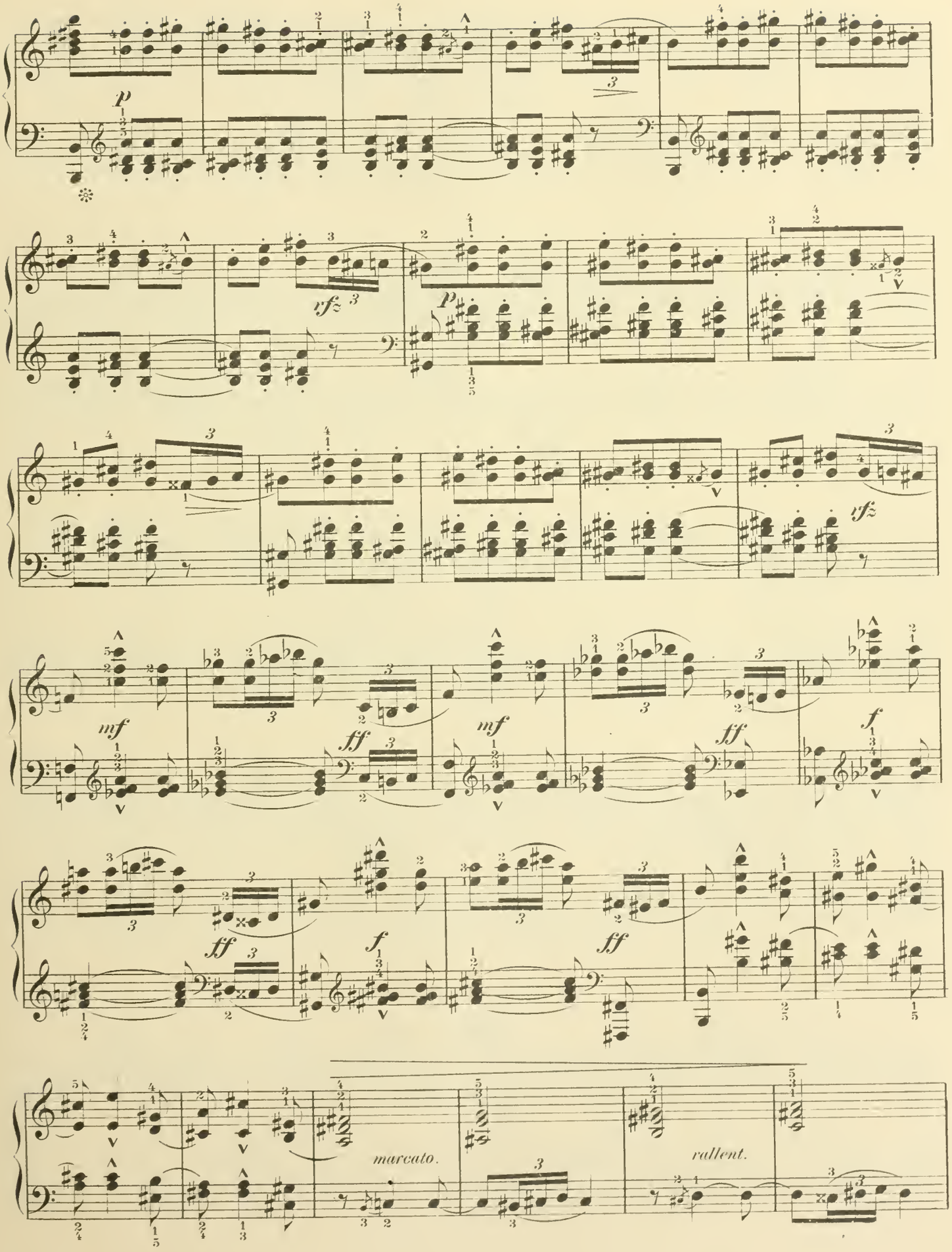
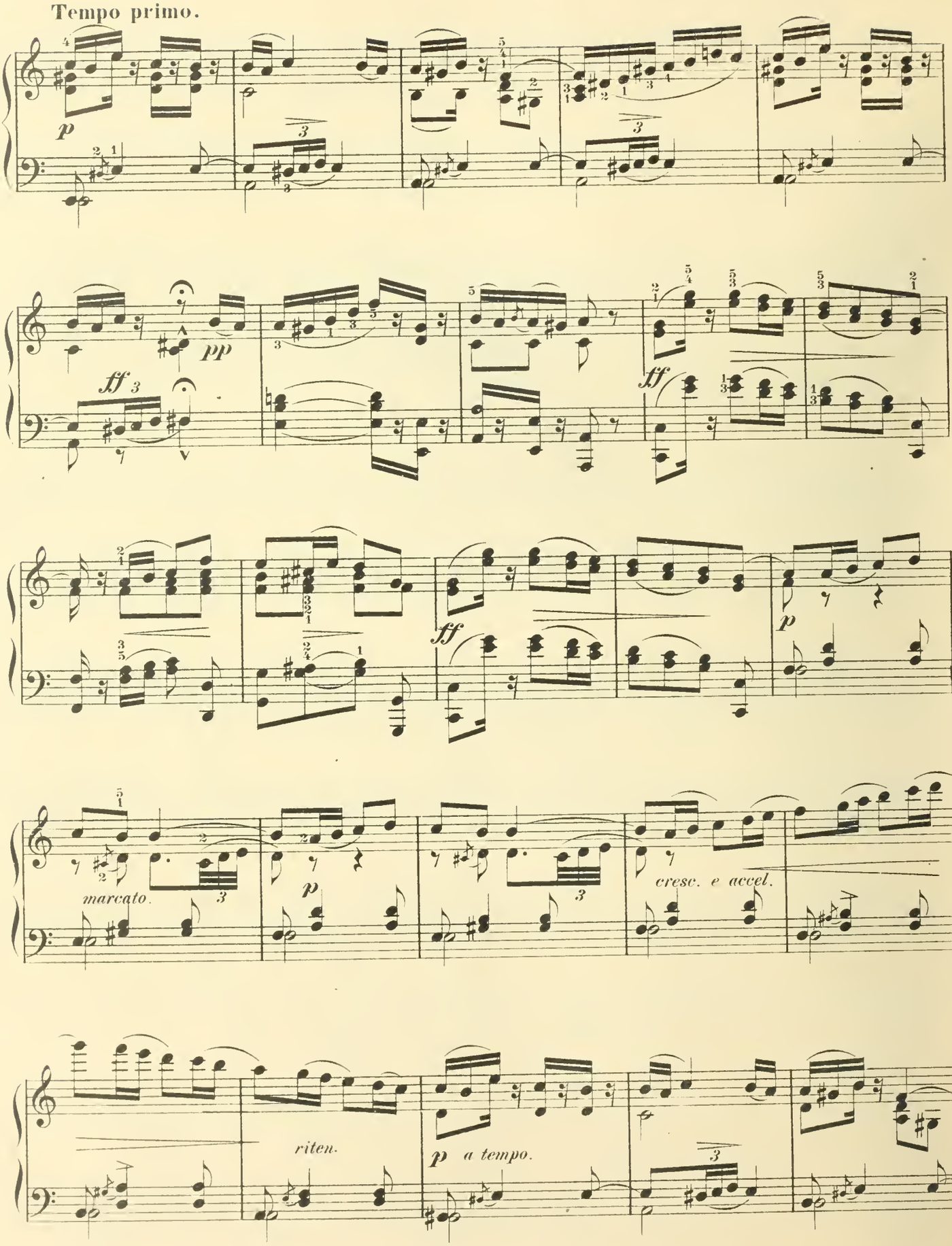
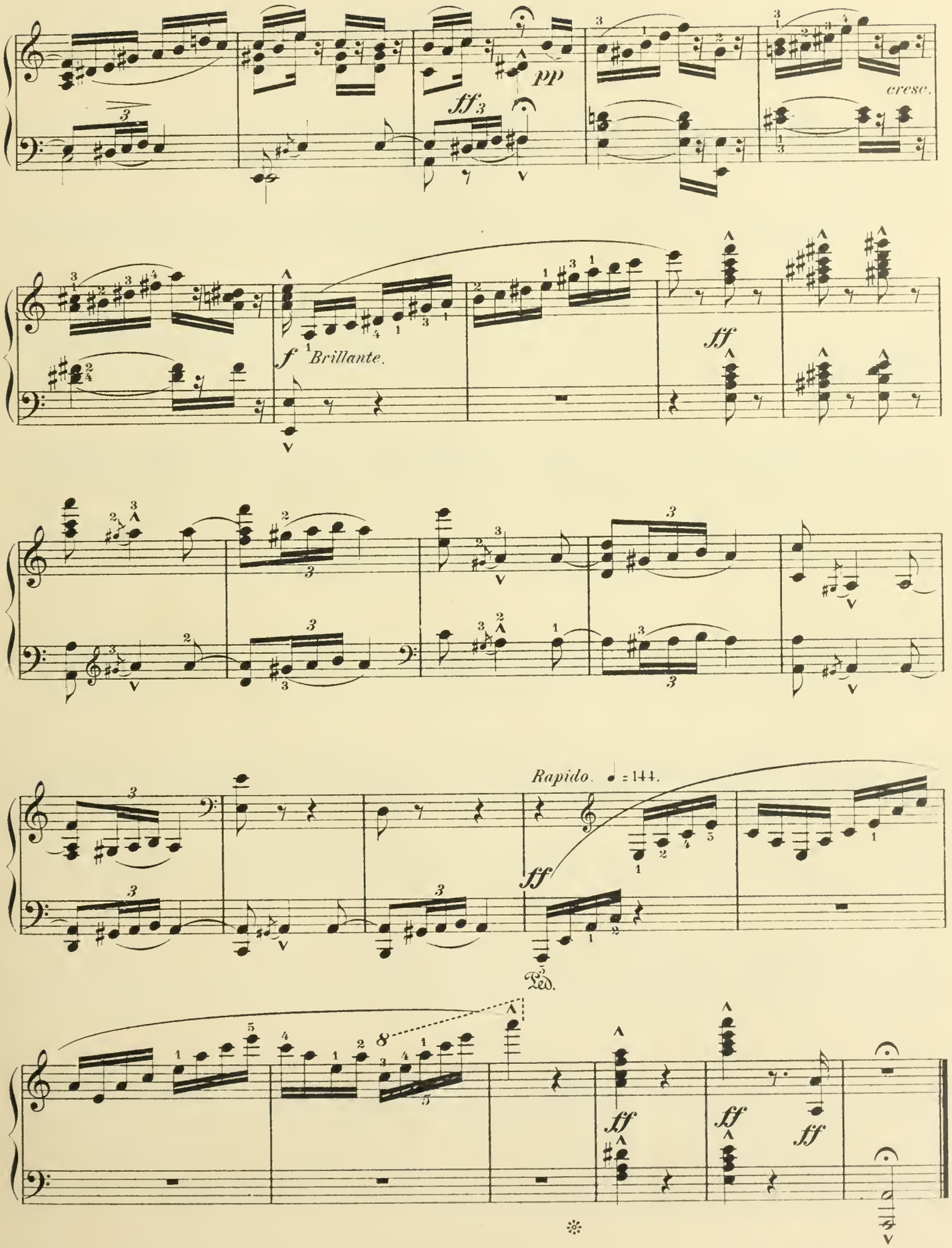

ff
ff
p
marcato.
p
marcato.
cresc. e accel.
a tempo.
riten.
p
pp
ff
Allegro moderato.
sf
ff
mf
Ped.
sf
ff
Ped.
Ped.


p
rfz
p
rfz
mf
ff
mf
ff
f
ff
f
ff
marcato.
rallent.

Tempo primo.



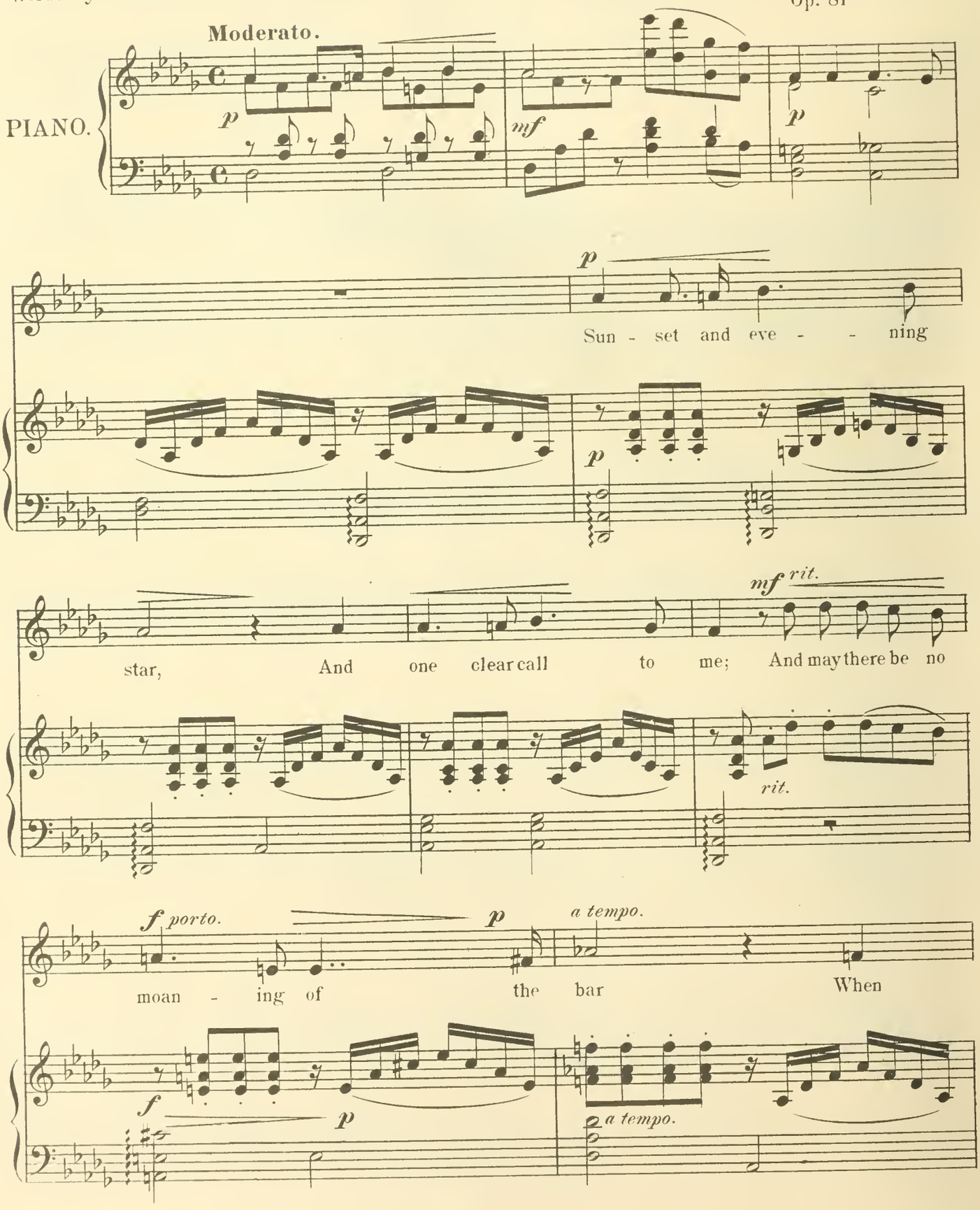

pp
ff 3
cresc.
f
Brillante.
ff
Rapido. ♩ = 144.
ff
Ped.
ff
ff
ff

To Miss Kittie Shedd.

Crossing The Bar.

Words by TENNYSON.

Music by OLEN LESTON CARTER.
Op. 81



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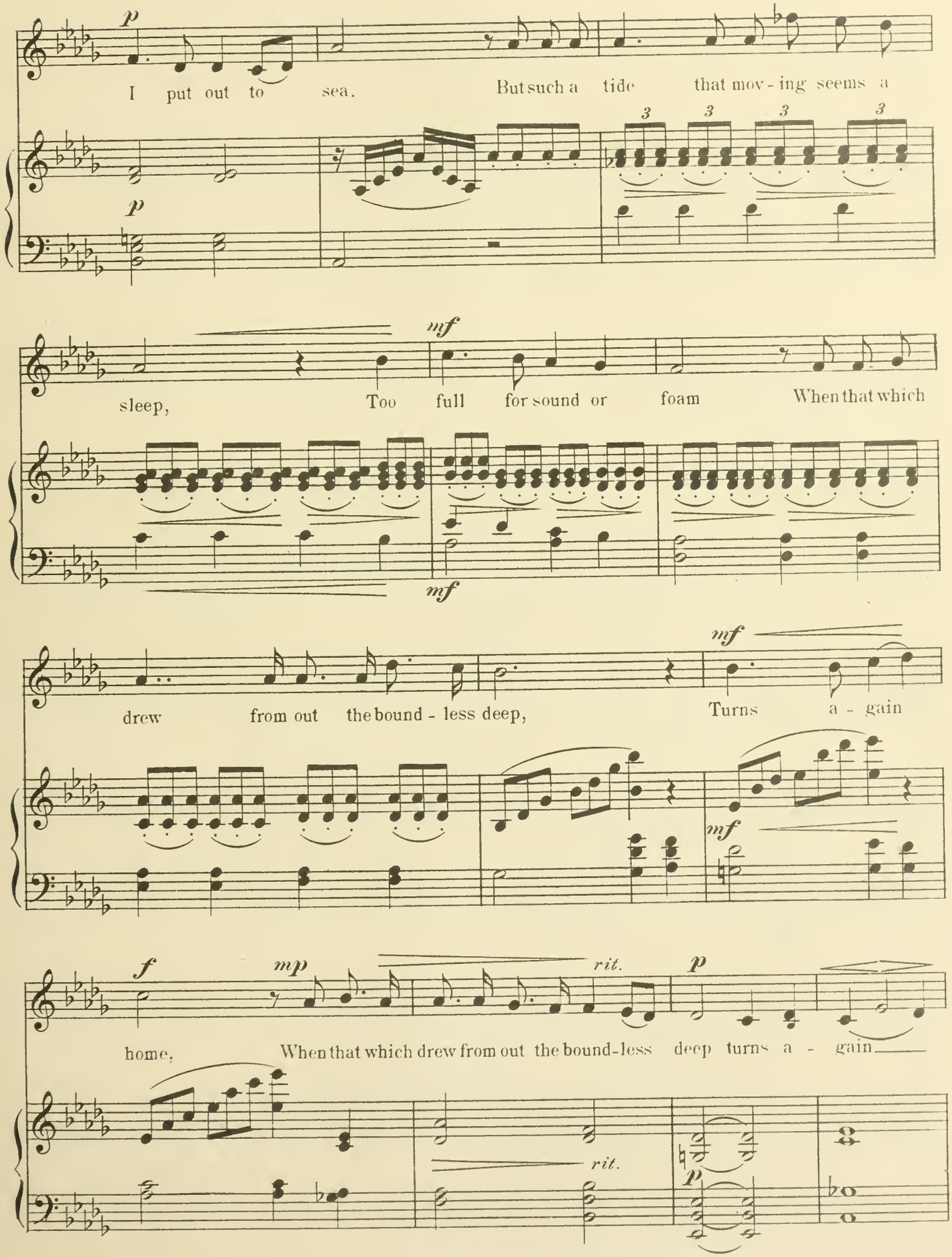
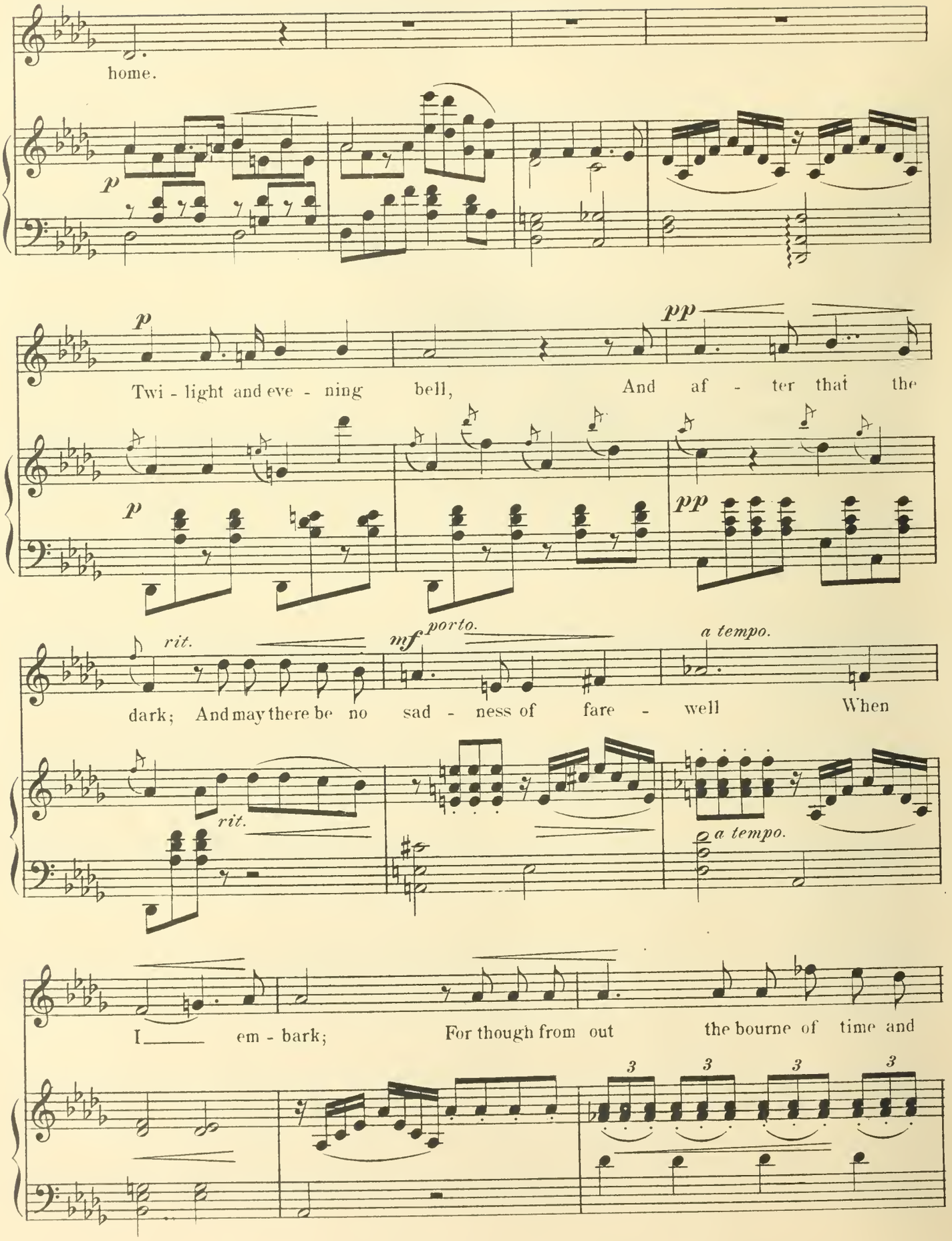
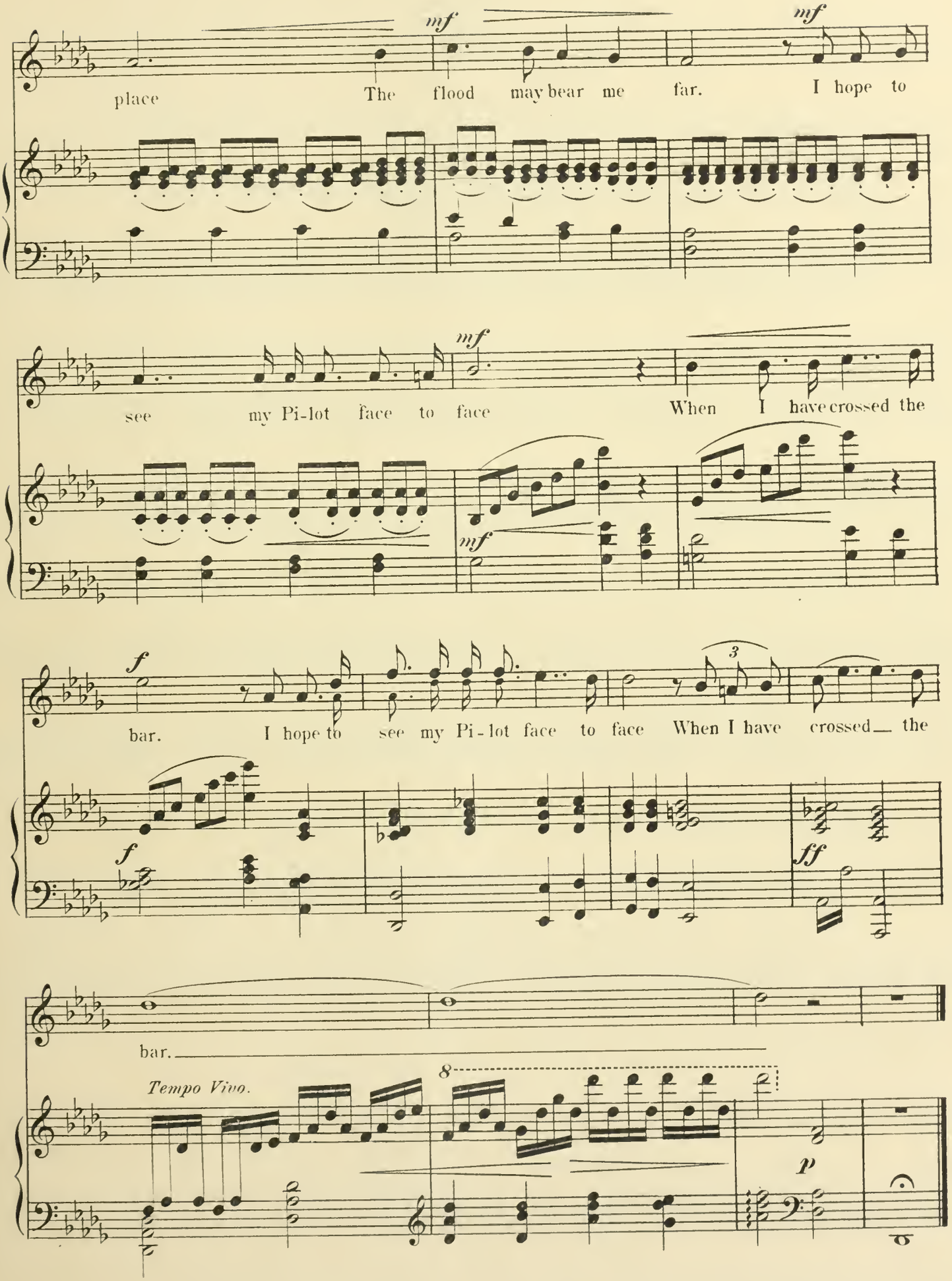

p
I put out to sea.
But such a tide that mov - ing seems a
p
3 3 3 3
mf
sleep,
Too full for sound or foam
When that which
mf
drew from out the bound - less deep,
mf
Turns a - gain
mf
f
mp
rit.
p
home,
When that which drew from out the bound-less deep turns a - gain
rit.
p


home.
p
p
Twi - light and eve - ning bell,
pp
And af - ter that the
p
pp
rit.
mf porto.
a tempo.
dark; And may there be no sad - ness of fare - well When
rit.
a tempo.
I em - bark;
For though from out the bourne of time and
3
3
3
3

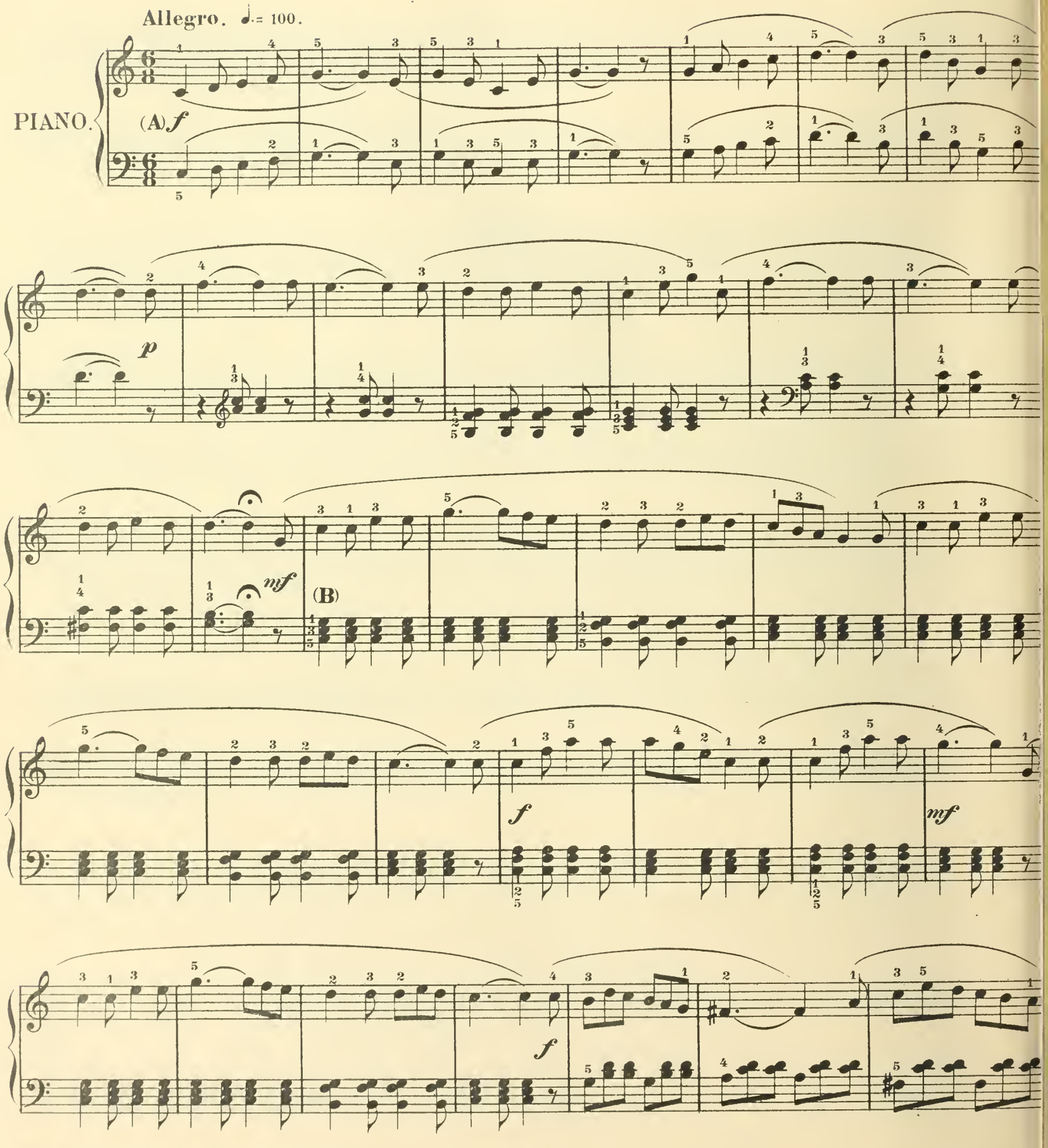

mf
mf
place
The flood may bear me far.
I hope to
mf
mf
see my Pi-lot face to face
When I have crossed the
f
bar.
I hope to see my Pi-lot face to face When I have crossed the
3
f
ff
bar.
8
Tempo Vivo.
p

Hunters' Song.

(Jägerlied.)

RONDINO.

W. HOMANN, Op. 10. № 2.



(A) Bold and cheerful: with strong finger touch.

(B) Bass chords *struck* from the wrist; not pushed

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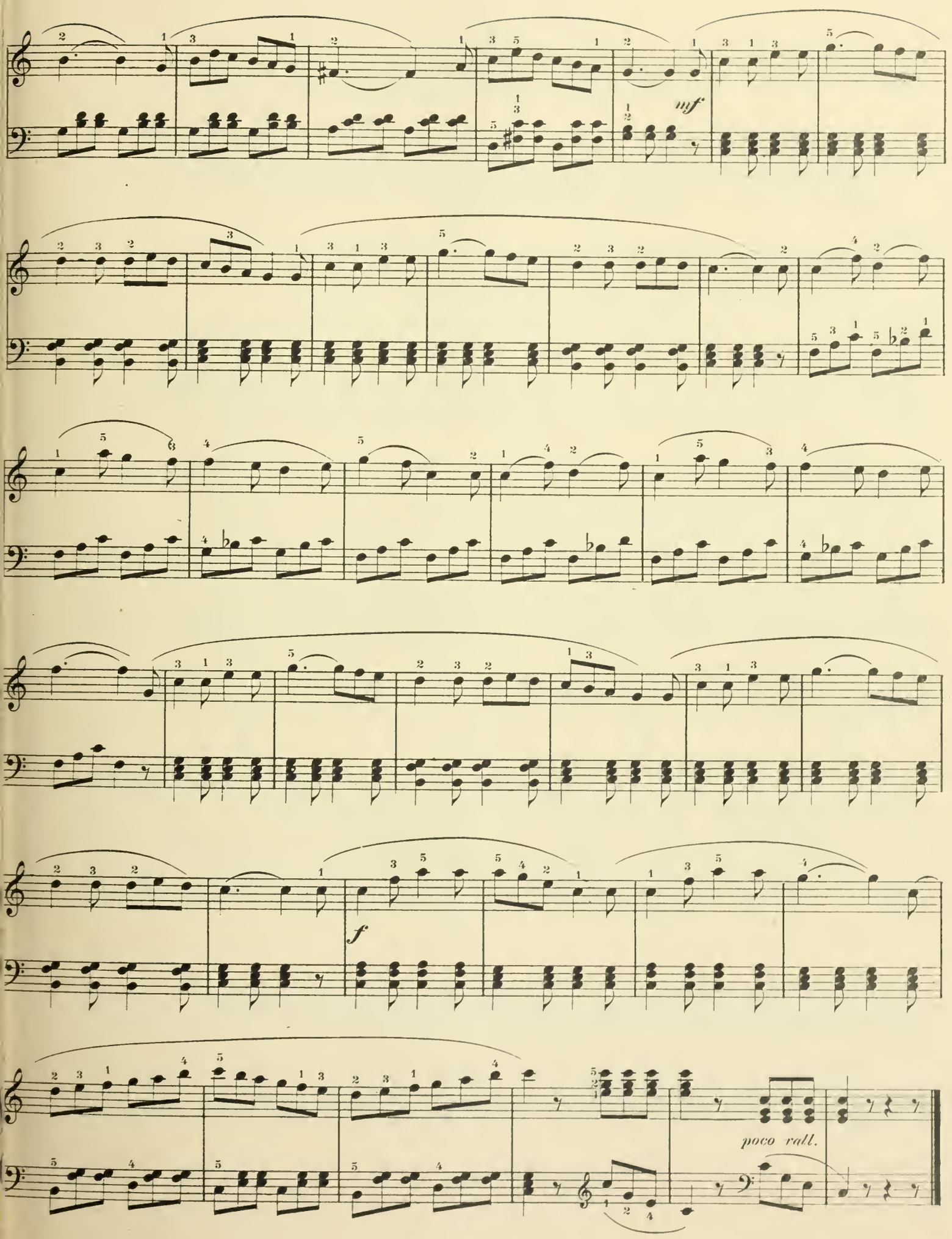
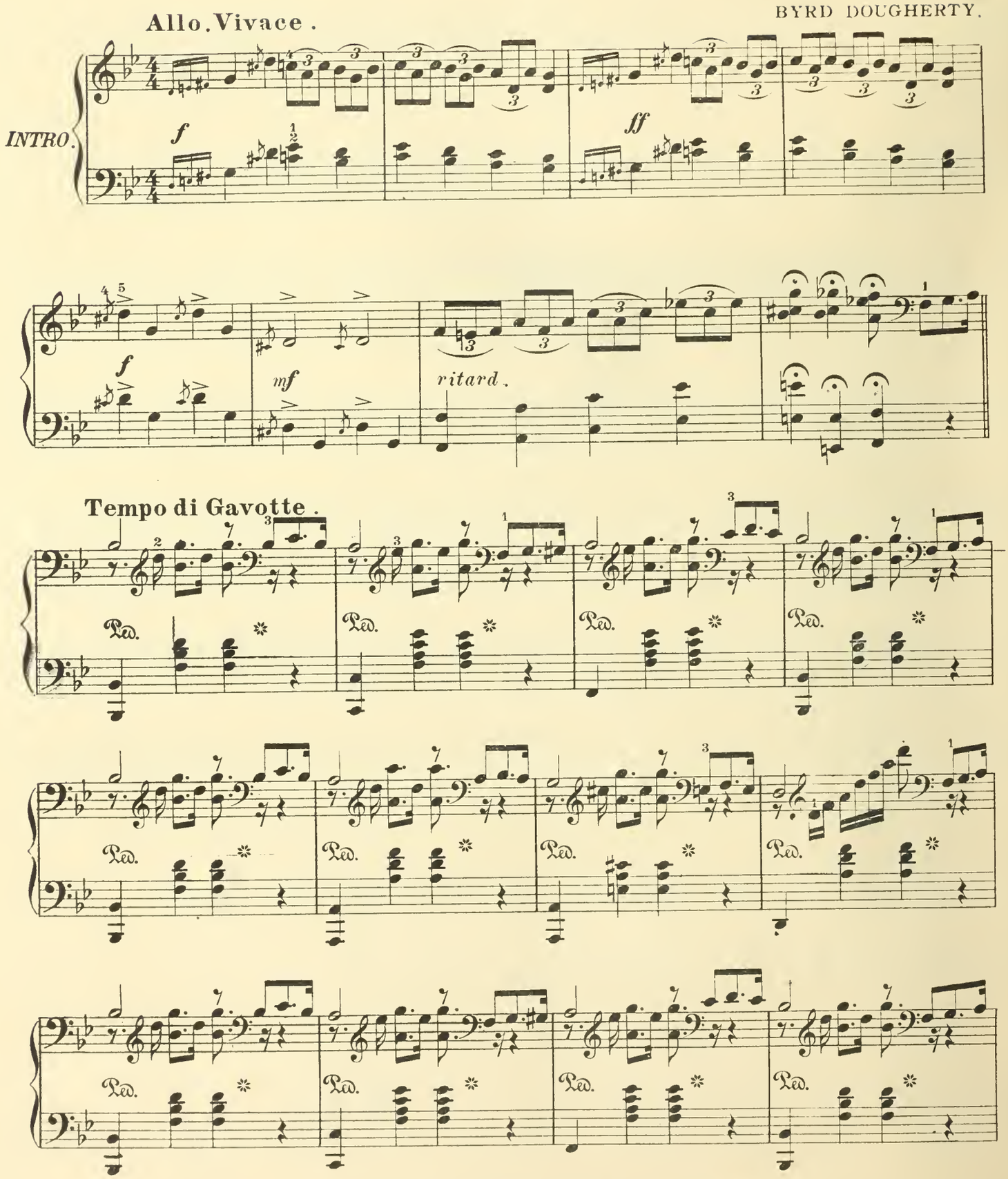

mf
f
poco rall.

HYPATIA.

Morceau Elegante.

BYRD DOUGHERTY.



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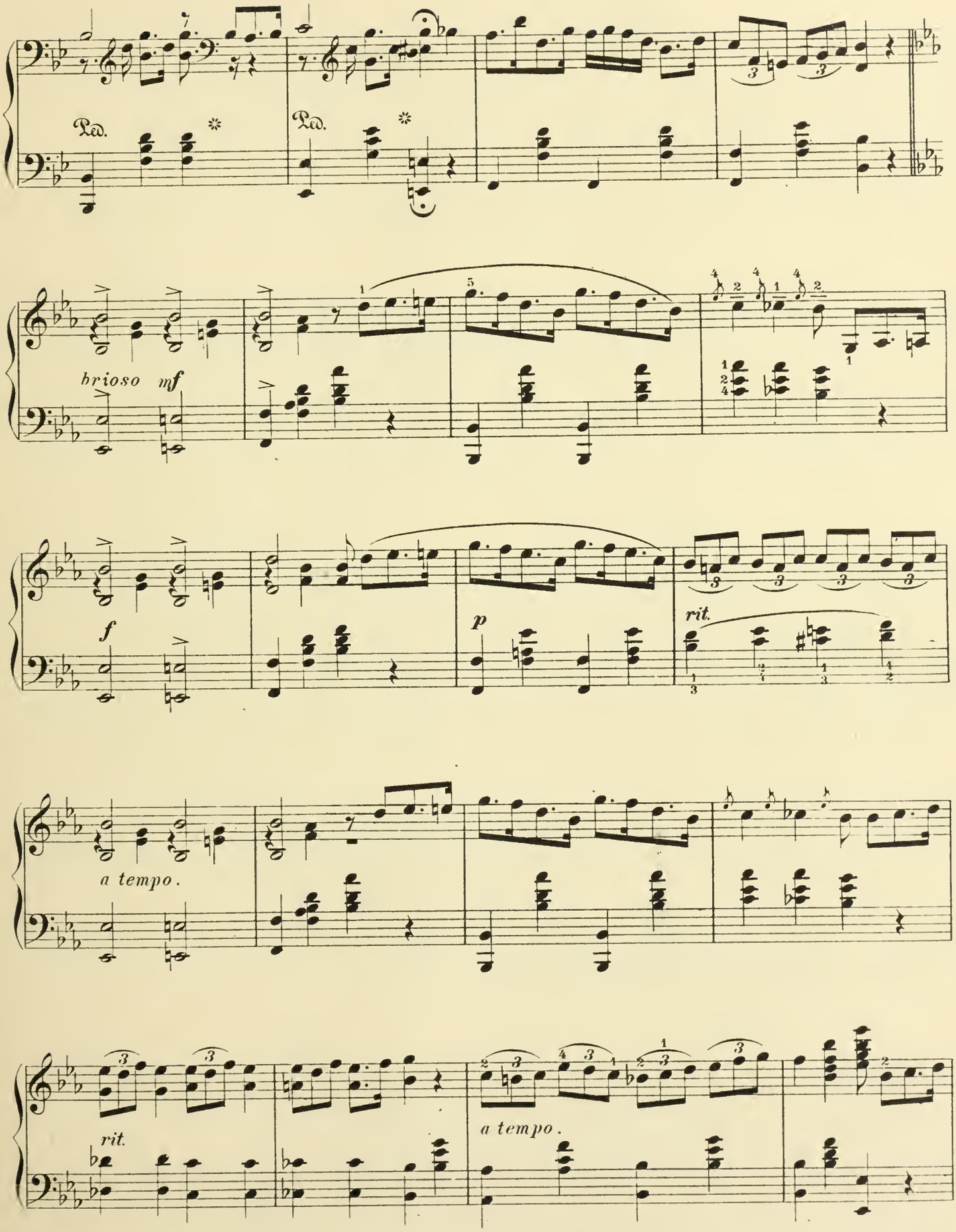
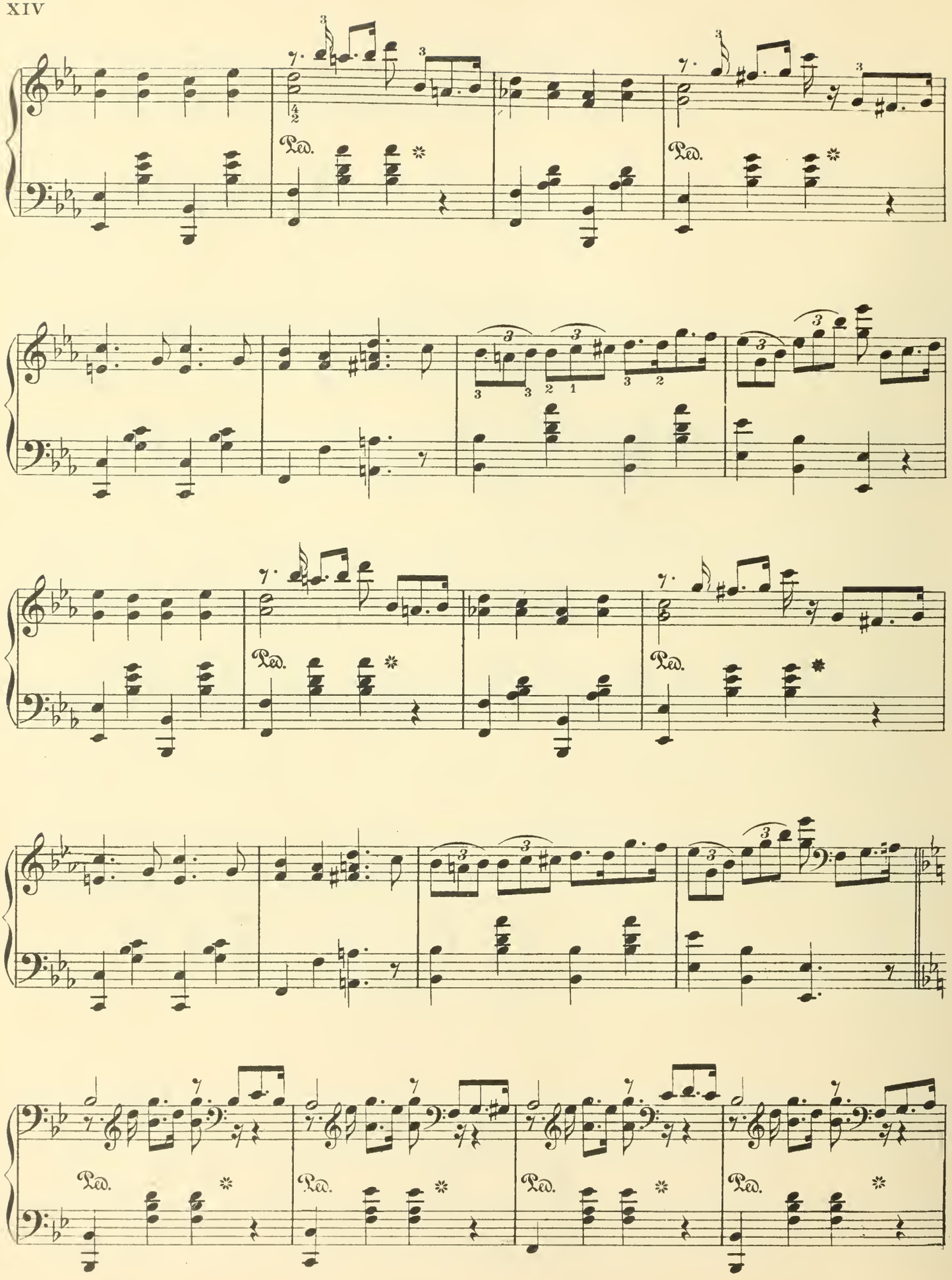
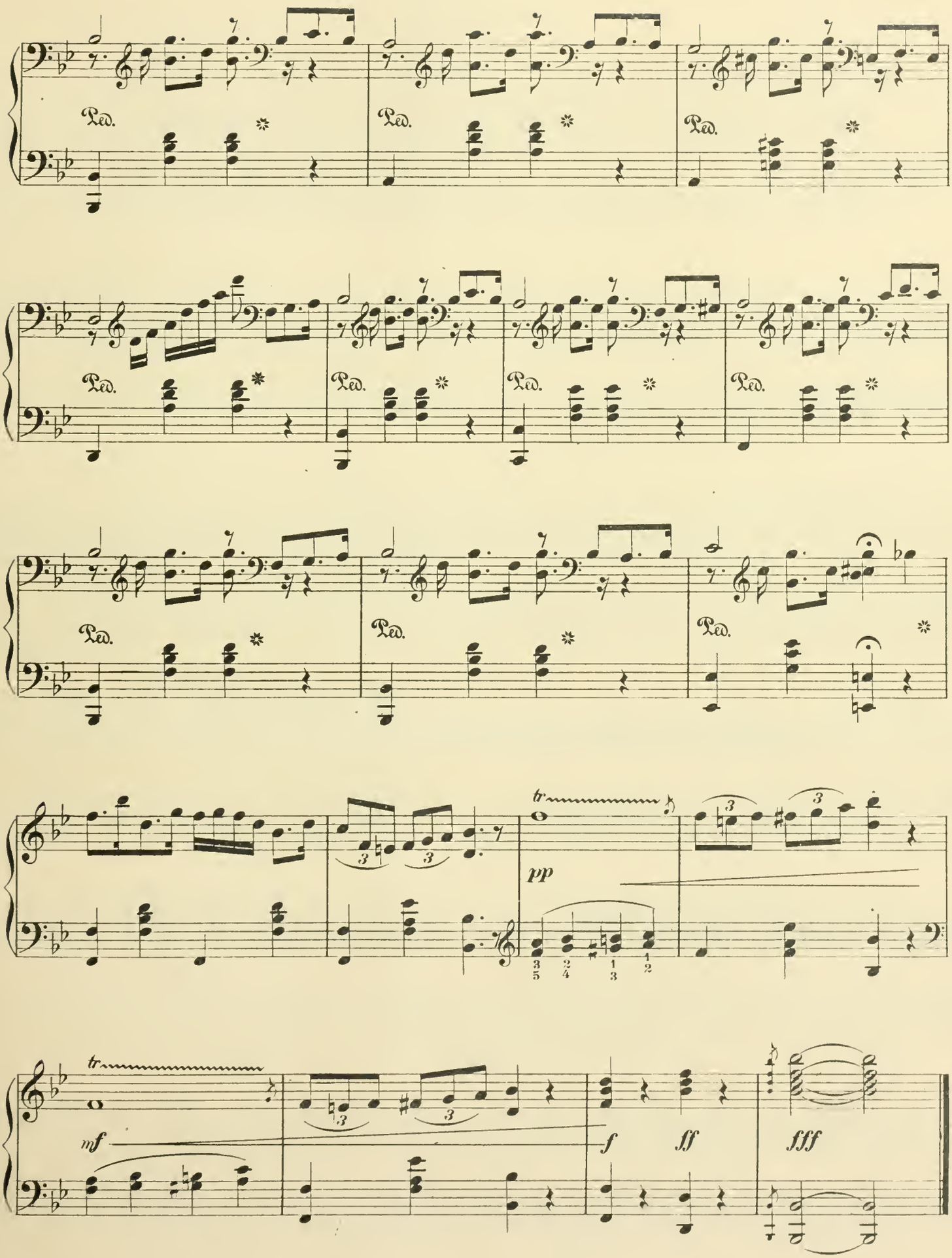

Ped.
Ped.
brioso mf
f
p
rit.
a tempo.
rit.
a tempo.


Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

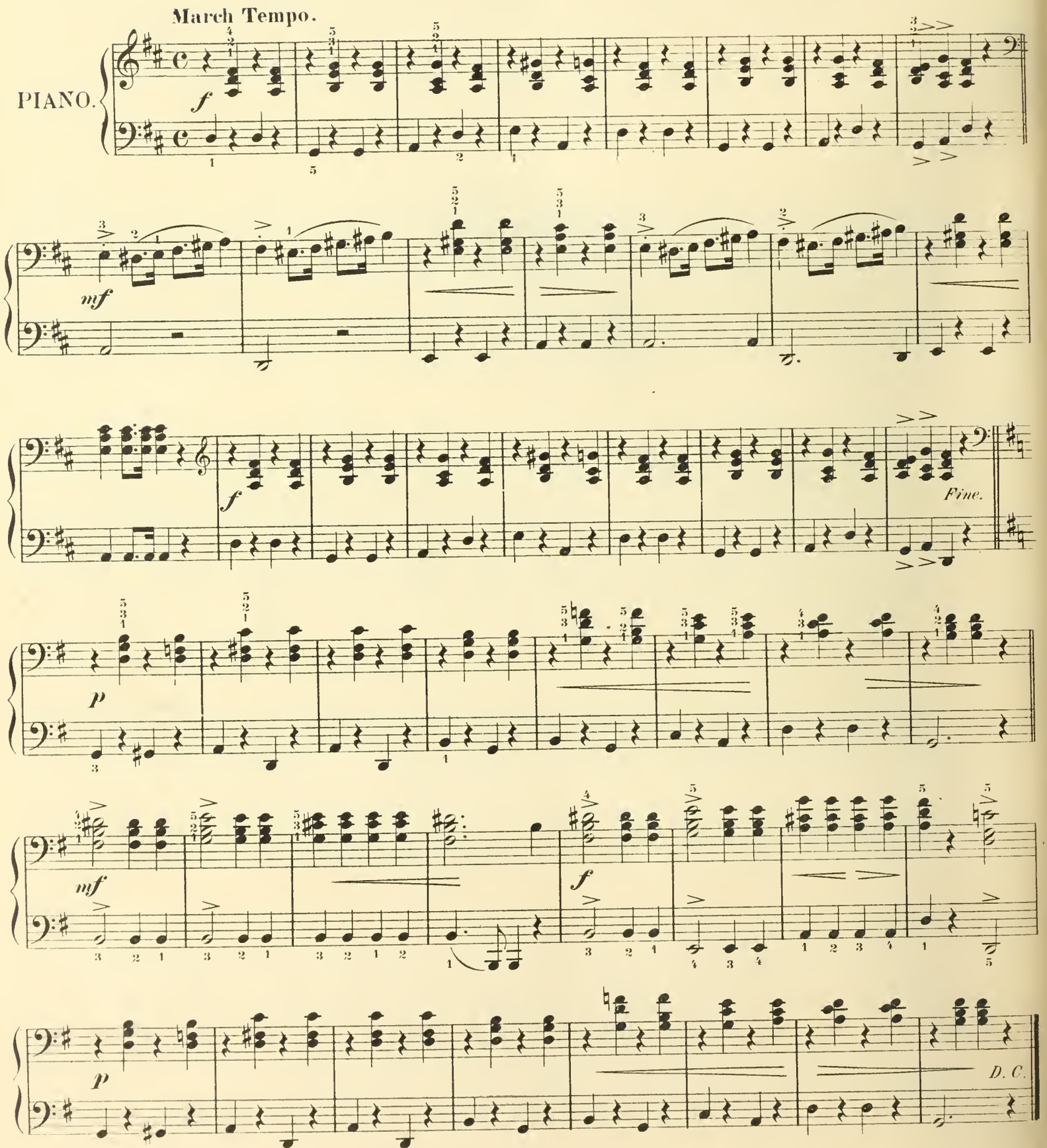

Ped.
tr
pp
mf
f
ff
fff

The Little Standard Bearer.

(Der kleine Fähndrich.)

SECONDO.

PAUL HILLER. Op. 83. № 1.



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The Little Standard Bearer.

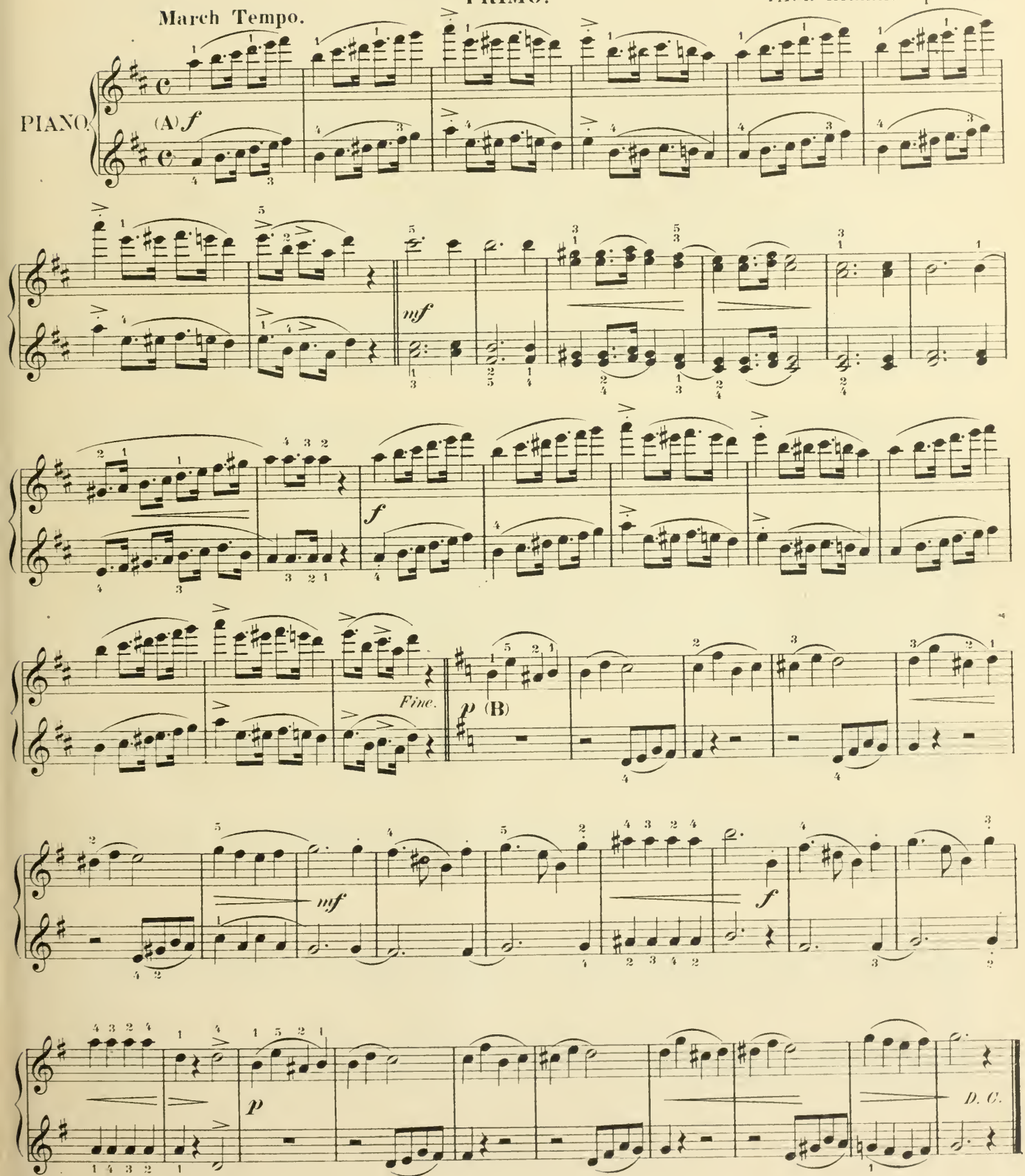
(Der kleine Fähndrich.)

PRIMO.

PAUL HILLER. Op. 83. № 1

March Tempo.

PIANO.



(A) Bold with firm finger touch.
(B) Not so strong, more singing in character.

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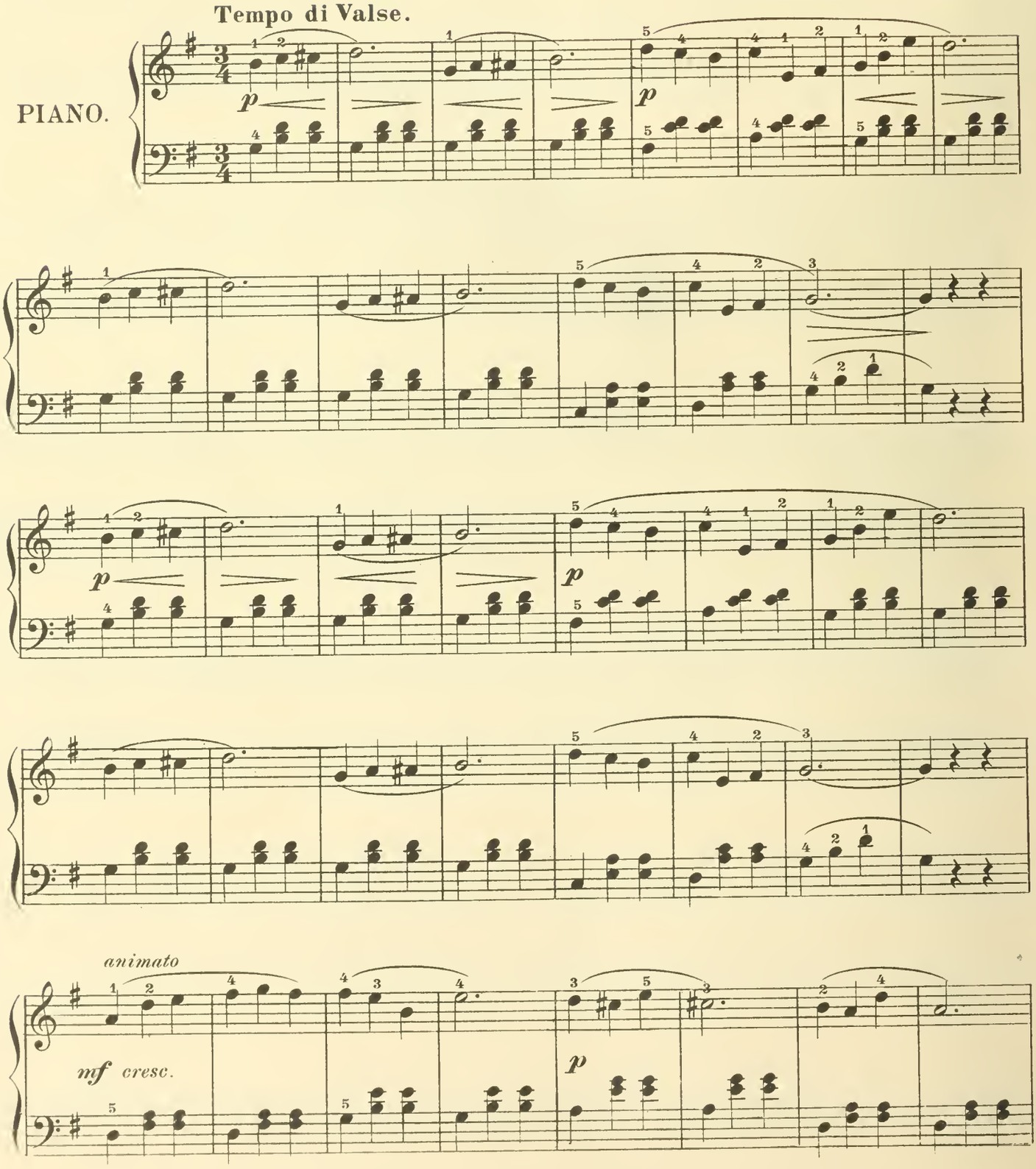
The Start-up.

WALTZ.

H. ENGELMANN. Op.422,№ 1.

Tempo di Valse.

PIANO.



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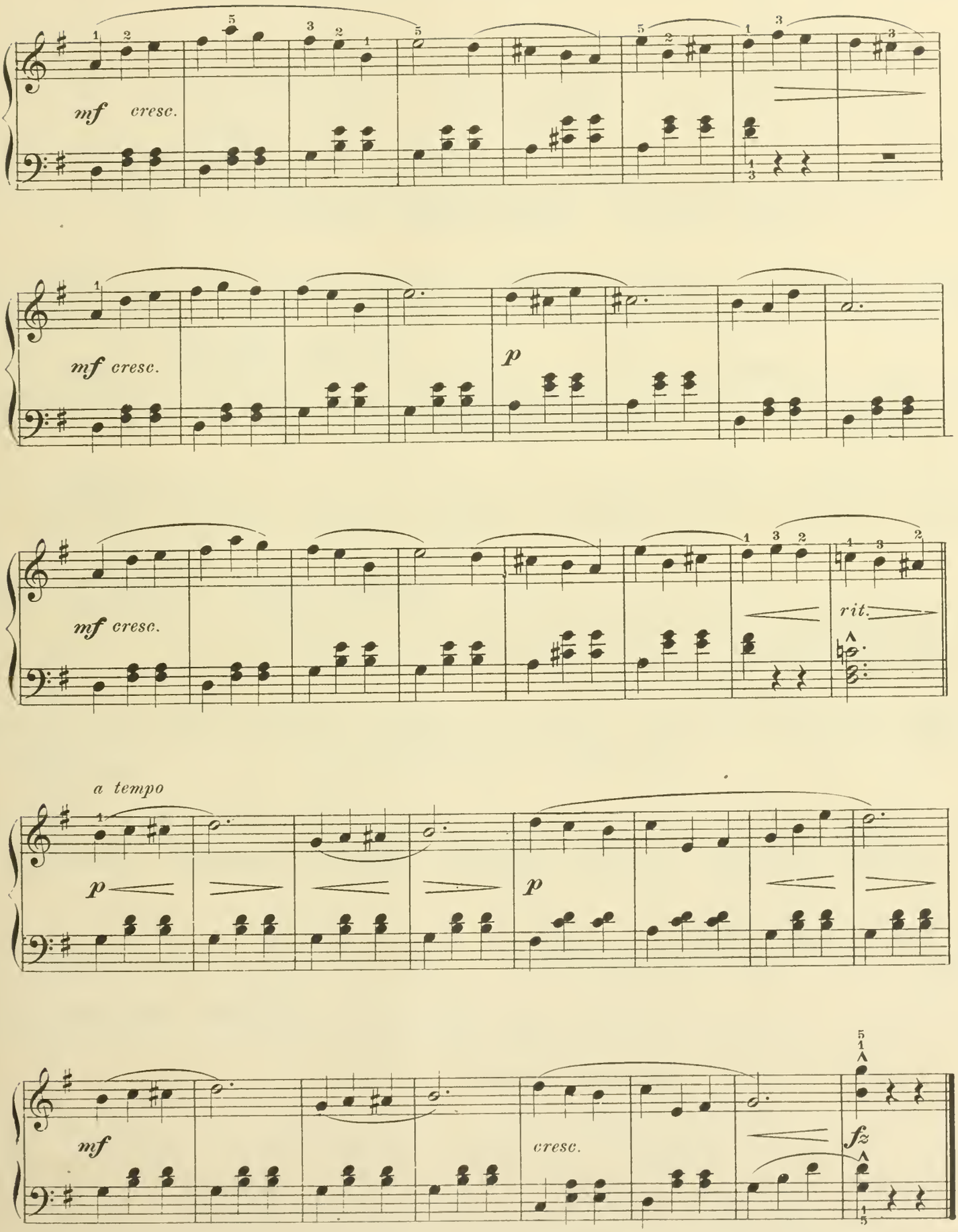
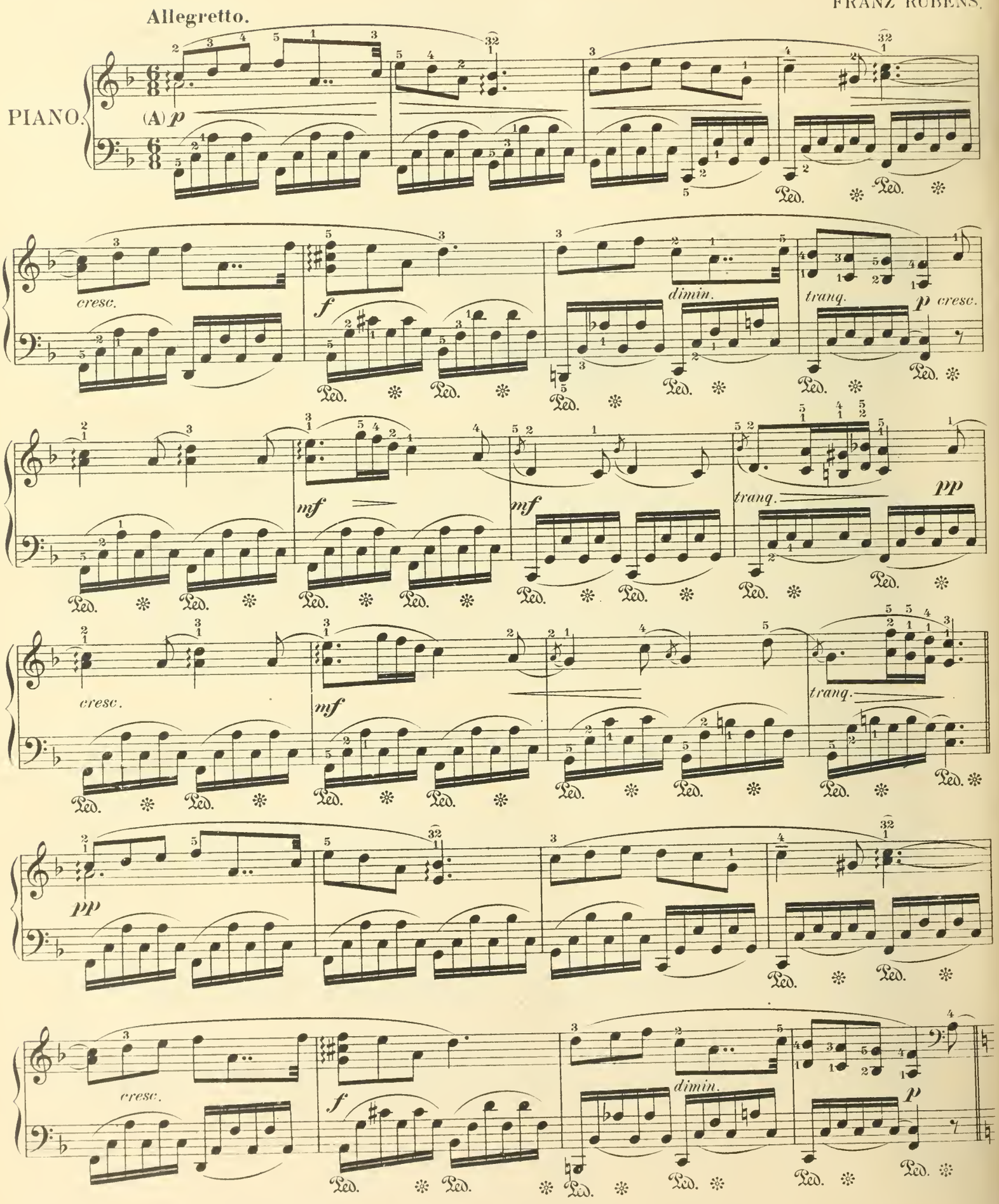

mf cresc.
mf cresc.
p
mf cresc.
rit.
a tempo
p
p
mf
cresc.
fz

ROMANCE.

FRANZ RUBENS.



(A) Preserve the *legato* quality in both hands. Tone should be firm, but never harsh.

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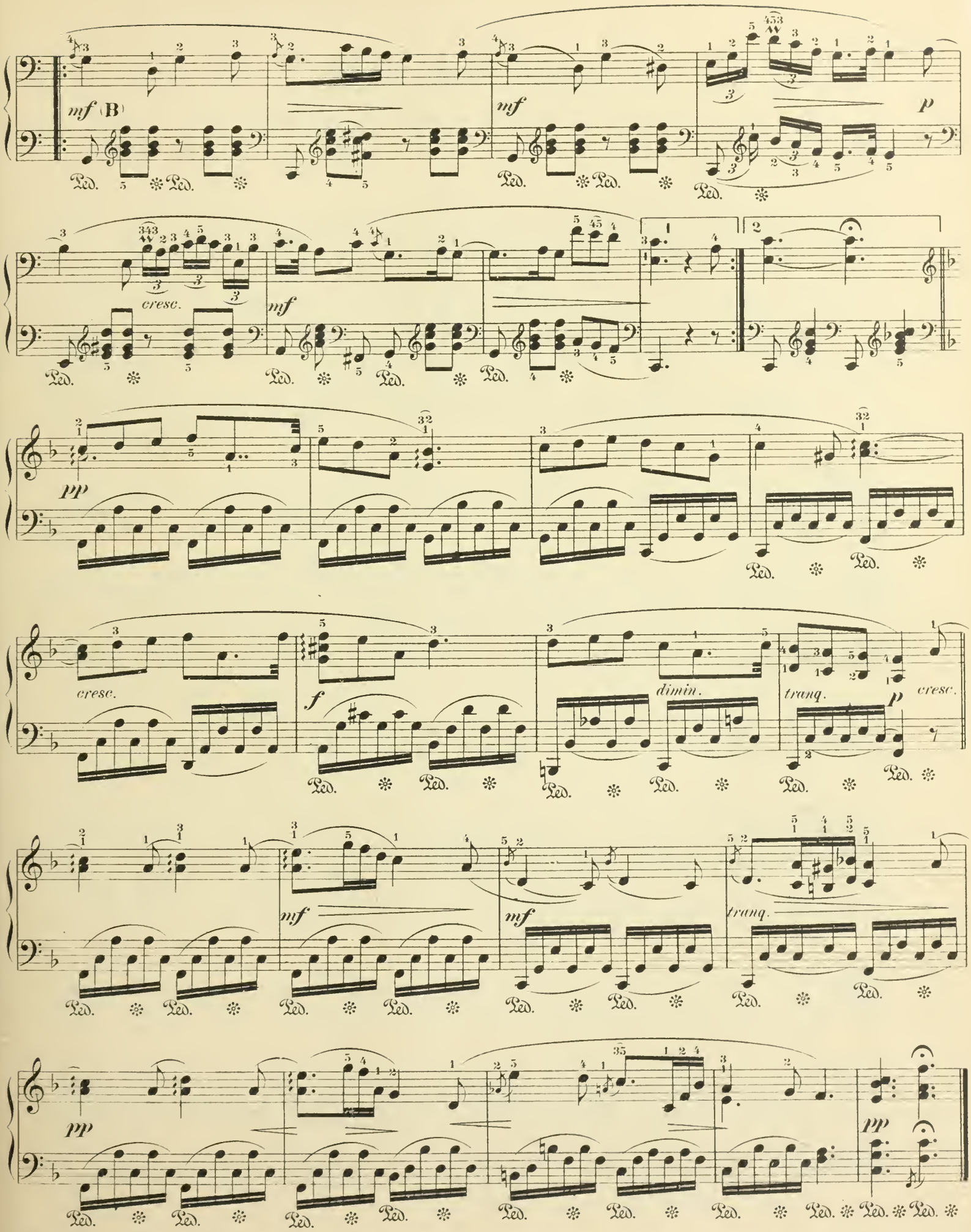
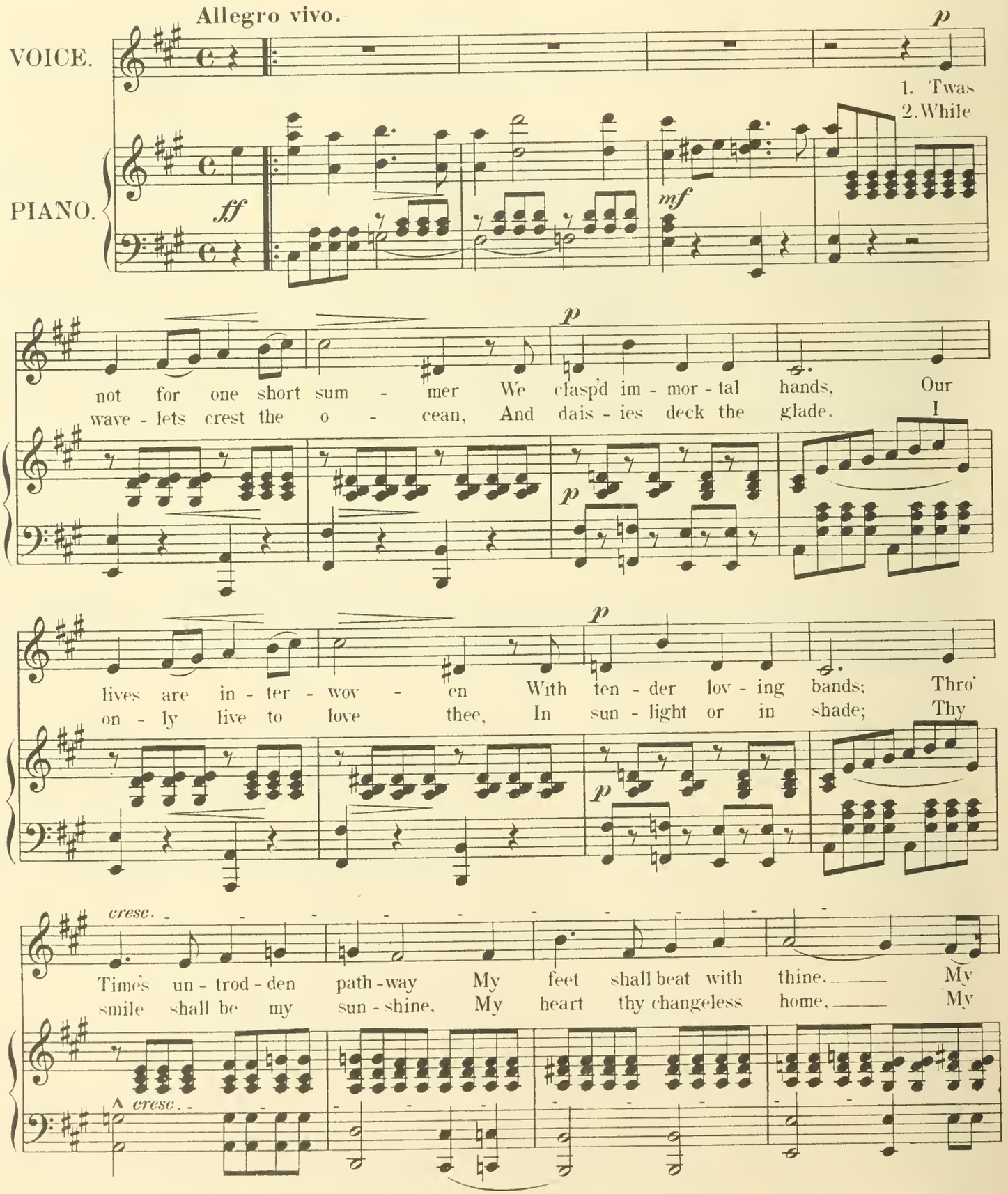
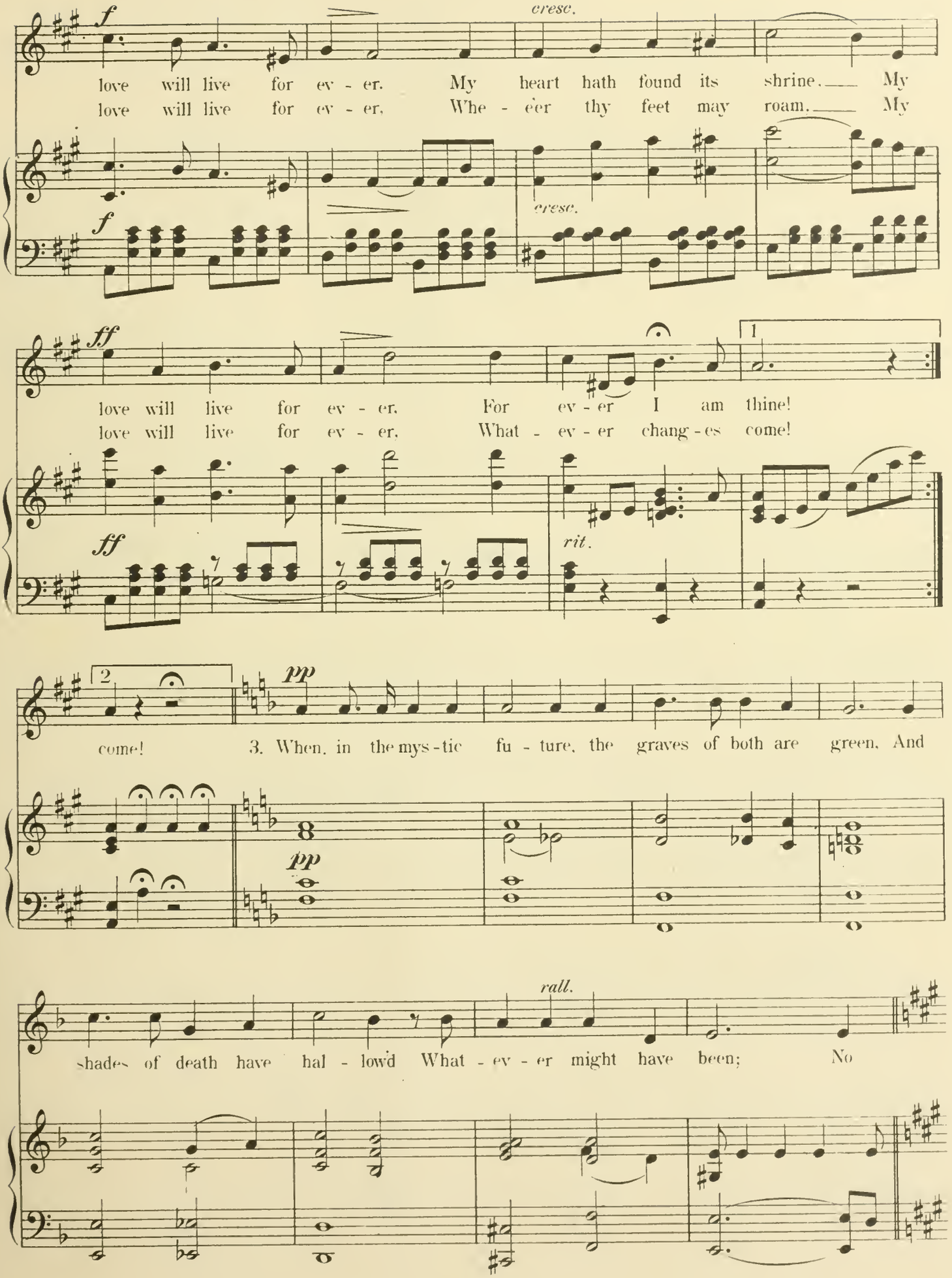


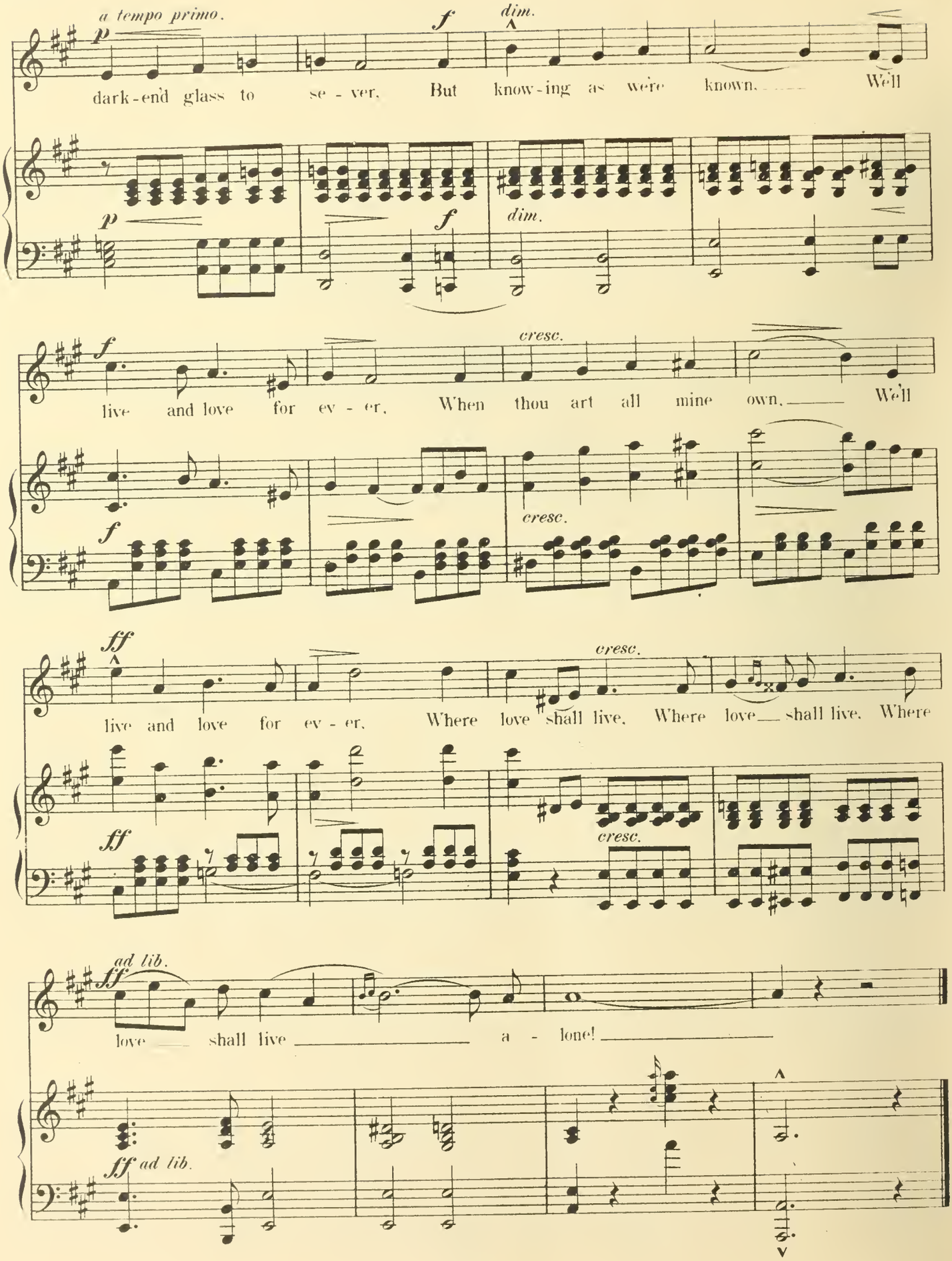
(B) Melody clear and sonorous. See that bass is not too heavy when crossing over.

LOVE FOR EVER.

Words by H. L. D'ARCY JAXONE. Music by WILLIAM M. HUTCHISON.




f
cresc.
love will live for ev - er. My heart hath found its shrine. My
love will live for ev - er. Whe - e'er thy feet may roam. My
ff
1
love will live for ev - er. For ev - er I am thine!
love will live for ev - er. What - ev - er chang - es come!
rit.
2
pp
come! 3. When, in the mys - tic fu - ture, the graves of both are green, And
rall.
shades of death have hal - lowd What - ev - er might have been; No


a tempo primo.
dim.
dark-end glass to se - ver. But know-ing as we're known. We'll
cresc.
live and love for ev - er. When thou art all mine own. We'll
ff
live and love for ev - er. Where love shall live. Where love shall live. Where
ad lib.
love shall live a - lone!
ff ad lib.

WOMAN'S PAGE

Conducted by Miss S. C. VERY.

ANGLO-SAXON WOMEN IN MUSIC.

VI. Hope Temple, Composer.

HOPE TEMPLE.

If, with the names of Liza Lehmann, Clara Butt, Fannie Davies and Agnes Zimmermann whose work THE MUSICIAN has chronicled, we add that of Bettina Walker, writer of "My Musical Experience;" the pianists Madelaine Schiller and Arabella Goddard; the composers Virginia Gabriel, Hope Temple and Miss Wurm of international fame. We shall conclude that London's musical atmosphere has proved salutary to women's musical development, for with that metropolis is associated each of the above names. Many lesser lights there have been on England's musical record, and every one acquainted with the student life in music there, is aware of the preponderating number of women making a special study of theory.

A few years ago the writer was present at an examination in one of London's music schools, having just left a similar examination in America, carried on by the American College of Musicians. The surrounding circumstances seemed different indeed, for the examiners wore the Oxford hood, many of the candidates were in cap and gown, and it required a shifting of mentality to consider crotchets and quavers, etc, as substitutes for eights, quarters, etc. To read at sight (naturally MacFarren's suggestive of the Day theory), with every X indicating the thumb. And aside from these non-essentials, another surprise was the number of women taking a "stiff exam." in harmony and the relatively large number of successful ones. On to Germany, at Vienna, Berlin, Leipzig is met the English woman studying music and her innate love of choral music and characteristic thoroughness, rank her among most earnest workers and cleverest of competitors. The bond between the two English speaking races is a close one, and while much of benefit could be interchanged, American women can read records of 19th century's music with pride in achievements of women of England.

We give this month a photograph of a fair composer with an excerpt of a popular work of hers. Born in Dublin, Hope Temple went to England at the age of 13; studied under Barnet and Silas also in Paris. She gave some concerts in 1890. She is a composer of an operetta, "The Wooden Spoon," and a number of songs.

Virginia Gabriel was born in Surrey, 1825; studied music under Thalberg, etc.; married to Geo. March in 1874; died at London, 1877. Her work in composition included cantatas, operettas, songs and pianoforte pieces.

Marie Wurm was born at Southampton in 1860; studied with Clara Schumann, J. Raff, etc.; won the Mendelssohn Scholarship in 1884, and then studied with Sullivan, Bridge.

Bettina Walker, pianist and writer, settled in London in 1890; studied under Henselt; died in 1893.

Arabella Goddard, pianist, was of English parentage; studied harmony with MacFarren, and piano with Thalberg; married the critic, Davison.

CLUB WORK.

MUSIC SECTION OF (MASS.) THE AMHERST WOMAN'S CLUB.

Extract from Mrs. Marsh's address read at one of its meetings:

"The years are mile stones—each one bringing us onward, let us hope, to a broader culture in all things beautiful, to a truer value of what is really worth while, and thus to a nobler living.

"This is our seventh year of work as a music committee, and let us make the most of a happy incident. 'There's luck in odd numbers,' and of these the number seven has, since the world began, stood pre-eminent as a magical number. The seven plenteous years, the seven churches, the seven golden candlesticks, the seven hills of Rome, the seven days of the week, and what is more to our purpose, the seven notes of the scale.

"Counting the notes as years, we have now arrived at the seventh, not the discordant major seventh, nor yet its use as a suspension, for we do not want to stop here. Neither do we take the diminished seventh as our symbol but rather we wish to be the dominant seventh, preparing to resolve itself in another year into the tonic chord, the perfect octave, the eighth year of progress and success. It seems desirable at this time to review briefly the years of our association and recall as we may, some of the details of our pleasant work, 'lest we forget,' as Kipling says, and undervalue the advancement we have really made toward a better appreciation and understanding of the heavenly art we love."

The record that follows, tells of the Club's organization in 1893, with three officers, an advisory board and a membership of thirty.

Four meetings were held and music's history at time of earliest classics, studied. Haendel's Hallelujah Chorus, arranged for six hands, was given; a paper on Old Violins read; a sonata of Galuppi played, as well as a gavotte and composition of Emmanuel Bach. Biography was the theme of the second year's work, followed by considerations of Classic, Romantic and Modern Composers. A fine Weber piano was purchased at this time by the Club. During ensuing years American Music, Women in Music and other themes were studied. The Ladies' Chorus, ably led by Mrs. Sanderson in tastefully chosen and carefully practiced selections, gave pleasing variety to the program.

"We have numbered," continues Mrs. Marsh's summary, "between eighty and ninety names on our membership list during the seven years, and of the thirty original members, eighteen still remain, the veterans of the flock. Forty-five meetings have been held since the beginning, and the list of different composers and the number of illustrations given is too long to be enumerated. The musical work of our association has paid for all the labor it has cost—paid in knowledge gained of composers and of their work and musical literature generally. Paid in the stimulus to practice, in difficulties overcome and confidence gained. Paid in the cultivation of social relations, and the forming an acquaintance with those whom we might not otherwise have known. Let us hope, too, that our organization has paid in promoting in our town of Amherst, a more general interest and progress in musical matters. It is surely worth while to keep that object in view, as we go on to the future."

This season, 1900–1901, the music committee consists of Miss Clara L. Dwight, chairman, with Mrs. William A. Burnett and Mrs. D. W. Marsh. Much time has been given to Beethoven, of whose works a symphony, one string quartet, one piano and one violin sonata have been played, beside vocal music given. A paper on the development of the sonata form was read by Miss Clara Dwight.

The writer enjoyed the hospitality of this Club during January—in Biblical measure—witnessing the energetic methods of one of our largest organizations of busy women, of which corporation a most prominent part is The Music Section.

THE MONTH OF MARCH AT THE MOZART CLUB OF JAMESTOWN, N. Y.

March 9: Musical Lecture by Mrs. E. Gross.

"Development of the Mass," Kyrie (Missa Brevis) . . . . . *Palestrina*
"Development of the Mass," Kyrie (Twelfth Mass) . . . . . *Mozart*

March 13:

Concerto . . . . . *Beethoven*
Oh, for a Burst of Song . . . . . *Frances Attitsen*
a. Spring Song . . . . . *Henselt*
b. Air de Ballet . . . . . *Chaminade*
The Rosary . . . . . *Nevin*
Paper—Bach's Passion Music.
The Bach Singers in America.
a. The Heavenly Song . . . . . *Hamilton Grey*
b. Good Bye, Sweet Day . . . . . *Kate Vannah*
Concerto, G minor . . . . . *Mendelssohn*
a. The Princess . . . . . *Grieg*
b. Good Morning . . . . . *Grieg*
Brahms Quartet.
Part Song.

This Club of about one hundred and twenty-three members with an added list of non-resident members, was formed in 1879, and incorporated 1894. In this, its twenty-second season, it has a president, vice-president, secretary, treasurer and recorder, with twelve directors. There are, moreover, committees appertaining to Artist recitals, to music, to piano and a quartet called The Schubert Quartet, as well as a Brahms Quartet. Those giving recitals in the Club this year are: The Spiering Quartet, of Chicago; Julie Wyman, soprano; Anna Lawrence, harpist and Katherine Talbot, contralto.

WOMAN'S WORK AND CRITICS.

KATE VANNAH.

The male critic never misses his chance to state that, though women may write with some degree of grace and clearness, even correctness, they have, as yet, accomplished no "great" work in music.

Now "great" has suffered, along with several other innocent adjectives such as lurid, tremendous and elegant, at the hands of would-be critics.

The wife of a "great" man may, while his spouse is putting the final touches to a "great" symphony, be doing out what in the opinion of her neighbors is a "great" washing for her large family. Adjectives depend largely upon the point of *you*.

Let us be common, sensible. Suppose for instance, the tables were to be turned—her wash table into his sanctum, the crying children along with it; his table along with the piano to be transferred to her sanctum. The woman would and could in time, achieve just as "great" things in musical composition as the man. Why not? Opportunity makes the woman quite as surely as it does the man. If the last ten years have blossomed with women who are poets, composers, novelists, lawyers, pianists and players of every instrument in an orchestra, organists, the harp of the Israelite, the banjo; if they have produced clever actresses, singers, dancers, elocutionists and tonsorial artists—what will not women accomplish in the coming twenty-five years?

To be sure, there must be something behind their eyes besides their back hair, but as many men are without brains as women.

Let opportunity sink the shaft into the mine of woman's genius. Men will not look in vain for priceless treasure which, whether it be as great, lurid, tremendous or elegant as theirs, is sure to be commensurate in value. Did some one say the word "publisher?" An honest publisher is the noblest work of God. (Will the Editor please give me italics for the first adjective?)

MY LADY'S BOWER. HOPE TEMPLE.

THE SUBTLETIES OF BOWING.

GEORGE LEHMANN.

We have little reason to believe that Johnson, the lexicographer, had either practical or theoretical knowledge of the art of violin playing; yet this keen observer of men and things seems to have been profoundly impressed with the peculiar difficulties of the act, and, in one of his friendly arguments with Oliver Goldsmith, he proved conclusively that he could better appreciate the fiddle's unique position in the world of art than most men who have given the subject more or less serious thought.

Said the Great Cham, to the poet, "there is nothing, I think, in which the power of art is shown so much as in playing on the fiddle. In all other things we can do some thing, at first. Any man will forge a bar of iron, if you give him a hammer; not so well as a smith, but tolerably. A man will saw a piece of wood, and make a box, though a clumsy one; but give him a fiddle and a fiddle-stick, and he can do nothing."

Shrewd as this observation must be conceded to be, neither Johnson nor thousands of other intelligent men can account for the remarkable fact that, in the beginning, the most intelligent efforts to do something with the fiddle are only productive of excruciating sounds. The secret of this is found in the bow, not in the violin. And it may be said, without magnifying the difficulties of the art of bowing, that the training of the fingers is an insignificant matter compared with the colossal task of mastering the technics of bowing.

The interest of teachers and pupils in general is concentrated on the intricacies of left-hand technic. As a matter of fact, this is a reversal of the natural order of things in connection with violin study. Sooner or later, the discovery of this mistake is inevitable; but once the fact is clearly established in the mind of the misguided pupil, he ceases to regard the acquirement of left hand technic as the most serious problem of his art, and anxiously concerns himself with the subtleties of bowing.

Should any pupil question this super-importance of right-hand technic, let him but ask himself what are the obtainable results of purely digital skill. Are the fingers, unaided by the bow, capable of producing anything? Is it possible for the fingers, even in the most perfect state of development, to evoke any musical sound other than that which is termed a *pizzicato?* No, this is manifestly impossible. At best, the fingers are nothing more than silent messengers of the bow, capable of creating only that which the bow vibrates into a musical utterance. Resembling, in many respects, a piece of complicated machinery, they are useless and uncreative in themselves, but at once become an all-powerful medium of production when a higher operative force acts upon them and reveals their possibilities. Every tonal beauty, every form of melodic expression, every characteristic of musical thought, depends upon manipulation of the bow. It is the violinist's tongue articulating all his thoughts. The greatness of a musical intellect may be revealed with moderate digital skill, for the revelation is uttered not by the fingers but the bow.

When it is considered that, in violin playing, there are certain strokes which defy the pedagogue's art, and can be acquired only by means of persistent experiment and the establishment of certain physical conditions, the difficulties of elucidating the principles of bowing by written or spoken word, can readily be imagined. And as, at best, the pupil can derive but little profit from reading even the most minute particulars of these principles, I will dwell, in this article, on such questions as seem to point to practical good, rather than on those which admit of little more than theoretical discourse.

The long *legato* stroke should receive careful daily attention. The full length of the bow should be utilized, except when the pupil's arm is too short to maintain, at the point, the general conditions which govering the drawing of the bow in its lower divisions. The stroke should be of exceeding lightness, and though much care should be bestowed on a very slow stroke, the pupil must acquire the ability to draw and push the bow with great rapidity. This study requires much patience, the employment of a great variety of *tempi*, and the closest attention to character and quality of tone. And, in addition to this, the change of stroke (from down to up-how, and the reverse) necessitates constant watchfulness; for it must be accomplished without any cessation of tone, and the change must be effected by the wrist alone, unaided by either the lower or upper arm.

The short, detached stroke, in the middle of the bow, is also an indispensable daily exercise. When played at the point of the bow, this stroke is commonly termed, the *detaché*. It is a rapid, energetic stroke, of a crisp, elastic character. The initial pressure must not be continued throughout the stroke, as continued pressure will result in a harsh, disagreeable termination of the tone. When the pupil has learned to perform this stroke in the middle of the bow, he should strive for equal proficiency a little nearer to the point, and thus, in the most cautious manner, gradually obtain control of the upper half of the bow. It is advisable to confine all such work to the A-string —at least in the beginning.

The *detaché*—at the point—is one of the most important of all bowings. It is much neglected by both teachers and pupils, and, for this very reason, is one of the gravest shortcomings in the work of most of our players. In Germany it is taught with ill success, but in Belgium it has always been a characteristic feature of the best masters' work. Kreutzer devoted many of his famous studies to the *detaché*, and these studies, if persisted in, will richly reward the student.

All "methods," and many *etudes*, are so planned that the pupil may become proficient in playing at different parts of the bow; but the average pupil's inattention, or his disinclination to follow the author's injunctions, results in a deplorable inability to pass from one portion of the bow to another with the necessary rapidity and ease. Often, when the pupil should be playing at the lower half of the bow, he is at the upper half; or the circumstances may be just reversed, but the field of activity equally undesirable.

This inability fully to control the bow in its different divisions leads to innumerable embarrassments, especially in sight-reading. It is attended by all sorts of mishaps and complications, and is fatal to graceful bowing, good phrasing and good style. Time and again the pupil is "caught" at some portion of the bow which he should have avoided, and his efforts to extricate himself from the difficulty are nearly always disastrous.

A universal pupil's weakness seems to be the avoidance of the lower part of the bow. If permitted to do so, most pupils will systematically shun the lower third till this avoidance becomes a confirmed habit. The exclusive employment of the upper two-thirds of the bow naturally increases the pupil's inability to perform at the lower third, and it is not long before disinclination is converted into actual fear.

A habit which militates against, and often makes impossible, the development of a broad and dignified style, is the constant employment of short strokes at the upper part of the bow. In Berlin, this unfortunate tendency is never tolerated. But, on the other hand, the German pedagogue, determined to eliminate this fault, illogically flies to the other extreme, and insists upon indiscriminate employment of the full length of the bow. It is not difficult to understand that constant and unwarranted use of the whole bow endangers good tone and style, and often renders awkward and crude what should be delicate and refined.

But, whatever may be said in opposition to an excess of long strokes, the fact remains that the "short bow habit" is both harmful and distasteful.

All pupils should make a special effort to acquire a fine *spiccato*. It is one of the most useful and brilliant of bowings, and, if practiced every day, will greatly strengthen the wrist and increase its suppleness. Apart from the manner of performing the *spiccato* (*i. e.*, with a perfectly flexible wrist), the chief question to be considered is, the quality and character of tone. The continually rebounding bow should produce a very brilliant tone, but brilliancy must be combined with volume.

The best *spiccato* is produced at a point just above the middle of the bow. The effort to make the bow rebound should not be continuously repeated. The first effort, or impetus, should suffice.

At a West End church the opening of a new organ gave rise to much harmonious discussion on its evils and shortcomings. It found a champion in an elderly gentleman, who pointed out the fact that the new organ must be more useful than the old one, because it had a "Double Diapason," so that if one broke the other could be used. Organ-builders will doubtless make note of this in drawing up specifications for the uninitiated.

EARLY VIOLINISTS COMPARATIVELY CONSIDERED.

What Each Contributed to the Technic of the Instrument.

H. W. HART.
Author of "Arranging Music for a Small Orchestra."

(*Concluded from January.*)

The violin, once having established its claims to unusual artistic capabilities and powers of musical expression, was not long in finding its way into the Roman Catholic Church, which certainly has always given a warm welcome to the highest developments of all the arts. Gabrieli had already made extensive use of orchestral accompaniments in his Church music, and from merely doubling the voice parts, he advanced to distinct instrumental settings.

From about 1650, instrumental numbers, entirely disassociated from vocal music, began to form a regular part of the church service.

Giovanni Battista Vitali, the first great master of the Violin Sonata, was born at Cremona about 1644. He was a violinist of note in his day, and held various appointments as leader of orchestras at Bologna and Modena. He composed a considerable amount of violin music and in these compositions the musical interest is much greater than in those of his predecessors and contemporaries. His dances are concise in form, vigorous in character, and in some instances —especially in a Chaconne which has been heard from the concert stage even within comparatively recent years—he shows high powers as a composer. While the demands of his music upon the executant are at times considerable, he does not, on the whole, represent in this respect any material progress beyond the current compositions of his day.

Thomas Baltzar (Lübeck, 1630—London, 1663), was a German violinist celebrated during the middle part of the seventeenth century, particularly in England where he went in 1656, being the first violinist of note to visit that country. He seems to have been the first, or among the first, to utilize the shift, in which, however, he did not exceed the third position.

An amusing account of one of his private performances is given by an English writer who heard him in 1658 and "did then and there, to his great astonishment, heare him play on the violin. He then saw him run up his fingers to the end of the finger-board of the violin, and run them back insensibly—and all with alacrity and *very good tune*, which he nor any in England saw the like before."

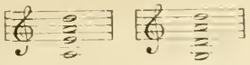
Far in advance of Baltzar, however, are to be noted two other German violinists, Walther and von Biber. Johann Jacob Walther was born in Thuringia in 1650. He was fond of realistic tone-pictures, imitating the cuckoo, the nightingale, the crowing of the cock, and other sounds of nature. In a set of variations, he has imitations of the guitar by means of pizzicato, of pipes by passages going up to the sixth position on the first string, of trumpets by fanfares on the fourth string. Further on he introduces echo effects, the lyre, the harp, and winds up with a Coro in full chords. All this, of course, is very childish, but some more serious work is to be attributed to him, who, together with von Biber, did much toward developing advanced fingering. He ascends to the sixth position, frequently makes use of difficult double stops, and uses a variety of bowings.

The Italian school of violin playing at this period was far more limited in these respects, even Corelli not exceeding the third position. In fact, the Germans at that time took the initiative in execution on the finger-board.

Heinrich Johann Franz von Biber, born in Wartenberg in 1644, represents a still greater advance than Walther. The early German school of violinists was more influenced by the methods of Farina, a superficial musician, and other Italians of his class, who delighted in attempted imitations of the sounds of nature, than by the more solid and dignified methods of Vitali and his followers. Von Biber shows a marked contrast to his contemporary, Walther, and may be said to be one of the founders of the German school of violin playing. He was court-conductor to Emperor Leopold I (who ennobled him), and also to the Bavarian court and the Archbishop of Salzburg. Judging from his compositions, his execution was far in advance of most of his contemporaries and his use of the bow marked by great dexterity and variety.

He appears to have been the first occasionally to modify the usual tuning of the violin. In two of his

Sonatas, the tuning of the instrument is indicated thus:



To return to the Italian school, in whose musically fertile soil violin playing had its beginning and found its highest development, at least until within very recent years, the name of Torelli attracts attention.

Giuseppe Torelli was born in Verona about 1660, and died in Ausbach in 1708. He studied in Bologna where, from 1685, he was for many years leader of the church orchestra of St. Petronio. In 1705, he became leader of the band of the Margrave of Brandenburg-Ausbach.

To his genius is accorded the honor of first conceiving and realizing the Violin Concerto form. In this he retained the skeleton of the so-called Church-Sonata which differed from the Chamber-Sonata of that day in being made up of four movements, the first in slow, measured time, the second an allegro, the third again slow followed by a brilliant finale; the Chamber-Sonata consisted of alternating slow and quick dance-forms—Sarabandes, Allemandes, Bavottes, Gigues, etc. Torelli retained this skeleton Sonata form, which was for a solo violin, sometimes accompanied by a bass, and to it added the flesh and blood of orchestral accompaniment. Some of his Concertos are scored for one or two solo violins, two accompanying violins, a viola and a bass, which were occasionally supplemented by a lute or an organ part. This arrangement was very largely adhered to by Vivaldi, Corelli and Händel.

While Torelli, in introducing the Concerto form, added nothing to the technic of the violin, he marks an epoch in violin history and inaugurates a period wherein the most talented musicians, almost as a matter of course, were violinists—just as in modern times with but few exceptions, all great composers have been pianists of greater or less ability.

One of the most luminous individualities in the early history of violin playing and composition, whose influence is still felt, was that of Arcangelo Corelli. He was born in Fusignano, Imola, Italy, in February, 1653. He studied the violin with G B. Bassani, and counterpoint with Mateo Simonelli. Little is known of the details of his early life, but if one may judge from the remainder of his career, it must have been quiet and uneventful, devoted to study and the development of his art.

In 1681, we find him settled in Rome, where he published his first work, a set of twelve Sonatas. His growing reputation as an executant and composer soon made him a general favorite in the highest social circles of Rome and among his fellow artists. Cardinal Ottoboni, an enthusiastic patron of all forms of art, particularly of music, became a life-long friend of Corelli, who lived in the Cardinal's palace till his death. He there conducted the weekly concerts on Monday nights, considered the most important and interesting events in Roman musical life.

Cignani, Maratti and other eminent painters of the day were his intimate friends. He himself was an ardent lover of pictures and formed a large and valuable collection of paintings.

His fame as a master was not confined to his native land, for to him came young aspirants to musical honors from all countries to benefit by his instruction. The most eminent of his many pupils were Geminiani, Locatelli, Somis, Baptiste and Castrucci. His compositions were published not only in Italy, but in Amsterdam, Antwerp, Paris and London.

Corelli was of a quiet, dignified nature; simple and unpretentious in his habits, amiable in disposition and modest with all his genius. Illustrious visitors to Rome paid homage to the master and when Queen Christiana of Sweden came there, Corelli conducted, in her palace, the performances of an orchestra of one hundred and fifty musicians.

Corelli did not journey out of Rome for many years, and although the King of Naples made many attempts to induce him to settle in his capital by the most tempting offers, so contented was Corelli among the happy surroundings which characterized his life in Rome that he declined all overtures to remove therefrom.

It was not until late in life that he visited Naples, then the most important musical center in Italy. Allesandro Scarletti was the ascendent musical light, and an excellent orchestra contributed to the advancement of music. In order to assure complete success during his visit to Naples, Corelli took with him two violinists and a 'cellist to make certain of perfect accompaniment. His home-staying, however, had kept him more or less ignorant of the progress made in matters musical outside of Rome, and he found, upon arriving in Naples, that his precaution was entirely unnecessary. At the first rehearsal Scarlatti's band played the introductory tutti without error, and drew from Corelli the exclamation, "They *play* at Naples!"

His Naples' experience, however, does not appear to have been altogether happy. The king did not appreciate his playing, leaving the concert room before Corelli had finished playing, saying his adagio was tedious. Soon after this he made a very pronounced mistake in playing one of Scarlatti's compositions, in a passage which was probably not well written for the violin. Scarlatti's violinists, familiar with the work, played it correctly, to the humilation of Corelli. But this was not all. Doubtless disconcerted by his previous blunder, Corelli led off in C major, a piece written in C minor. They were compelled to start again, when Corelli repeated his mistake and Scarlatti was obliged to point out wherein he was wrong.

Greatly humilated by this unfortunate series of *contretemps*, Corelli left Naples immediately and returned to Rome. Soon after this a hautboy-player acquired such applause at Rome that Corelli, disgusted, would never again play in public. All these mortifications, in addition to the success of Valentini, whose compositions and playing, while infinitely inferior to Corelli's, were becoming "fashionable," induced such a condition of melancholy and chagrin, that it is thought to have hastened his death. Corelli died January 18, 1713.

EDITH.

A Story for the Girls and Boys of the Perseverance Club.

OCTAVIA HUDSON.

Perhaps my little readers will think this rather a strange story; but if you understand musical terms you will understand the story.

Little Rose had lived with her Aunt Virginia since her baby days. When her dear Mamma went to her Heavenly home she gave baby Rose to her sister; and a precious gift she has been.

While she was yet a tiny girl she would climb upon the piano stool and pick out little melodies with her chubby fingers. So no time was lost in commencing her musical education. She is now a true little musician, and spends three or four hours every day with her beloved music.

"Rose and I had looked forward for a long time to our day in the country," said Aunt Virginia, when relating to me the story of little Edith. "You see, we live in a large city and did not go into the country often, but when we did go, oh, how much we would enjoy it."

The eventful day came at last. The morning dawned bright and beautiful. By six o'clock a dainty luncheon was carefully packed in a basket and we were off. We were to drive about twelve miles in our pony phaeton. How delightful it was. All nature seemed glad. Countless flowers dotted our roadway, and the bright sunbeams streaming on their dewy petals made them glisten like precious stones.

Presto, our spirited black pony, seemed to enjoy the cool, refreshing air as much as we, for he took us over the smooth, winding road *allegro*. We passed most beautiful scenery, too; but I think Rose enjoyed watching the broad, blue river more than anything else. And indeed it was a charming sight to watch it flow by so *legato*. Rose was quiet for a long time, and when I asked her what she was thinking about, she replied that she was listening to the water. "I think," she said, "that it sounds *cantabile*." We then talked a long time about music and the great composers who heard music in everything. The wind, the water, the rustling leaves of the forest, and even the flowers.

"Listen! Aunt Virginia," said Rose, presently. "Do you not hear some one singing?" I listened, but at first could hear nothing. In a moment, however, I heard a very sweet little voice singing. "Where can the singer be?" asked Rose, looking all around. "Wherever it is," I replied, "must be some distance from us, for the voice is *pianissimo*." But a gradual *crescendo* and soon the beautiful little song could be heard quite distinctly.

"There she is!' said Rose, jumping off the seat in her excitement. "But see, Auntie, she is walking *adagio*. I wonder why? I should think she would feel like running and skipping this beautiful day."

Very soon we learned the reason. Under one arm was a tiny crutch. Tears filled Rose's dark eyes when she saw this, and her tender little heart ached for the little lame girl.

"Let me call to her to stop, Aunt Virgina, and she can ride with us," said Rose. She called to the child, but we were yet so far away she did not hear, but sang merrily on. Rose then called *fortissimo*. The little girl turned around, and Rose waved her hand to wait for us.

"We heard you singing," I said, when we came to her, "and my little niece is anxious to have you ride with us as far as you are going." The frail face of the child lightened with pleasure and a tender look came into her large, blue eyes as she said: "Oh, thank you; it is so kind to think of me, but I am going to the woods just over there." "You see," she said, "I never play with other little girls, for I cannot run and jump as they do, but all the time I have to walk *andante*. So I go to the woods where I can be with the birds and the flowers; and oh, I love them so."

Rose and I soon arranged to spend the day in the same woods with little Edith. What a delightful day the two children spent together. One would have thought they had known one another for years. Rose declared that the little birds knew Edith and would come quite close to her to sing.

The woods were filled with birds and it seemed that they were overflowing with happiness that day. Sometimes the whole woods echoed and re-echoed with the songs of joy which they warbled to *dolce*. At times the music of this bird symphony was so clear and *forte* we could hardly hear ourselves talk. Then a *diminuendo* and the birds would sing *piano* for a moment, and then another wild burst of song warbled and trilled so exquisitely that the children and myself listened in rapture until the golden sun was lost to view behind the distant hills.

I told Rose afterward that whenever we wanted to hear true music—the sweetest music on earth—we would go to the woods and listen to the birds.

I was not long in learning that Edith's father and mother were dead and that she was living with her grandmother. I also discovered that she had a beautiful voice and that she could well imitate the birds she loved so well.

On our way home we stopped to see Edith's grandmother. While the children were playing in the yard I had a long talk with the old lady. She told me Edith had fallen out of her father's arms when a baby and injured her hip. Many physicians have told her the child could be cured. "But," said the old lady, "I cannot afford to send her to the city. I am so poor I can hardly buy her clothing."

I told the old lady that I had long been wanting to find a nice little girl for a sister for Rose; and if she would let me have little Edith she would have the best medical treatment the city could afford. After much persuading she consented to let me come for Edith in two weeks.

Edith was under medical treatment for six months; and she can now run *allegro* as any other little girl. She has been with us three years, and her soprano voice, so *dolce*, so bird-like, grows more beautiful every day. She also studies the violin of which she will, before many years, become its master.

Rose and Edith are inseparable and each Summer is spent with the dear old grandmother, and many days while in the country are spent in the woods listening to the birds.

"Raconteur," in the *Musical Courier*, gives these gems of thought for the guidance of musicians:

Cut your hair—your music will sound just as sweetly.

If you can't be moral be as moral as you can—loose living does not always spell genius.

If you don't go to church, at least read the Bible. It is excellent literature.

If you don't vote, don't express your opinion of politics. Any barber can do both.

Pay your debts, even if Wagner did not.

Don't publish everything you have composed—or compiled.

Be polite to your wife—she can't help being a woman and your wife, nor can she be blamed for discovering your limitations.

Don't worry about the 21st century—it won't worry about you.

Be of good appetite, for blessed are those who eat, drink and are merry with their own.

Here is the last and best commandment for ailing and dissatisfied artists:

Carpe Diem!

HINTS FOR THE NEW YEAR.

How to Give Pupils' Recitals.

EVELYN G. MARSH.

Does any one say, "I never have pupils' recitals. I am too busy, or my pupils are not advanced enough. This topic means nothing to me." It should be of interest, however. You ought to give pupils' recitals. Not the kind in which your advanced and best players play difficult selections with showy titles, or a concerto on which the entire time for months has been spent, to the neglect of regular work; the recital in which the timid and bashful child has no part. I do not consider this a lawful or fitting kind. In one way it may do you the most credit, but it does little credit to your sense of justice to your pupils. Most children appreciate a chance for public performance. Your retiring pupil should learn self confidence; your awkward one, ease and composure; your despondent one will grow interested in comparing his work with that of others. The talented one will do you full justice which, perhaps, these others may fail to do at first. Because of what it does for your pupils, you are in duty bound to consider this subject.

The Preparation.

Begin your preparation months beforehand, so that there may be no half-learned pieces, or too much time spent on one special thing. Too much time is often spent on one composition, which is never touched later, to the neglect of regular work. A wiser way to do, a way which which will avoid this, is to plan in your own mind, months in advance, what each pupil shall play. You may mention the fact to him or not at your discretion when giving it for the first time. Let it be thoroughly learned, memorized and *laid aside*. About two months before your recital date, have the piece, which is now become an "old one," relearned, repracticed, and if partially forgotten, memorized again. There will be no haste, flurry and worry in preparing for the recital—very little fear and few misgivings about the piece to be played—for it is one the pupil has been given a chance to thoroughly learn, and in which he has full confidence. In all probability such preparation will do both you and the pupil justice.

To play any composition well, the pupil must be well in advance of its technical difficulties. He must have made it a part of himself, so that his whole soul and powers of expression can be thrown into it. To do this, there is no piece like the old familiar one. In the review of such a piece, one sees new phases to be developed, new ideas can be brought out—one can become master of it. Of course, such choice is not always available with new pupils, but have it so whenever possible.

It is often advisable in planning for a recital, to choose a piece that the child likes and enjoys practicing. Then the hours of necessary practice will be more cheerfully given and in greater numbers. I have had pupils object to playing sonatinas, even very beautiful and melodious ones, because "they had no name;" "they were only sonatinas." But if the beauty of the melody, the grace of movement can be shown them, and so presented that it appeals to them, half of such difficulties are overcome. Much of the success of the program will depend upon the style of pieces you chose. Adapt a program first to your pupil. This girl plays runs, trills and the like well at lesson hour, but before an audience her fingers are very apt to run away with her. She becomes confused, fails to play clearly and does not do herself justice. She should be given something that gives a feeling of composure, of rest, of absolute control. A piece with few runs, with sustained chords, a singing melody, will find her looking forward with little apprehension to the recital. As she gains in self confidence, she may attempt these other styles, and in time learn to play them well. A confident pupil, to whom the excitement of a public performance is a tonic, may be given the brilliant piece and thoroughly enjoy it.

The dull or backward pupil should first be introduced in a duet. The companionship of a fellow sufferer, the feeling that all is not dependent upon him, removes much of the nervous strain. Thus he is given a place on the program when otherwise he would not be able to appear. The probabilities are that next time he will aspire to be a soloist and thus work more diligently.

Adapt your program in a measure to your audience. A program should contain that which is educational if possible. The cultured, musically educated audience will appreciate the classic program. People who do not profess to understand music, but who enjoy it as it appeals to their sense of rhythm or love of melody, demand a different kind. In all probability they will want "a tune." I recall my first pupils' recital in a small town. I was warned that a classic program would not "take," and that if I wanted to please my audience I should present a varied program. It being my first recital, I was anxious to make a favorable impression. How did I decide the question? I chose *the best* of the style that my audience would appreciate and understand. In other words, it was an adapted program. Lead gradually to a higher grade. Doubtless some will disagree with me here. But the success of a young teacher depends largely on what his patrons and audience think of him and his recitals. A severely classic program, had the pupils been able to present such, would doubtless have been greeted by empty chairs, a most discouraging feature.

The Recital.

The arrangement of the program has a distinct part in its success. To arrange a well ordered, logical program is an art in itself. Briefly stated, do not allow monotony to result from pieces of the same style following each other. There should be contrast and yet coherence. Do not begin with your best, or yet with your poorest; work toward a decided climax of your best material, leaving a favorable impression upon your audience. Open your program with a duet, follow with one of your fairly confident and advanced pupils. Arrange for the timid one among the early numbers, so that he may not grow nervous with long suspense. The poorer ones should be "sandwiched in." Vary the program with well selected talent of a diverting and contrasting nature. Have at least two *good* numbers. These *may* be above the heads of your audience, but select the most attractive and musical of classic composers. Thus you give a taste of better music in sugar-coated pills, as it were.

Above all else have a short program. It is much to your advantage to have your listeners wish for more and to remark upon the shortness of the hour, than to make them "twice glad" with a long program. In such cases, scant attention is too often paid the last number. Better give two short programs on different evenings than one wearisome one. Use tact in this matter.

Have your first recitals in private parlors or a small hall, for your pupils sake. Let nothing give the impression that failure would be a heinous offense. Make the pupils feel at home, with all appointments simple in character, everything tending to produce a feeling of composure. As the pupils become accustomed to playing, you may use a larger hall, making it a more pretentious affair. An excellent plan is to have the young performers play before each other at a private gathering before the recital. If you conduct a club, have the pieces played there. It will be a test of the perfection of the piece and of their own composure or lack of it.

On the day of the recital, there is a temptation to over-practice on the all important piece which should be avoided. Too much is as bad as too little. The inclination will be to play the piece fast, whereas the best way is to practice but little, and that slowly. If the piece is fast, play it in tempo comparatively few times, only enough to test yourself, and avoid a continual running to the piano to try a difficult passage. Slow, steady, firm practice will induce correspondingly steady nerves. Nor will it be to a teacher's advantage to worry. Affect a brave and confident spirit, whether you feel it or not, for your feelings will be contagious always. Give all the encouragement you can before hand, and do not be discouraged or find fault if anything goes wrong. Expect a few failures the first time.

Give each pupil something to do. Give the overgrown boy, who is learning to forget his diffidence at lesson hour, a post as usher, and let him give out programs at the door. Endeavor to use every pupil in some way, if you have those who are not able to play. It will give a feeling of ownership in "our recital."

Madame A. Pupin, who should speak with authority, once gave the following advice under the heading, "To Cure Stage-Fright:"

"The pupils of the Conservatory were very much excited. It was graduating night for the piano class. All asserted they were horribly nervous. One young woman was sitting in a corner—pale, cold and silent; a young man, red and perspiring, was rushing hither and thither; a pretty young girl, a picture of despair, was biting her handkerchief to keep the tears from falling. An epidemic of fear seemed to have seized them all.

"'Fie! Fie!' exclaimed the elocution teacher as she entered the room. 'What do you mean by all this nonsense? I have a remedy in my room which will set you right in a moment.' 'What is it?' cried a chorus of voices. 'I will give you each a dose just before you are ready to play, but you must promise not to tell the others what it is.'

"As each pupil emerged smiling from the elocution teacher's room, went on the platform and came back saying, 'I never felt the least bit frightened.' Great curiosity was expressed as to what this wonderful remedy could be.

"Now, it seems she only slapped their backs. She began by patting their backs and shoulders with the palms of her hands, alternately right and left. The slaps grew harder and faster, until the poor victim could scarcely bear it; yet as the blood went tingling through the veins, there was such an exhilarating effect that each one felt impelled to endure 'just a little more,' until the teacher sent them off laughing to the then delightful task of playing their graduating piece, which all of them did, with honors to themselves and their teachers."

Aims and Results of Recitals.

The true aim of a recital should be the benefit it gives a pupil, not the glory that may reflect upon the teacher. Comparatively few are the players who do not dread a public performance. Many never do their best at such a time because of nervousness. Playing in public is something to which one must become accustomed, and the earlier the better. Let a child play from his earlier years and he will know little of the meaning of fear—he has overcome it. He will be too young to analyze his feelings as "nervous," and in older years he will not have that bugbear of musicians. It is a great and lasting benefit to be thus prepared for later years.

Some never outgrow this nervousness, but most players do in a measure. So put forward your timid and self-conscious pupils as well as the advanced ones. You owe it to them for the benefit they will derive from it. They are thus being prepared to make their music of use and pleasure in a social way.

Parents are usually gratified at the results of a recital. They look almost as eagerly as the children for the pupil's number on the program. They long to see tangible results from money and time invested in music lessons. "I am tired of continually paying out money and never having Alice able to play anything," said a mother recently. All parents feel the same way—they want to see results. Of minor consideration should be the fact that by recitals one gains often new pupils. It is a good advertisement of your work.

Have you ever offered rewards? I successfully offered a small prize for the "most musical performance" at two or three recitals, with an "honorable mention" for the second best, the same to be decided by judges selected from my audience. I found there were no hard feelings resulting, only a friendly rivalry and an earnest effort on the part of each one to do his best. At the close of the teaching year, each pupil received a certificate, showing his grading and work accomplished. It was a most pleasant feature of the evening and one of interest to the pupils.

Pupils can learn that it is the music and not themselves that is important, and can learn to forget themselves in the piece. Of course, a pupils' recital means extra time and work to the busy teacher. It requires extra practice hours, and a greater expenditure of your own vital energies. But does it not pay in the end? If you can't see it as a duty, perhaps you may see it as a paying investment of time, in the increased interest and renewed ambition of your pupils and in the new ones which you may gain by it. Try it.

Catalini, like most prima donnas, had a great weakness for showing off her jewelry:

"You see dis brooch?" she would say: "de Emperor of Austria gave me dis. You see dese ear-rings? De Emperor of Russia gave me dese. You see dis ring? De Emperor Napoleon gave me dis," and so on.

Braham, the tenor, in imitation of this, would say, pointing to his umbrella:

"You see dis? De Emperor of China gave me dis."

Then, pointing to his teeth:

"De Emperor of Tuscany gave me dese."

FOR "AULD LANG SYNE."

AIMEE M. WOOD.

(Concluded from January.)

Leslie, wakening from his fancies, became aware of an oddly familiar figure passing the moss-grown stones, and moved unobserved into the shadow; it was his visitor of the morning, walking about the place with bent head. He seemed shabbier, more dejected than in the morning, in contrast with the beauty of the scene; he had removed the old slouch hat and paused at last, raising his eyes and head and moaning aloud:

"*Mein Gott! Mein Gott!*"

Perhaps it was the influence of the night, perhaps that of the Heine legend, presenting in the composer's adaptation the ultimate triumph of the Greater Self, perhaps both, which brought the man forward from the shadows to say, though still gruffly, as was his long use:

"You came to see me this morning. What is your trouble?"

The German started; the hand with which he replaced the hat shook. He was weak with long fasting, having spent the little he could earn from the occasional sacrifice of a painting, or an etching, for a mere song, for the materials necessary in his work on the Tannhäuser sketches.

"I come to see you," he began, as he had done in the morning, "but I hat no money; I hat only promese—"

"I want no money, and I tell you now again I help no one! Is that all your trouble—your studies for the competition?"

To the young man's face, pallid in the moonlight, came again the sudden passing tenderness, yet intensified, and transforming it; the influence lent itself to his voice. He stood with gentle self-possession, and there was less of the accent than in his awkwardness.

"Perhaps you know, haf known, as I know, a luf such as once only comes to make the life for that, only for that - afterward. It is six monts my Nina and I haf met—"

"Nina!" the artist's voice interrupted him harshly.

"She is chorus girl; she lif beyond in te little village with old woman; she haf no parents. We luf, we wish to marry, it ees impossible. I haf no vork, no money! Ven te supernumerary look about, I say 'Nina can sing. She haf grand voice; she sing in chorus in te greatest operas in *Lombardi*, in *Ernani*, in *Fra Diavola;* she vill learn now te *Tannhäuser*.' He hear her and say: 'She ees true music child of her father, who vas lost in shipwreck, von great musician who blay in concerts in efery city, mein friend,' he say, 'ERNST REINHARD!'"

The artist laid a hand on Otto's arm.

"I—I knew her father, I knew of him. I would like to see her—to find her." Though he had summoned all his force to speak quietly, his voice had sunk in its agitation to a whisper. But in the German's eyes crept again the light of a hope that raised his figure erect with renewed strength as the two made their way out into the highroad leading back to the city. The artist, he thought, might after all consent to see his sketches, perhaps suggest to him how to put into them more of the life, the finish, which he felt was now their lack. If he could win the order!

The chorus rehearsals for the Wagnerian drama were already going forward in the great concert hall, the opera house not yet being complete. For an hour the men moved restlessly about in a little anteroom, Leslie saying nothing throughout the time. When the noise and confusion of departure were heard at length on the stage the German went out, reappearing quickly, his face transfigured with the light of its pride and happiness.

For an instant a darkness clouded Leslie's vision, he reeled a little and leaned back in his place beside the long, curtainless window; then he looked steadily, clearly, into the face of the girl who stood opposite him, framed in the doorway. And looking thus, the years rolled back. He was again in the presence of his early love. The great gray eyes and brown hair contrasted with the ivory of the skin and the rose-leaf color coming and going in the cheeks. In an instant, so swift is thought, all the panorama of those long-fled days rolled itself before him. And the girl, who bore the mother's name and was her living embodiment, saw only a pale, white-haired man standing there, whom Otto told her knew the father she had never known; one of the many musicians, probably, whom she was constantly meeting, who knew him, or of him.

Nina Reinhard was warm hearted. Something in the man's hopeless attitude, and in his silent gaze fixed upon her, touched a chord which vibrated. She went swiftly to him, laying her hand on his, her fresh, flower-like face upraised, and said simply:

"You knew my father. I am glad to see you."

And Leslie did not tell her then, nor afterward, that her father, whom he had never met, Ernst Reinhard, the well known concert virtuoso of his day, while making a tour of the States with Garcia and Malibran, had robbed him, without a scruple, of his life's happiness.

Otto Geyer soon had reason to decide that the one most fortunate day of his existence was that upon which he made the ascent, in his weakness and despair, of the long flights to Leslie's studios. The artist visited him on the morrow, criticized unsparingly the cartoons covering his attic; praised no single point, pointed out flaws, defects and absolute errors of arrangement and proportion, going away unmindful of the German's boundless gratitude to wonder at the talent displayed in his work. He had found the designs, which he feared he would not, worth criticism.

The delicate creations of his own brain, which would have been as a seal to his fame, the work that, when completed, would, without doubt, have outlived a generation of its admirers frequenting the opera house, the rolls of gray paper covered with the exquisite setting for the Tannhäuser scenes, that had cost him days and nights of toil and strain—these he took down upon his return, tearing them one by one into strips and defacing them completely, so that no prying eyes, when they should be carried away to be burned, could discover that which they had been.

A month later the competition closed. Otto's designs gained the award, and he received from the management an order for the scenic decorations.

While faithfully guiding, through criticism and suggestion, the German's work during the weeks that followed, with a feverish interest in his progress, going daily to the opera house, Leslie strangely shrank from seeing again the child whom the young mother in those long past days had asked him to take into his care. He could scarcely explain to himself why he avoided a further meeting. It was something as one dreads the opening of an old wound, perhaps, through scars that had brought lethargy. And after all, it could make no difference; there were some papers filled out of late and placed in the desk. By these she would one day receive his all, and the wherefore of it the yellow letter and the exquisitely painted portrait hidden beneath the curtain would explain to her then.

In the third week after Otto had begun his work at the opera house, proud of his progress, he had asked the girl to come in that he might show her the partly finished scenes. Upon the morning following Leslie was standing with him on the high scaffolding, brush in hand, directing him in some choice of tints, which a gas-light effect would enhance for the roseate interior of the mountain grotto. Workmen were busy under tha stage carpenter's orders, and the sound of their hammering filled the hall. Otto, even engrossed as he was, and at his great height, with the true lover's instinct, became aware after a time of Nina's presence.

Leslie, turning to move further along the scaffolding, looked down suddenly into the girl's upturned face. There was a misstep, a confusion and rush of workmen, a quick gathering around the form of the man lying there, the rigid fingers of a hand still clasped about the brush with which he had been aiding in the work on the Tannhäuser scenes.

ARRANGING A PROGRAM.

There is an art in arrangement of even the simplest program. Some people fail so completely that it is really necessary to give a lesson on program-making for the benefit of vocal teachers who give recitals and concerts. Some people can never put a handful of flowers together and have them look well, while others seem but to throw them together and they look tasteful. Some ladies cannot trim a hat without every ribbon sticks out in four directions. They haven't the "knack." Program arrangement requires some "knack," but everyone can learn the art.

Contrasts, safe-guards and climax are the three things to be sought. Arrange your material on a paper in a list and then number the order in which they should appear on the finished program. By "safeguards," which should be first considered, is meant the selection of the persons who can be depended upon to sing well and to give strength to the program. Frequently, a duet, trio or quartet is used for the first number. If so, be sure to have the solo which follows perfectly safe, solid and reliable. That one is sure to give the stamp to the first half of the program. Then the next point to guard is the middle part. Have one or two fine singers "hold the fort" at that part. Should anything go wrong in the first half they will recover things and place them "on their feet" again. The last solo number on the program should be the greatest and best.

"Contrast" means that two soprano or two alto voices shall not be placed together. Also, when material permits, let the singing of a gentleman follow that of a lady, and *vice versa*. A large aria should be followed by light songs, naturally avoiding placing a young singer as the one to give the light songs. So far as that goes, a young singer will be most likely to sing the aria. Arias can more easily be sung, generally, than can light songs of modern composition. The music of different styles can give some contrast, although as music is universal language this does not make strong contrast. The pupils of one teacher will be quite liable to sing all kinds of music much alike. When singers have reached the point of growth that they can render the music of different national writers so that it is in keeping with the spirit of the composer—they are already artists. When two, three or more songs are grouped together special care must be had that they contrast well, and also that they produce a climax. The sonata arrangement cannot be surpassed. A smooth, perhaps quiet, song for "A," a bright little thing for "B," and a strong and vigorous song for "C."

This suggestion for "climax" applies pretty well to the whole program. The appetite of the audience can be whetted in the first half; it can be supplied with some solid food and some dainty dishes in the middle part; but by the time the third or fourth selection from the end begins there must be a building of strength. From that moment the music must pile up and the singers grow greater and stronger (although, perhaps, not better singers), until the last solo number. That is the height of the climax, and should be the strongest music and have the greatest dynamic force of the whole program. The closing number, probably a duet, trio or quartet, will go of itself almost. It always swings off, because of the impulse of the program, with good finish.—(*Nonconformist Musical Journal*).

THE VALUE OF PRACTICING WITH OTHERS.

FREDERICK A. FRANKLIN.

The trouble with so many piano students is that they practice too much alone; they learn nothing but piano. I do not mean that to learn the piano one must also play other instruments, but that one should practice with players on other instruments, or in accompanying singers, in order to obtain that thorough knowledge which marks the accomplished musician.

The advanced student should seek every opportunity of playing concerted music, such as the sonata for piano and violin by the great masters, trios and quartets for piano and strings, or the accompaniments of solos for string instruments.

One of the very best aids in learning to phrase correctly, will be found in listening to an accomplished violinist or vocalist. A pupil who does all of his practicing alone is apt to grow careless about time, cutting long notes short, and hurrying over rapid passages, leaving out rests, etc., but when playing with others he simply *must* keep time. Every one knows that even among first-class pianists, a good accompanist is a rarity. If teachers would urge their pupils to take advantage of every opportunity of practicing ensemble music, and, whenever possible, would make an effort to throw such opportunities in the pupil's way, this might not be the case.

Ask any violin teacher who of his pupils get along the most rapidly, those who have no assistance at home, or those who have a parent, a brother, or a sister who plays the piano with them, and he will say that the last mentioned advance at least three times as fast as the first.

If ensemble practice is of so much value to violinists, it certainly also is for pianists. When the writer was a boy studying the violin, his sister was studying the piano at the same time; and for a number of years we practiced together every day for an hour or more. The benefit we derived was very great, besides the pleasure it afforded, both to ourselves and our parents.

The Voice.

Mr. Frank Herbert Tubbs, Associate Editor.

THE SINGING VOICE.

Article Ten.

FRANK H. TUBBS.

The Orotund Tone.

Acquiring secondary resonance, or reverberation of tone in the chambers of the nose and mouth, is the first step toward gaining the sonorous tone which is needed in arias and the works of the most recent composers. Study on the exercises with "V - - - ah" and "M - - - ah" as given in our last lesson brings about a voice which many singers do not know they possess, although everyone has it. Then, the vibration secured there must be connected with the constant vibration at the vocal bands. One can gain this by sending his thought over the surface of the tongue and through the chamber of the back of the mouth and downward to the larynx. The evidence of securing connection between secondary and primary vibration can be had if one will place his finger-tips on the neck just below the ear, while he is singing. He can feel vibration through the muscles of the neck. At first it will be slight, but as he sends more and more the powerful concentrated thought through the pharynx, this vibration will be increased. Another person can feel the vibration in the neck more than can the singer, because the latter is vibrating in hand and arm to some extent, and as it corresponds to the virbrations in the neck, perception is not so strong in the singer's own hand as it is to the hand of another. To return to the statement made above, the increase of vibration indicates the more complete connection between secondary and primary resonance.

When one feels assured that he has made the connection throughly, it is time to seek to amplify the complete resonance so that it (vibration) takes possession of shoulders, arms and body. Something of the same vibration felt in the neck can be felt in all parts of the body, the degree of which depends largely upon the distance from the points where vibration is first excited, and upon the intimacy of connection with those points. Tone can be sent down the arms quite easily, so that it can be felt in the wrists and hands. It can be sent down the body also. It will be strong in the shoulders, upper chest and arms. There is a line of strong manifestation of vibration around the body about three inches below the armpits. Probably this is because this belt, a little above the diaphragm, is intimately connected with the larynx. But it will not vibrate much when there is primary vibration only. When secondary and primary vibrations are effectually joined the effect of the combined vibration goes down to the belt. Amplifying this combination is the means for producing the full large voice—often called the orotund voice—which is needed for generous singing. This kind of singing makes large demands on breath control, although it does not require more breath. One can sing with large voice with as little breath as with small voice. If he cannot he is on the wrong track in voice culture. It is probable that the pharynx responds to the mental wish when orotund voice is used by enlarging its chambers. The singer must not consciously enlarge the chambers of the pharynx, and if he tries to do so he will surely upset that balance of parts and adjustment of organs which must be secured and maintained in all good singing. Permit all organs to respond to mental wish and do not *make* them respond. By attempting the latter many teachers fail. All that class of teachers and students who are seeking nasal resonance as a thing by itself (not connecting it with the vibration of the larynx and not supporting it on the breath) fail in the end.

This instruction can be summed up thus: secure vibration in the nasal and breccal cavities by the use of such syllables as "V - - - ah," "M - - - ah,"? "N - - - ah" and "Z - - - ah;" connect that with the ever present and constant vibration of the vocal bands in the larynx; extend the combined (connected) reverberation down to the waist, or even down to the knees; permit enlargement of any chambers which respond to wish to sing large tone.

The orotund voice must be acquired, no matter how long a time it takes, by every singer who desires to sing acceptably in oratorio, and should be acquired for church choir singing. It is, then, the most desired voice and may well form the larger part of the study done with a teacher. Be it remembered ever that this voice is a completion of voice culture so far as tone in the middle and lower parts are concerned. It can best be secured on chest and lower medium voices, less well on upper medium, and still less on head voice. It is only a matter of time with its patient practice when it can go through every tone of the voice.

The Rounded Tongue.

Little things are what make or mar results, just as "little foxes spoil the vines." It is often remarked that "when we sing 'ah' the tongue has the position nearest that which it has during quiet breathing." Then we go at practice and do all manner of faulty things with the tongue and wonder why the voice is not better. Instead we should see how the tongue does lie during quiet breathing and then try to have it there when we sing "ah." To try its location close the lips and breathe through the nose a minute. That gives time for observation and permits normal conditions to be assumed. Now open the lips a little and sing. If the tongue changes from the place it occupied during quiet breathing something is wrong. (Generally there is depression of the upper surface of the tongue and perhaps stiffening of the back of tongue.) Close the lips again and observe the normal position of the tongue and then part the lips and sing once more. A student should persist in such observation and application until he can start the tone on any note (see remark about upper voice further on) without there being any depression of the tongue from the arched and rounded form which obtains during quiet breathing. This is so important that no student should let a day pass until he has acquired the ability to allow the tongue to retain this normal position. Then it should be retained while singing "ah" on all sorts of vocalizes.

As the voice ascends to the upper voice the surface may rise a little above that which it has in quiet breathing, but it never should take a lower. In slowly ascending the scale, for instance, there should be quite a little rising of the dorsam of the tongue, and the tip should touch lightly the lower teeth (never drawing back from them during vowel sounds). The effect of this practice will be that greater freedom in the throat will be experienced. This ought to be a boon to a lot of singers.

Forever shun that wretched idea that the tongue must be "spoon-shaped." No one can estimate the trouble that has been put upon students and singers by that piece of wrong teaching. We all know how faithfully students will do what they are bid, when seeking to make the most of their voices and there is something very sad in the efforts of students to make good singing through and by means of very wrong teaching. However, we must not let sympathy be drawn upon too much. Those of us who know how the tongue should go must help all the others. It is perfectly true that "the tongue, which we sing 'ah,' has much the position it has during quiet breathing." The care now should be (and therein lies the reason for writing this instruction) to see what that normal position is and then be sure to retain it while singing "ah."

Many students take an idea and apply it to one exercise, thinking that that particular exercise is the only one on which they are to exercise care. An idea carries out a principle, and that principle is the underlying reason in a whole series of exercises. The instruction about the position of the tongue while singing "ah" must be applied to all exercises on which "ah" is used. That includes most figures, scales, arpeggii and vocalizes. The application of the principle in work so extended is sure to be forgotten by students and teachers must call attention over and over again to the idea which makes the principle. It is well to return frequently to practice of slow exercises on which the student can examine, as suggested earlier in this article, where the tongue belongs. Then seek to allow it to retain that place during the whole exercise.

The Carrying Voice.

After all training, which may have extended over a term of years, some singers find they can hardly be heard in a hall which can seat two or three thousand. The rule may be set down that any voice can be heard in any hall. If it is not, the trouble lies in the ignorance of the singer. Anyone can be heard if he whispers, when he is standing on the stage. An actor often makes his best effect by his stage whispers. Now, *any* voice is larger than a whisper. The trouble is to adjust the action of the voice to the hall in which we sing. The course taken by most singers is to sing louder to make themselves heard, and, thereby, they defeat themselves. Louder singing in the manner most singers employ is a forced voice which has no carrying power. A country boy in a boxing match beats the air, and when he finds he is not winning he beats the harder, trying to do by force that which he wishes. The more he works the more quickly does he defeat himself, and his trained opponent masters him. To make a voice carry sing less loudly, more relaxedly and deliberately and with perfect clearness of tone and words. One should so seldom use his full voice when singing in a hall that that voice should be only the exception to the rule. The rule, then, is sing with moderate power, but clear emission and distinct articulation. The smallest voice can then be heard distinctly in any hall. The subject of acoustics is one on which instruction is meagre, and architects, in building halls, have no way of making them sound-perfect. The singer must have a rule by which he can adjust himself to any hall or theatre. The above, if made part of one's life, will work one into a habit of adjusting instantly the voice to any situation and it will carry. The condition of the atmosphere in the hall makes a difference, but even the misfortune of having used up air to sing against is in a great degree overcome by the rule given. It can never be overcome by shouting or singing louder.

Again, to show that any voice can be heard we quote the statement that in the Grand Canyon of Colorado, which is eighteen miles long, a man's shout can be heard from one end to the other. The singing voice there is distinctly heard and the words of the song are clear. At Gibraltar, the voice has carried ten miles. Why is it then that in a comparatively small hall a voice sounds so small and muffled? Evidently because the voice is not used right. It emphasizes the need of studying the principle above enunciated. Do not force, but permit, refined reverberation of tone to extend through the space enclosed by the walls of the hall.

Feeling.

Singing is expression in art of the thought of the human mind. No created animal expresses an art in the same way. One difference between man and the other animals is that he has a voice for speech and song. Singing springs from the higher nature of man (mind) and is produced by a machine which is part of his material structure (body). Man is dual in his make-up. He is mind and body. The former expresses; the latter is the means of expression. Our lessons of this series have dealt with the machinery of expression and have gone into the detail by which the machinery works. Nor are we yet ready to leave that part of the subject. We are, however, at the point where we can call attention to the fact that the mind cannot exercise its full power, nor can it work to any great extent so long as it is hampered by that working of the machine which has sensible friction. The point to look after now is the removal of tension. Breathing, larynxgeal activity, tongue action, reverberation of tone, facial expression and articulation of words, all of which have had consideration, are but means to the end—expression. The point of importance is, these physical actions cannot be perfect so long as they are performed consciously. They have, in our study, responded to the sense of feeling. "How to breathe" has been made a physical act. The way to have the jaw and tongue work has been taught through physical sensation. Reverberation of tone through the body and over space has been an act tested by sensation. Now must we put aside feeling and make the way for the mind to express. Conscious

use of organs and parts has been accompanied by sensation. In all feeling which appeals to the physical senses there is rigidity in greater or less degree, and rigidity is the enemy of pure tone emission. In times past teachers have sought to avoid rigidity through relaxation, but as students have "run riot" with relaxation, carrying it to "abandonment," wise teachers have become afraid of the term. If we could understand the meaning of that wise teacher, Sterling, when he defines relaxation as "reposeful activity," we might still employ the term. As we do not, we turn to another way of getting at the same result.

Exercise Thirty-seven.

Purpose to bring the whole body into reposeful activity. Place one foot forward and throw the weight on the ball of the forward foot. This will carry the chest a little in front of the forward foot. Reach out the hand as if about to shake the hand of an approaching friend. Sing three times, on one of the notes of the lower voice "How are you," letting the voice linger a few seconds on the word "are" each time. Let the conversational voice be used rather than the singing voice. Draw back the foot so that the feet are together. Then step forward once again with the same foot and extend the same hand and sing the next higher note of the scale. Seek to make the act of stepping forward and of extending the hand as elastic as possible. This will make the whole body pliable. Step back as before and again repeat the exercise of stepping forward and extending the hand as you sing "How are you" (three times) on the next higher note of the scale. Continue this process for every note of the scale, ever keeping in mind the elasticity of the body, speech in voice and genial manner of greeting. This will enable one to acquire relaxation which is "reposeful activity," and eventually reach the place where tone can be made without sensation. We must move away from making singing on the plane of physical sense (which at best is gross) that we may make singing intellectual—the expression of mind.

When one has followed the form already given on the notes of an octave, let him return to the lowest note of his scale again and sing on that in the same way, but with this change:—step forward on the foot not used before and extend the hand not extended before. If one has used the right foot and the right hand at first now let him use the left foot and left hand. Follow as before upward on each note of the scale.

After this, step forward two or three steps, come to a stop, leaving one foot forward (either foot) with weight on the forward foot and extending both hands sing "How are you" as before (three times) in the most cordial voice of greeting which one can devise. Follow up the notes of the scale as before.

This exercise is given for bringing the body into that elastic condition which admits of no rigidity. But it does more than that, for it trains the body for good appearance on the concert platform and prepares the way for graceful walk on the stage. It is the basis of all physical expression. Even gesture is begun in its practice. While these results are only incidental they are desirable, and if they can be acquired in connection with the other it is all the better. This training, though simple, is far-reaching and makes all vocal training easier.

CULTIVATION OF MEMORY.

ALAN GRAY.

Vocal training in this country lacks one element, at least my personal observation induces me to think so. It is that of the cultivation of the habit of memory, a lack which has more serious consequences on the after-development of the singer than is evidently realized in the profession here.

Man is a creature of habit in the strictest sense of the word, and if the vocal teacher realizes this, and thoughtfully reduces the knowledge to working rules, it will help him greatly in his teaching, and benefit the student notably, when he comes to years of vocal discretion.

Now the majority of men live according to habit, but these habits they themselves have formed; and when the habits are well formed, being good and healthy for mind and body, this capacity of habit-forming proves one of the most convenient and helpful with which mankind is gifted. The vocal student in his capacity of singer is no exception to the rest of mankind in this respect. Unfortunately, at times it is even more evident in him, for he solicits the public eye and ear to as considerable an extent as he may, and the habits he has formed under the guidance of the teacher stand out in bold relief, and if they be not good habits, they stand out in bold, bad relief.

Teachers realize to a great extent that good singing, in the full significance of the term, is dependent upon freedom—absolute and entire. This freedom is generally achieved by breaking up a set of unconscious bad habits, and replacing them by a set of good ones, (built upon correct knowledge) which, though at the beginning they be painfully conscious to the student, yet later are employed almost involuntarily as far as the singer is concerned, the mere thought "sing" setting them all in motion, and perfect freedom is the result. But there is one habit largely conducive to the singer's freedom, which is not formed in this country, at least not systematically or to any great extent, and that is the habit of memory.

If the formation of a good habit is neglected, its place is generally taken by a bad one, and it is so in this case. The habit of memory helps materially in the ultimate result of perfect freedom and conscious security, and the habit of not memorizing militates greatly against that result; but this is by no means appreciated as it should be here.

Neither teachers nor students realize how much of a habit that of not memorizing can become, and what a number of disadvantages it brings in its train. One of its greatest evils is that of dependence upon the printed copy, which besides interfering with the free poise of the head and throat, consequent upon the induced necessity of scanning the words, and taking due note of rests and interludes to be sure of coming in on time, interferes also with the passage of the sound outward, sometimes to the extent of changing the direction entirely and throwing it back upon the singer, if the space where he stands is at all confined, often giving him a deceptive impression of fulness and resonance, which is not participated in by the audience.

All the disadvantages of not memorizing are changed to distinct advantages if the habit of memory be cultivated from the beginning. Of course, for the singer, the habit of memory comprises much more than the mere memorizing of words and music. It means the cultivation of a distinct element in the education and development of what may be broadly termed the musical intelligence of the pupil, and as such it should be specifically trained.

Let the student begin to train the memory on scales, taking away the support of the piano, except for the accompaniment, as soon as possible. If the scales be always played with the voice, it should only be to assist in the correction of some mechanical defect. For this purpose many of the well known printed collections of scales are excellent, being generally well graded and the accompaniments tastefully arranged. The teacher should insist on the student's first committing to memory whatever scales are to be studied, and in process of doing this it will be found that the result attained will include, not only the memory of the notes, but a marked improvement or development in the student's practical understanding of time, rhythm and accent.

Then let this be followed by a certain number of Solfeggi, the student memorizing as before and singing without the music. The student in this case not only memorizes the melody, but the accompaniment also; and while the memory of these is being welded together, the teacher is giving instruction for the interpretation of the whole, and the student becomes independent of pencil marks to guide him in taking breath, singing piano or forte, etc., because he has a musical mental impression of the whole and is not dependent upon any external help. In this connection also it is that the capacity of suggestive musical phrasing begins to announce itself, and which, duly guided by the riper experience and taste of the teacher, later develops into the individual style of the artist.

By suggestive musical phrasing I mean this: While the student is studying the melody, it dominates the accompaniment and suggests certain ideas to the musical intelligence, which is largely subjective; then, in the studio these ideas are either modified or developed by the instruction of the teacher, which guides the student in the expression of what he has to some extent already felt; then, when the melody is well assimilated, the student's thought being less concentrated on it, by reason of the musical temperament having taken complete charge of it, the accompaniment begins to speak and suggest its relation to the melody and that of the latter to it. And it is just this latter suggestion which is, or should be, the objective point in the study of any piece of music, because by it the student realizes that his singing of any melody is but a part in the interpretation of a whole, and to interpret it with truly artistic effect he must preserve the just relation, which he cannot do unless the musical sense is at liberty through the repose of the intellect, to give expression to the suggestions it has received and understood from each part in turn.

By the time the student reaches the study of songs, the habit of musical memory will be well developed, and the musical temperament will have been rendered much more sensitive, and alive to the intrinsical value of musical form than is possible when it is necessary to scan the notes at every performance.

In songs, however, there enters another factor into the habit of memory: the words. This is the most important and the most generally neglected of all. Its importance is not appreciated because not understood, but it lies in this; in the singer, if he would be a complete artist, there must be brought about a perfect union of what I may call the objective intelligence and the subjective musical temperament. The latter expresses itself objectively through the former, but in order to do this fully and freely the former must be entirely at its service, and not be actively employed in renewing the objective impression from the printed copy.

Now the source, in the composer's mind, of the melody and harmony of a song, generally lies in the words, and if the singer fails to memorize the words, I question seriously whether he can ever give a full and true interpretation of the whole, and for this reason, the keynote to the interpretation, instead of being already prepared and lying in his knowledge and understanding of the whole, lies rather in the words before him, and the musical nature is seriously hampered in its expression, because the mind is kept active in taking cognizance of every sentence, and conveying its meaning to the inner musical intelligence, thus, obliging the latter on the spur of the moment, to modify the ideas of phrasing already suggested by the melody and harmony, and this is the more serious because, at times, as all singers are aware, the text is very arbitrary in its demands.

Above all things then, let the words be memorized and the rhythmic swing of the meter fully appreciated. This once done and their meaning understood intellectually, the objective mind is at rest as far as the mere words are concerned, but their sense penetrates further to the musical temperament, which often discovers deeper and finer shades of meaning, which we recognize by the feelings of emotion that stir within us, until ultimately the words, to a degree, lose their office of mere description and become the expressive vehicle for the very emotions themselves which have been aroused within us.

This result is attained much as in the Solfeggi. The sense of the words as a whole suggests a certain phrasing, this forms the groundwork and is to some extent influenced by the characteristics of individual sentences, this again is modified by the suggestions of the melody and the union of the two, while a further modification is suggested by the harmony, movement and form of the accompaniment, by which a complete union of the whole is effected, and thus as a coherent whole it becomes an actual part of the singer's musical temperament. Thus when called upon to perform it, he is able to give voice to it as an interpretation of something he really feels, and no longer does he merely sing it.

By all means cultivate the habit of memory. Correct breathing, when properly attended to in the beginning, becomes a habit, correct tone production the same; the proper placing of the voice becomes a habit, and so much so that each tone seeks and knows its own chamber of resonance. So it is with all the elements that go to make up the artist, he is a creature of habits, and the habit of memory is not the least of these.

The result desired is perfect freedom, not only of all the muscles, but, as I said before, the freedom of the musical nature to express itself, which can only be fully attained when the objective faculty is in repose, and this repose it cannot have until every difficulty, mechanical or intellectual, has been mastered and understood.

By the manifold advantages of memorizing may be measured the subtle and far-reaching evil of not memorizing.

OPERATIC ARIAS.

(Dio Possente from Faust.)

W. LOWES-HEATH.

The Dio Possente is an aria much used by young baritones, and when properly understood and sung it is of immense benefit to the student. Unfortunately, it is rarely sung intelligently and too often falls flat, dead and expressionless.

The reason of this is not far to seek. The student, in too many cases, apart from having a merely general idea of the whole, does not understand what he is singing about. Then too he fails in acquiring that breadth of tone, above all things necessary in rendering an aria of this style.

Its chief difficulty and that which constitutes its greatest beauty when properly mastered, lies in the breadth of phrasing and sustained quality of singing which it demands; and for this very reason the study of it is particularly beneficial to the young student.

Like the Salve Dimoma for tenors, the Dio Possente is an aria the student must grow to, and it is a splendid one to grow on. It will more than double the breathing power, add greatly to the breadth and scope of the voice and help immensely to a practical understanding of what is meant by breadth of phrasing and sustained singing.

While the Dio Possente is a prayer, it is not by any means a general, impersonal prayer, and the religious atmosphere is not exactly the one to throw round it in the interpretation.

The recitative is introduced by a beautiful modulation; sympathetic and sad, and thoroughly expressive of the temperament which afterwards gives voice to the aria. The translation I give is almost literal.

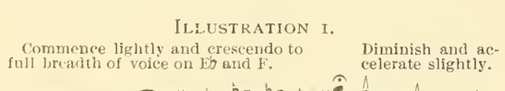
"O holy medal; thou gift of my sister; in the day of battle for a sacred talisman rest thou here on my heart!"

These few lines of recitative are very beautiful, and if properly studied they will help the student much in gaining a true conception of the aria, for they instantly give an insight into the character of Valentine who sings it.

The two first phrases in the Italian, "O santa medaglia; che la soura mi die," are sung piano, but not too much so, and very broadly. The D flat, which occurs in each phrase, should be sung open and piano; otherwise, the vocal coloring will not be true to the sentiment. To sing these tones acceptably demands that facility in the use of the open and closed or covered tones so-called, which is largely the result of experience, and this is one of the many ways in which the study of operatic arias helps the student to a broader knowledge and command of his own voice.

In the following two phrases, see fig. 1, a crescendo occurs which works up to full forte on E flat and F, diminishing as the phrase finishes into the piano of the final phrase: "Resta qui sul mio cor."

ILLUSTRATION 1.



The recitative finishes in D flat which is perhaps the best key for the young student to study the aria in.

In rendering it the student should try to make it personal to himself; so will he be better able to draw out the full significance of each phrase and the whole thing will be full of life and meaning.

Valentine, full of a soldier's courage, is leaving for the wars; but he is full of sadness at the thought that he must go far from his native land and the dear, peaceful spot so familiar to him as home; and his sadness is tinged with a deeper hue than that of his comrades, because of the beautiful, innocent Marguerite, his sister, whom he must leave entirely alone and unprotected, saving such protection as the kindness of neighbors may afford. With a full heart he breathes forth this prayer:

"God of power, God of love, now as I leave my native land, with sorrowful heart, to thee I commend my dear sister, that flower of purity. Guide and protect her; keep guard and vigil o'er her; in her pure simplicity, ah, shield her from all harm!"

Then as the soldier's love of danger and glory takes possession of him the spirit of words and music changes and the following is given forth with great virile strength.

"But on the field in the day of battle, in the front ranks the first I shall be, and if fate so wills that I meet a soldier's death, gladly and covered with glory I shall fall."

The thought of death on the battlefield and of his sister left alone, turns him again to prayer:

"But as I draw my latest breath for my sister, still to heaven I shall pray," after which the first part repeats.

The first part opens piano, restrained and full of reverence; each note well sustained, the words being perfectly pronounced and care being taken to avoid gaps as each word gives places to the following.

In the Italian the second phrase, "Nel lasciare il patrio suol," is generally broken, thus: after the word "lasciare" breath is taken and this changes the quarter note on B flat to a dotted eighth and a sixteenth. The first half of the phrase is sung piano; the second half crescendos up to C, on which the crescendo is increased and then diminished to piano, and if the voice be then carried up and the next phrase commenced on the same breath, disregarding the rest, the effect will be admirable.

ILLUSTRATION 2.

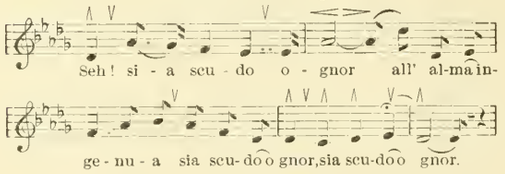
Piano to breathing point. Crescendo up to C. Full on C, diminish to piano and carry voice up over the rest to beginning of next phrase.

The phrase, "La mia suora il casto fior," commences forte, a short hold being given to the F, but the second part diminishes and finishes piano.

The two phrases which follow are taken piano, a slight crescendo and tone of entreaty marking each.

The phrase, "All'alma ingenua," is worked up to full forte, and the following, "Deh! sia scudo ognor," is given in a full voice of entreaty. This is accented in the repetition of these two phrases, see fig. 3, by the marked ritard which closes them and the breadth of accent with which they are to be sung.

ILLUSTRATION 3.



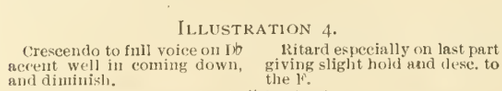
Accent first word and take breath. Piano to next breathing point. Crescendo and dim. on A♭ carrying voice up with quick portamento to D♭. Give it short hold and avoid portamento coming down; preserve piano to next breathing point. Sing last part very broadly. Much feeling, accent and marked ritard.

The second part opens with much more spirited movement which, however, is to be imparted more by the decided accentuation than by the acceleration of the time, although it is taken a little quicker. The phrases are given out forte, and with much spirit and enthusiasm and the student must take care that in rendering the spirit he does not allow the time to run away with him. That breadth, which is characteristic of the whole, must be preserved in this movement.

In marked contrast to the rest of the movement are the two phrases, "Ma nell 'estremo anelito," "Praghero ancora il cielo." As Valentine thinks that the fateful chance of war may leave him dead on the field, he knows that his last thoughts will form a prayer for his sister and he expresses himself as above. The phrases should be sung piano, each tone well accented and light in color with a marked retard.

In the phrase, "Per mia suora," the D flat is attacked piano, then swelled to forte and brought down with a gradual decrescendo as the phrase closes, each note well accented to the piano in which the final movement opens.

ILLUSTRATION 4.

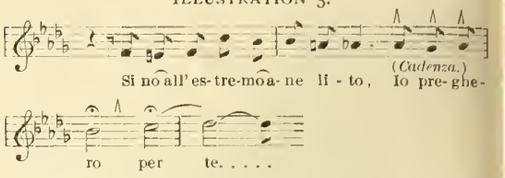


In the repetition, "Dio possente; Dio d'amor," is taken piano as in the beginning. "Nel lasciare il patrio suol," begins piano and crescendos to forte on "suol!" The next phrase begins forte with the full strength of the voice and diminishes to piano in the second part. The following phrase also commences forte and diminishes to piano at the close.

In the phrase, "Ah per la suora preghero," the F must be attacked clean and strong and be well supported and held the full length of a breath. This phrase, closing with the word "preghero," should be finished with a retard and an open piano tone.

The last phrase is generally altered, thus: "Sino all 'estremo anelito, io preghero per te," and in the latter part, instead of being carried down to the keynote from the A flat, it is usually taken up, being finished forte with a hold on the leading tone.

ILLUSTRATION 5.



There is much in the "Dio Possente" for the earnest student.

SONGS FOR YOUNG SINGERS.

F. W. WODELL.

Strangely enough, many people desire to do just those things for which they are not fitted. The contralto wants to sing soprano parts, and the baritone to sing tenor roles. A great soprano sings a certain composition, and straightway the young soprano who has heard her wishes to sing the same thing, without at all considering whether she has the kind of voice and has had the necessary training for the adequate interpretation of the selection.

The choice of concert selections is a matter for careful con ideration, and one in which the young and ambitious vocalist often makes serious mistakes.

The songs chosen should be such as the singer thoroughly enjoys, for nothing is more certain than that one can always sing much better a number which gives him personal pleasure, than one that falls short in that particular. A song may arouse interest, but that is a very different thing from giving delight and awakening enthusiasm.

Class of voice and natural style are items to be taken into account. Upon the general question of suiting selections to the voice it may be sufficient to suggest that the lyric soprano which is so charming in "With Verdure Clad," is not the voice for the proper interpretation of "Hear ye Israel." So too, a soprano voice which is well fitted for a delightful rendition of "Nymphs and Fauns" by Bemberg, or the dainty little "Necklace of Love," by Nevin, is overweighted by the "Prayer" from Verdi's "Otello," or "My Heart At Thy Sweet Voice," by Saint-Saëns. It is not merely a question of compass, as so many young singers seem to think. A good baritone may be able to sing as high as many tenors, yet his voice be unsuited to the singing of most genuine tenor songs.

Light, high voices usually possess much agility; to such, rapid scale passages, runs, and ornaments are comparatively easy of execution. Few of such voices are capable of properly rendering songs which require the steady sustaining of tone on long phrases with warmth of color. Among women the voice which covers the greatest range of style in compositions is the mezzo-soprano. This voice usually possesses large compass, with considerable flexibility, agility, breadth of tone, and variety of color. Among men the voice of the genuine baritone occupies a similar position. The larger, broader, more dramatic vocal works belong to these voices, and in some cases to the lower voices—the contralto and bass. These latter, however, are usually somewhat lacking in agility. On the other hand they frequently possess a warmth and nobility of tone which is immensely effective in selections properly chosen for the exhibition of their characteristic qualities.

The power to sing with fervor, to color the tone, to make it "expressive," has its source in the soul, and is in the first instance a matter of natural endowment. In some cases the voice, because of an inferior gift of nature, or from want of proper and complete technical training, is an ineffective medium for the expression of the emotion of the singer. There may be more "soul" than voice; or the voice may be so badly produced as to make full "soul-expression" impossible.

The "big" things in opera, oratorio, and song belong to the "big" people—those with a generous mental, emotional, physical and musical equipment. What could be more absurd than an attempt by a tenor with a light, lyric voice and without a spark of fire or virility in his composition, to sing "Thou Shalt Break Them." ("Messiah.") The larger, more passionate or dramatic compositions may be studied, under the direction of a competent, careful teacher, as a means of development, but they should not be sung in public except the voice, training and style are adequate. Nothing but disaster and disappointment can come to the singer who attempts in public that which is too great for him to properly accomplish.

For certain singers songs of smooth, flowing, legato style, dealing with the pleasant, tender, joyous sentiments and which reflect those sentiments in the music, are indicated. For first study and concert use such songs are usually best for all pupils; the more passionate, intense, highly colored, declamatory compositions, though possibly suited to the natural style of a few young singers, should be reserved for later periods of study and public work. Otherwise progress in acquiring a true "singing style" may be retarded and voices injured. Moreover, it is better to do a small thing very well than a large thing rather badly.

The young singer must also look into the question of the average height of pitch of the songs he uses. A song may contain very few notes at or near the top of a singer's compass; yet if the greater number of the notes of the selection are in the upper third of the singer's range, he is likely to find the song quite difficult in delivery. An occasional quite high note, if properly approached, may offer no difficulty, whereas a long series of moderately high notes tires the voice. Each singer must test this matter for himself. Transposing a song a semi-tone or a tone lower will sometimes make it available. But in certain cases transposition robs a composition of its proper effect. It is best to select songs which can be sung with ease in the keys in which they are written.

Then as to "climaxes." It is of course unwise to choose a song in which the "climax" is reached upon a pitch or pitches either too high or too low to be effective in a given voice. As a general rule when a singer can emit a given high note with good quality and ample power, and can "swell" it in exercises done in "cold blood" in the studio, he can reckon upon good tones from a minor to a major third higher for use in a climax when stirred to enthusiasm in public performance. Young singers should test their selections carefully in private, with these points in view, choosing for public performance only such as suit the compass of their voices.

The most "singable" songs are, as a rule, those in which the melody proceeds for the most part stepwise, and in which the "skips" are not wide and do not form intervals which are difficult of intonation. The rhythms are smooth and flowing, and there is a preponderance of "long" notes, and a comparative scarcity of short notes with a syllable to a note. In other words, these songs are "singable" because their melodies afford an opportunity to exhibit the characteristic powers of the human voice in the sustaining, binding (legato), shading and coloring of tones. It is unwise to write for the voice as if it were a piano and could jump from one note to any other with freedom, surety and good effect. It is not necessary in order that a song shall be "singable" that it shall be common-place in melody and rhythm, and elementary in harmonization. Saint-Saëns' "My Heart at Thy Sweet Voice," from his Biblical opera "Samson and Dalila" is an example of a fine song which is interesting and effective in melody, rhythm and harmonization, and is beautifully written for the voice—thoroughly "singable."

Much of modern composition for the voice is of the nature of vocal recitation or declamation, allied with instrumental music (miscalled "accompaniment") of a highly emotional character. The instrumental part of these works is as important as the vocal part, and the voice is often not nearly so well written for as is the instrument. From their very nature these modern declamatory compositions tempt the young singer to over-do—to "push" his vocal organ, to shout when he should sing. For this and other reasons the student should postpone their use until his powers have matured and he has thoroughly mastered the true "singing style" by the use of vocalizes and "singable" songs. The modern, high-class, declamatory songs have their own characteristic beauty, and are certainly to be studied and used. But they are for the more mature and experienced vocalist.

A SONG.

There is ever a song somewhere, my dear,
  There is ever a something sings alway:
There's the song of the lark when skies are clear,
  And the song of the thrush when the skies are gray.
The sunshine showers across the grain,
  And the bluebird trills in the orchard tree:
And night and day, when the leaves drip rain,
  The swallows are twittering ceaselessly.

There is ever a song somewhere, my dear,
  Be the skies above or dark or fair;
There is ever a song that our hearts may hear—
There is ever a song somewhere, my dear—
  There is ever a song somewhere.

There is ever a song somewhere, my dear,
  In the midnight black or the midday blue:
The robin pipes when the sun is here,
  And the cricket chirps the whole night through.
The buds may blow and the fruit may grow,
  And the Autumn leaves crisp and sere;
But, whether the sun or the rain or the snow,
  There is ever a song somewhere, my dear.

—*James Whitcomb Riley.*

VOICE CULTURE.

J. STANFORD BROWN.

In the *Musical Record* for August, 1900, Mr. M. L. Brown raises "A Protest Against Old Fogyism in Voice Culture."

That Mr. Brown understands the development of the voice is at once apparent from his remarks: "Voice building is in reality, instrument building." . . . "Half of the colds are more the result of bad method than of bad weather." . . . "Everything moves on but voice-culture."

As a remedy for this last condition he advocates progress, but most unfortunately he points no way, neither does he explain the reason for the present deplorable state of affairs.

It is always unpleasant to criticise, yet if the criticism be intelligent and helpful of intent, its harshness is or should be overlooked.

A wide acquaintance with singers and teachers of singing and of voice production must lead to the sad conclusion that, as a class, they are uneducated when compared with the followers of any of the so called liberal professions: Law, medicine or any branch of modern engineering or applied science. And this must be so, for, as a class, they receive no sound preparatory education, whether liberal or special

Voice training should be held to mean the teaching of normal (*i. e.*, healthy) voice use. It is the preparation of the instrument for use and the teaching of the technic or execution upon the living instrument.

The vocal instrument is usually assumed to be only the larynx, which includes the vocal bands and all its associated muscles. As a matter of fact, the larynx is only one part of the instrument, the part which may be termed the "pitch" mechanism.

The "power" mechanism consists of the muscles of the abdomen, ribs, chest and back. Chief of these is the diaphragm, whose contraction and relaxation must become subservant to every vagary of the will to a nicety equalled only by the delicacy of touch required to polish the objective of a great telescope.

Thirdly, the "color" (Klang) mechanism comprises the whole vocal tube, from the vocal bands to the lip and nose aperatures (for the singing tone must find egress through both openings), as well as all the resonance chambers of the head—and possibly of the chest.

The whole vocal instrument is alive. It consists of bone or cartilage and of muscle. In tone production these muscles are brought into use in many varied combinations. Many of the muscles used for tone production have no other uses, while some of the most important ones serve other bodily purposes, and have to be specially taught their functions in tone production.

Voice building, then, is muscle building. A pupil must be taught: (1) To "find," *i. e.*, bring into action those muscles which are used exclusively for tone work. (2) To use properly for tone work those which have other functions. (3) To control the combined activities of all these muscles in many different ways and degrees. (4) To strengthen all the muscles used in tone production until they are ready for and equal to the heaviest kind of strain and long endurance. (5) To acquire perfect control of gradation of muscle action, for the muscles must contract or relax swiftly or slowly, with constant or with varying acceleration.

So we see that voice building is muscle training of the greatest intricacy and delicacy, requiring years to acquire the polish of a Patti or of a De Reszke.

An intimate knowledge of the anatomy of all the parts involved, if not an essential to practical voice training, must at least be deemed imperative to an intelligent understanding of the instrument and a safeguard to its normal use. Improper tone production, *i. e.*, unhealthy muscle use, be it use of wrong muscles, as trying to control loudness of tone by the muscles of the laryngeal region instead of by those of the abdomen and ribs, is usually manifest immediately to the expert "ear." Its results likewise are always apparent in an irritation of the throat, or even as a deformation of parts (as the shape of the vocal bands when in or even when out of action), recognized at once by the expert "eye," with and often without the aid of a laryngoscope.

So if voice training does not involve the training of the eye of the pupil to pathological conditions of the interior of the throat, or his ear to the pathological sound of unhealthy tone, it certainly does or should involve this knowledge on the part of the teacher.

The term singing may be defined, and should be so confined, as the art of applying the science of artistic, healthy tone production to the intellectual and emotional interpretation of vocal literature. It is the art of using proper tone production to convey emotion as portrayed in song.

One may teach singing, so far as an intelligent and perhaps even highly satisfactory interpretation is concerned, while totally ignorant of the science of tone production or of the art of teaching tone production, but voices will probably be harmed if not ruined in the process.

One may be able to sing divinely from the standpoint of both tone making and tone painting, yet not be able to teach others to do likewise, for teaching is nowadays an art in itself to be mastered as a specialty.

But a singing teacher who neither sings properly nor knows the sound of healthily produced tone is sure to shatter voices. It is being done daily all around us and there is no legal prevention, as there should be.

Knowledge, which assumes safety for the pupil, should be required of the teacher by law just as much for training voices as for practicing medicine. Some day (the millenium for students of singing) the States will safeguard the profession of voice training. How this may be brought about, however, is entirely another question.

In all other professions there is a vast literature which the student is obliged to know about and master to a greater or lesser extent. Such a literature on the voice exists in no less than a dozen languages and includes probably not less than three thousand titles, including pamphlets with books.

Most singing teachers have no libraries of such works; do not know that this literature exists, would not or could not use it intelligently if they did, because they have received no training in the use of literature as has the chemist, lawyer or engineer. It is also as unfortunate as true that a very large part of this literature, as is the case with all literatures of technical subjects, is chiefly of historic value, though vastly interesting and instructive.

Mr. M. L. Brown complains that so few singers are being produced from the vast army of vocal students.

In the first place the standard to-day for success in opera and the size of modern opera houses, demands a very unusual organ physically, such as is possessed probably by not over one in five thousand. Yet such an organ is only the *sine qua non*. To its possession must be added intelligence, education, imagination and an unconquerable ability to work long and arduously. Likewise there is required figure, presence and ability to act—a wholly modern demand. Very few of those with the voice possess also the other qualifications, and of those having the essential combination some are cut short in their possible careers by criminal mal-tuition at the hands of voice butchers.

The only remedy is light, more light for both teacher and pupil. Knowledge intelligently imparted; compulsory education of teachers before they are allowed to experiment on voices; and penal suffering to be visited upon the vocal shyster, as surely as the hand of the law is laid heavily upon the medicinal quack.

Many a mathematical problem is greatly simplified by the elimination of like, and therefore unnecessary, terms or factors. Similarly, many a problem in business or in study or in government is greatly simplified by the elimination of items that are not of immediate and preeminent importance. In reality, duties never conflict. Only one thing at a time is the preeminent duty. To decide what is that duty decides that, in spite of all seeming, nothing else in the universe is the duty of the hour. And to see that all other seeming duties are only duties in seeming, settles the question of what the one duty of the hour is.

THE ORGAN.

Organ Study.

In this issue is given the tenth of a series of articles on Organ Study, by an organist of long experience both as a teacher, church and concert orgauist. This instalmeut treats of the iuternal coustruction of the instrument. It is the purpose of the articles to give practical suggestions so complete and comprehensive that they will aid students of "The King of Instruments" to acquire a mastery over its complicatious and inexhaustible resources. It is particularly hoped that all who are interested in this subject will send to the editor any questions that they would like to have answered. Due notice will be taken of all that are so sent.—Editor of THE MUSICIAN.

X.—INTERNAL CONSTRUCTION.

WM. HORATIO CLARKE.

Every organist should understand the mechanical connection between the keys, stop-indicato s and pipes. The best way of learning the internal mechanism of the organ is to go inside the case and obseive the general structure and relationship of the various parts. If the instrument is built in the usual form, the first object seen will be the bellows for collecting, receiving and distributing the wind to the various sections, standing upon the floor with the top board covered with either iron or stone weights.

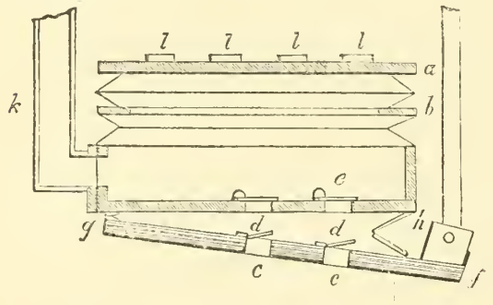


FIG. 1.

The bellows consist of a reservoir containing compressed air and the feeders which pump in the wind supply. The reservoir has a top-board, (*a* Fig. 1) on which are placed the weights, (*l l l l*) a middle frame (*b*) connected with the top-board by inverted leathered folds, and with the wind-box (*e*) by regular folds. The bottom board of the reservoir has valves (*d, d,*) which are opened by the inrushing wind when the feeders (*g, f*) are drawn upward by the working beam, and which immediately close when the feeders are lowered. The air forced into the reservoir causes the top board to rise, and the weights force the air at a given pressure to all sections of the instrument. The air is admitted to the feeders through the valves (*c, c,*) which open to receive the wind when the feeders are lowered. When the feeders are worked with a lever, there are two, but if operated by a wheel, there are three. The top-board connects with a safety valve when it is raised to its full height which prevents an over pressure of the wind. The pressure commonly used is called a three inch pressure, from the fact that when the weights are of sufficient gravity, the pressure is indicated by a wind gauge, or anemometer, in which two columns of water in a siphon glass tube are separated three inches apart when the pressure is tested. The air thus compressed is conveyed by wind-trunks as at (*k*) to the various wind-chests.

Following one of these trunks to its termination, it will be found to enter a wind-chest as at (*b,*) Fig. 2,

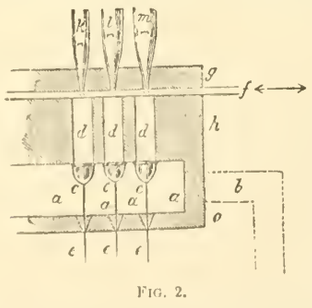


FIG. 2.

where the wind passes in and fills the chest, or valve-box, (*a, a, a, a,*) in readiness to be admitted tnto the desired pipes by opening of the valves (*c, c, c,*) which are pulled down by action-work from the keyboard, communicating with the pull-down-wires (*e, e, e.*).

Above the valves there are as many long, narrow channels as there are keys, (*d, d, d,*) running from front to back, and above them are as many rows of pipes extending from left to right as there are stops in that section. The pipes stand upon top-boards (*g,*) and are held in position by racks not shown in the diagram.

Between the top-boards and the thin covering of the channels, called the sound-board or veneer, are thin slides (*f,*) running from end to end of the chest, under each stop, with holes corresponding with the holes in the top boards in which the pipe feet stand, and holes in the veneer when the stop is drawn, and which slide by and close the holes when a stop is shut off. These slides and the under side of the top boards, as well as the surface of the veneer on which the slides rest, are coated with either plumbago or pulverized soapstone to ameliorate friction, and each hole in the top-board and veneer next to the slide is surrounded by V grooves which carry off the surplus air which escapes, so that it will not enter an adjoining pipe and cause it to sound.

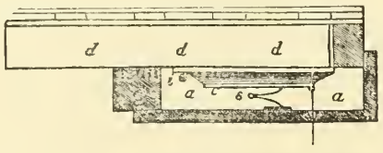


FIG. 3.

Fig 3 represents a sectional end view of a wind-chest with four slides or stops; (*d, d. d,*) represents a single channel, and (*a, a,*) is the wind-chest or valve-box, showing a valve (*c*) held in place by a wire spring (*s*). The valve is pivoted on a pin at the heel. (*l*) and opens to admit the wind into the channel at the pull-down end of the valve. The pull-down ends of the valves may be seen in the organ on taking off a panel at the rear of the chest.

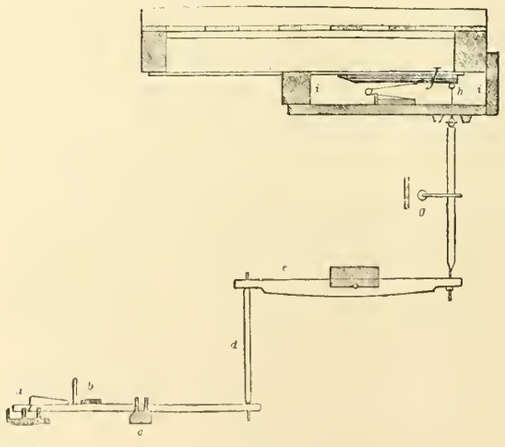


FIG. 4.

The action from the keys may be easily traced by having a person at the keyboard move the upper key. In Fig 4, the key *a*, fulcrumed at *c*, on being pressed down, at the other end raises the "sticker" *d*, which communicates with a lever *e*, to which is attached a "tracker" of thin pine wood. (A "sticker" is a rod which is pushed, and a "tracker" is a strip of wood which is pulled.) The tracker is fastened either direct to the pull-down wire, or communicates with it by an intervening roller-board action, which is used to convey the motion so that each valve may be communicated with wherever located, as CC is at one end of the chest and CC♯ is at the other end.

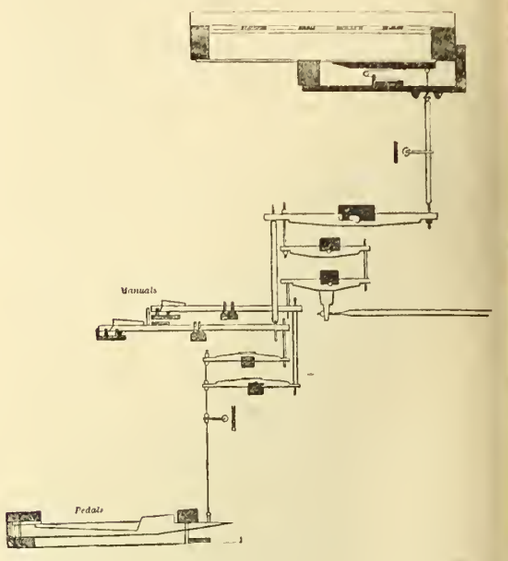


FIG. 5.

The connection of the pedals with the action work of a two manual organ is illustrated in Fig. 5.

This general method of construction is called *direct tracker action* with slide chests as in ordinary use in two and three manual organs for three centuries past.

THE DEFECTS OF SLIDE WIND CHESTS.

On account of the shallowness of the wind-chests and the "robbing" of the wind in the slide leakage as additional stops are drawn, there are serious tonal defects in this ancient method of construction.

When the compressed air of an organ is conveyed through wind-trunks, the velocity of its motion increases in proportion to the number of valves which are opened to let it pass outward to the pipes. When a single stop is drawn, the moving air passes slowly, and more rapidly when many stops are drawn. The natural elasticity of the air confined in the wind-chests, implies more or less density according to the variation in the pressure. The air in seeking an outlet through the larger valves, causes an uneven pressure near the smaller valves, which do not receive their proportionate supply on account of this unevenness.

This is especially noticed when full detached chords are played with the left hand, suddenly opening and closing the largest valves in the bass, while sustained chords are held by the right hand at the same time. The staccato chords change the density of the compressed air in the valve-box, and the tone of the right hand chords becomes unsteady, the undulations causing the pitch to change.

There is also an unsteadiness of the wind caused by the elasticity of the air in passing through the wind-trunks from the bellows to the wind-chests, which is partially obviated by the use of concussion bellows or "winkers" placed on the wind-trunks. Where these are not of sufficient help, additional reservoirs are placed underneath or as near as possible to their respective chests.

With slide chests the pipes of any given letter with each stop belonging to that section, stand over a long narrow channel. The pipes which stand immediately over the open end of the valves, receive a more ample supply of wind than those standing over the other end of the channel. The valves open at the rear of the chest, and the Open Diapason is placed as a front rank stop, and often does not receive its adequate supply of wind, which in part accounts for the lack of foundation tone in the full organ.

As additional stops are drawn, there is less wind pressure in the channel, and the requirements are not fulfilled, for the pipes do not receive the same wind supply as when they are voiced. When all the stops are drawn, the wind pressure is reduced several per cent. with a noticeable flattening of the pitch, resulting in the organ being greatly out of tune in the temperament and with itself, in addition to a defective blending of the tone qualities. Even the introduction of the pneumatic motor, so that larger valves and wider channels may be used, does not overcome this imper-

fection, and the larger the organ the more palpable is the deficiency.

Yet there is a more serious trouble in the use of slide chests resulting from a waste of air and consequent lessening of the wind pressure as it enters the foot of the pipe. In order that the slide may work freely without binding, the top-board must not be tightly screwed down. On account of the space left on the top and bottom of the slide, the adjacent pipes in each sounding stop would also speak were it not for V grooves in the top-board and veneer, which completely surround each hole and carry off the waste air which leaks. The air which is thus wasted and which robs the pipes of their proper voicing and power, may often be perceived, if when the stops are shut in, the arm is laid upon the keys so that two or more octaves of the keys are held down, which will cause some of the pipes to speak faintly from the leakages which the grooves do not carry off.

Another trouble arises from the binding of the top boards from swelling and warping so that they press upon the slides to such an extent that the stops cannot be fully drawn, especially with the composition pedals, which causes the pipes to be out of tune on account of the slide holes not corresponding fully with the holes leading to the pipes. This is of common occurrence. In very large organs the chests sometimes become warped and twisted by climatic conditions to such an extent that the instrument is a musical failure, even with the highest grade of pipes and voicing. All builders are well aware of these chronic defects, but it is not their province to advertise deficiencies.

On account of this robbing of the wind, delicate and well-voiced reed pipes often give defective speech when placed in position, and it will be observed in all slide chests that the reed stops are placed over the pull-down ends of the valves, so as to receive the most direct wind pressure with the least escape of air.

Individual Valve Chests.

German builders sought to overcome the defects existing in slide chests by the use of a separate or individual valve for each pipe, which required the use of an intervening pneumatic leverage to lighten the touch at the keyboard, but the shallow wind-chest was yet retained.

The valves were called poppet or mushroom valves, from having a round head moving upward on a mandrel, the head being lifted upward in the pipe hole by the action work so as to admit the air.

With this system of individual valves, no slides are used, instead of which each stop has its own shallow wind compartment along the length of the chest underneath its rank of pipes. The air is admitted into each compartment by a stop valve at the end of the chest, which is operated by a tracker connection from the stop-knob or stop-indicator at the keyboard. The shallow wind chest is divided into these longitudinal compartments. The air enters the compartment at one end through this stop valve and passes by all the pipe valves to reach the remote ones at the other end of the compartment.

Even in this method there is great change in the pressure when full chords are played with all the stops drawn, because of the wind only being admitted from the distant reservoir through the limited aperture of the stop-valve at the end of the compartment. This does not solve the problem of preserving the fulness of tone when all the stops are drawn, in strength, firmness of pitch and quality of voicing.

In the passage of the compressed wind from the reservoir to the wind chests through long and tortuous wind-trunks, even with mitred corners, with the friction of the moving air against the sides and corners, the pressure is not only somewhat changed, but it has been proved that this friction, when there are very long wind trunks, has caused the temperature of the air as it enters the pipes to be higher than when it leaves the reservoir.

While organists and organ purchasers should know of the defects alluded to, it is a pleasure to state that these deficiencies have been overcome by a new method of construction which is now being successfully introduced by enterprising builders as a departure from all previous systems.

The Universal Wind Chest.

The Universal Wind Chest furnishes an adequate amount of wind with unvarying pressure to each pipe, and simplifies the mechanism in its working, regulation and reliability.

It consists of an air-tight room or chamber of large dimensions, twelve feet wide, seven or eight feet high, with a depth according to the number of stops, ranging from six feet in the smallest to thirty-two or more feet in the largest instruments. This air-tight room is the reservoir into which the wind is forced from whatever system of feeding which may be employed, and has from ten to forty times the cubic capacity of the largest bellows of the old methods.

In order to regulate the pressure of the wind and govern the supplying motor, a "displacement board" is suspended along one side of this room, which is forced inward by graduated flat steel springs. When the wind is pumped into this room the displacement board is fored outward against the springs, and the connecting mechanism controls the speed of the motor or closes a wind gate where a rotary blower is used and thus regulates the wind supply at an even pressure, whatever quantity of wind may be used, with practically no inertia or momentum. The displacement board and springs bear the same relation in governing the pressure as the top-board and weights of the old bellows system.

Across the flat roof of this room and forming a part of it are placed firm bars like thick planks placed on edge through which are the holes in which the pipe feet stand. Each stop has its own bar, running from side to side twelve feet long, the width of the room. The pipes of each manual stop stand in one rank of twelve feet, insuring great freedom of speech and ease of access in tuning.

Each pipe stands directly over its own wind hole in the bar, and this hole opens immediately into the air-tight room which is filled with the compressed air. Each wind hole is covered with its own valve, so that when the wind is admitted to the pipe it enters the foot immediately from the reservoir, directly from the one source of pressure with no intervening obstacles or avenues of escaping wind.

Each letter of the scale, or corresponding wind hole with each stop, is placed in a straight line from front to back, so that a single tracker from the exhaust pneumatic valve operates the corresponding valve of every stop belonging to that section when it is drawn.

The valves of each stop have arms which are fulcrumed in a lever frame which is movable, so that when a stop is drawn these arms are brought in contact with a shoulder on the tracker which, when pulled, opens the pipe valve, and when the stop is off, these arms are withdrawn from contact with the shoulder. Thus every stop is operated with no intervening slide, wind channel or shallow wind compartment, each pipe receiving the wind directly from the large reservoir with no waste of wind nor change of pressure.

All the action mechanism is overhead on the ceiling of this air-tight room where it is exposed to view. The room is entered by double air-tight doors, and when within and the doors closed, a person may remain and see the working of the action while the organ is being played. When any regulation is needed, it may be done without removing any panels or sets of pipes, and there is no crawling over and through dust covered mechanism and wind trunks. The motor may also be placed within this reservoir room, as is the custom when electricity is used in the wind supply.

The wind pressure may be of the highest measurement without increasing the resistance of the touch at the keyboard. The exhaust tubular pneumatic action is used, which is instantaneous in its response wherever the keyboard is located, and the electric action is also used.

The wind pressure required by each stop is regulated at the proper place, at the toe of each pipe in voicing, the quantity of air and strength of the current being thus legitimately graduated. In the most recent organs the feet of the wood pipes have a metal shoe so that the aperture in the toe is graduated as with the metal pipes. The I, II and III Sections may be placed upon this one room reservoir, which simplifies the action work, and brings all the pipes in the same strata of temperature.

The advantages of this method are superior to every previous system of construction, and the improved musical value is recognized by the leading organists of acknowledged reputation. Its merits are so apparent that even in large organs of comparatively modern structure, the old wind-chests are being taken out and replaced with this great improvement. It is intended to have this method illustrated in a future article, which will make this brief outline more clearly understood.

ANSWERS TO INQUIRIES.

T. B. H.—"Could you not give more advice in regard to how to play the organ? Many of us, I take the liberty to say, do not understand mechanics enough to follow abstruse descriptions of pipes and other technicalities, but we can read music and study compositions. If you could give graded lists of organ music of medium difficulty, with your comments as to what stops to use and how to render this music with the best effect, I feel sure that many country players would be greatly aided."

Answer.—In the limited space devoted to organ study, but one department at a time has been considered. Having begun in a general way to treat of the outline of the complex instrument, a knowledge of which every organist should possess, it is deemed wise to illustrate many of the essential features of the organ before laying out a special course of study, other than answering correspondents. There must first be an instrument before its resources can be developed. At present, information is being given which cannot be found in books upon points upon which every organist should be well informed, not only that the instrument may be understood, but that one's opinion will be of some value in procuring new organs.

Concerning graded studies, it may be helpful to learn that a number of years ago, at the request of the largest music publishing house in the country, the writer of "Organ Study" prepared an extensive work of 232 pages for organ students in manual practice, entitled "The Harmonic School for the Organ," which may be obtained from the publishers of The Musician. It gives a ground work in manual study of legitimate organ music from the first principles through simple studies in imitation preparatory for improvising in organ style, united with a progressive course in harmony in all keys, ending with the subject of fugue. The work contains more than a hundred short service preludes in classic style, and is designed as preparatory to the use of the pedals, every note being brought within the reach of the fingers, so that it may be studied in the home upon a reed organ before practising upon the large pipe organ.

J. A. E.—"Is white wood as good as white pine for large pipes in regard to tone and resonance?"

Answer.—Yes, white wood is fully as good if not better, because the fibre of the wood is more firm and solid than pine. There are no knots in the grain of clear stock, neither is it subject to checks. White wood is more affected by dryness and dampness than pine, but that does not affect the quality of tone. When large pipes are made of white wood it is customary to have the edge of the language or block, as well as the cap, of hard wood. It has been asserted that in the case of 32 ft. open pedal pipes, if made of white wood, damp weather would affect the pitch of the largest pipes, but this is not true, as the vibrating column of air does not change out of proportion with all the other pipes of the organ.

"Is spruce prepared and quarter-sawed as good as white pine for small wood pipes in regard to quality of tone?"

Answer.—As far as tone and resonance are concerned, spruce pipes would give as good quality of tone as any other wood, but if used for stopped pipes they would be liable to check or split, as the fibre is somewhat cross grained. Some builders make the fronts of the manual wood pipes above middle C of hard wood such as cherry or pear tree, so as to have a closer grained material in finishing around the mouth.

"Is the composition of 55 per cent. block tin and 45 per cent. lead a desirable proportion for flue and reed pipes?"

Answer.—Yes. The more tin in the composition, the more firm are the vibrations, and the more durable are the pipes. In the large organ in Haarlem, built in 1738, the pipes are of 50 per cent. tin, and have been in constant use since that date. 40 per cent. tin is the least amount which should be used, and no first-class builder uses any cheaper composition. Years ago when a larger proportion of lead was used, antimony was also used which hardened the metal, but made the pipes brittle.

"What percentage of tin is most desirable for string tone stops?"

Answer.—Pure tin is best on account of its firmness. It is not the substance which gives the quality, but the scale, united with a firm material, formation of mouth, voicing, and steady wind-pressure In England, very excellent 8 and 4 ft. manual string tone stops of wood are being introduced in new organs, the makers claiming that for the production of string tone, wood is the better material combined with the new method of

voicing, based upon a further development of the German builder Schulze's system of voicing wood gambas.

W. B. G.—"What is meant by 'Full Swell Movement' in Article IX, page 59, of the February 'MUSICIAN?'"

Answer—It was a misprint for *Free Swell Movement*, by which is implied the free motion of both feet in pedal playing while the expression of the Swell Section is being given as therein described.

"Would it not have been better to have inserted a 4 ft. String Tone in the Swell of the specification illustrated in the same article?"

Answer.—Yes. The manuscript was written for the *Violin d'Orchestré* to be a 4 ft. stop, but by a typographical inadvertence it was printed as an 8 ft. stop.

E. M. D.—"Will furnace heat injure a pipe organ so that the air will leak out?"

Answer.—No, not if it is properly constructed and built of well seasoned materials. Hot air causes wood work to shrink, but the probabilities of shrinking and swelling are provided for in every part, as an organ is subject to all degrees of heat and cold, dryness and dampness. Organists should understand the relationship of the organ to all of these conditions. During a recent cold spell an organist of a church not far from Boston State House, discovered that the hydraulic motor in the cellar did not give ample wind supply on account of some obstruction. His unphilosophical imagination decided that it was owing to the influence of furnace heat to which the organ had been subjected for thirty-five years. With this idea he profusely sprinkled the floor of the organ gallery with water, hoping that the instrument by absorbing the evaporation would cause the obstruction to be obviated!

H. H.—"Whence the standard for five octave organs, or even 58 keys as used in pipe organs?"

Answer.—Each era has a standard which is introduced as the demand is evolved. For two or more centuries the German manuals have ranged from CC to f^3, a compass of 54 notes, while until about a half century ago the English standard was from G, G, G to g^3 or less. The standard then became from C C upward 56 or 58 notes, and some thirty years since the American standard became 61 notes from C C to C^4. At the suggestion of an enterprising organist, some progressive builder adopts a standard in some point, and a demand is created which in the competition of business others are compelled to follow.

There is yet no permanent standard for the compass of the keyboard, for the feasibility of extending the manual keys down to *F F F* is being agitated in England when the price of construction does not restrict the capacity of the instrument. This extension is worthy of consideration and will be treated in due order.

"Is there any practical use for a six octave keyboard?"

Answer.—Not with a large pipe organ with complete pedal compass and proportionate number of pedal stops.

With a reed organ, a six octave compass from C C C is very desirable for organ study, for this reason: In the higher forms of organ music which are often difficult for one player to master, two players may easily execute the composition, the left player taking the pedal part, which sounding an octave lower, the notes thus played do not interfere with the manual parts taken by the other player. This opens an enjoyable field in the interpretation of the idea and form of the composition.

In pieces requiring two manuals and pedal, the treble part may be played an octave higher so that the hands do not interfere. In Bach's difficult Trio Sonatas the primo player may simply play the upper part while the secondo can easily take the lower manual part and pedal bass.

With a six octave keyboard quite difficult organ music may be played at sight if the primo player will take the treble with the right and the alto with the left hand, while the secondo takes the tenor with the right and the manual and pedal bass with the left hand, always playing the pedal part an octave lower than the notes appear on the staff.

In this manner much organ music may be scanned in the home or studio, which would require months and years of labor for one person to be prepared to interpret.

ONE GREAT SOURCE OF MUSICAL EDUCATION.

W. FRANCIS GATES.

Music has been called the art of the people. By this is meant, it is the art that all the people can enjoy, can take part in, can have in their own homes. While in a sense, this is true, while a love for music in some of its forms is more prevalent than enjoyment in the other arts, and while of all the arts, music is most practiced, in a diluted way, to be sure, in homes of all sorts and conditions. That does not mean that the best of music lies at the beck and call of every one, nor that music of an elevating character is desired by all, or if desired, may be heard at light expense.

At least, this is true of this country. In some cities in the old country, grand opera may be heard for ten and twenty cents an evening, and the best of military band concerts for nothing every day. And then at noon we may see people of all degrees of wealth and standing going to the churches to hear perhaps a Bach fugue on the church organ, and some songs by Schumann or Mendelssohn, sung by the boy choir. There the case is different. There music is the art of the people. There, even the poor may hear the best music and, as a consequence, the poor enjoy the best music.

In our own country, the cost of a hearing of the best opera, is from two to seven dollars; the best symphony concerts, from fifty cents to two dollars, and only a limited number accommodated at the lower figure. Recitals by artists of high standing cost from one dollar to three per seat.

The result is that very little of this best music reaches the masses. Where, then, are they to hear good music? That they long for music is shown by the attendance on cheap opera and the applause that greets the musical turns in the vaudeville theaters and music halls.

Does not this point to the source from which good music should stream out to the people without money and without price? Should not the church become the fountain-head of good music, as it once was? Why, then, permit the light and trivial, the commonplace and trashy to have a place in our church programs? Why should not every church, every choir, aim at the best results possible for it to attain with the finances at its disposal?

This is one of the methods of elevating humanity, this use of good music. And the church is supposed to wish this result and to work for it with all possible means. And, by the way, isn't there as much possibility for the elevation of humanity in the hearing of several well rendered musical numbers as in hearing a theological disquisition on theories that no one can prove, or a doctrinal harangue which is simply an array of one "ism" against another, always to the discomfiture of the other, the representative of the other being, of course, absent?

In every large city, and in a few of the smaller ones, the mission of the church in this respect is coming to be recognized, and we find vesper services, services of song, and so on. In these, the best music the choir is capable of is put before the people; and the preacher, for that service, quits when he gets through. The best that every church has should be given to the service. All will admit that as a general proposition, but when they come to music, many will drop back to the gospel hymn level and attempt to present the sweetest and purest truth in tunes of the weakest of drivel.

It is true that congregational tunes should be simple, but at the same time they should be dignified. The best examples of this are in the chorales of the German Lutheran Church, and some of the tunes of modern English writers. And the music of the choir need not be of the florid operatic style so unsuited to church worship. The choir music should be dignified, too, but it need not be inane or of kindergarten grade of difficulty.

To repeat it, then, the place where the common people should feel that they can always repair for good music is the church. The church is a power for good morals, and it should be for good music. And with a musically educated clergy and a broad-minded and liberal officiary, the church can occupy its true place as an educating and elevating factor in this matter.

A recent writer takes much the same view of the subject as given above. Says he, "Grand opera as at present conducted, is the rich man's luxury, and will certainly depend for its success or failure on his whims. We are inclined to think that the churches can do very much for music in America. Puritanism left our services pretty bare. But isn't it time to re-introduce great music into the churches? They have always been the peoples institutions and are a conservating force in culture. We venture to think that good music would do as much as long prayers to uplift men and women.

"We need better instruments, better organists, and better selections. Above all, we need to have many more services of music and song, on week-days as well as on Sundays. It is necessary to make it easy and natural for people to hear good music before they come to know that they really care for it."

SOME RECENT PROGRAMS.

The following programs will prove interesting to our organ readers, as they show what our leading organists are playing.

The first is by Wm. C. Carl; the other three by Walter C. Gale.

FIRST.

Overture to Euryanthe . . . . . *Ch. M. Von Weber*
Pastorale . . . . . *Gustav Merkel*
Minuetto . . . . . *C. F. Kendal*
Fugue in D major . . . . . *J. S. Bach*
Allegro Moderato (Fourth Concerto) . *G. F. Handel*
Rêve Angelique . . . . . *Anton Rubinstein*
Fantasie on a Welsh Air . . . . . *William C. Carl*
("March of the Men of Harlech.")
Allegretto in B minor . . . . . *Alexandre Guilmant*
Carillons de Dunkerque . . . . . *Thomas Carter*
("The Chimes of Dunkerque.")
Barcarolle in A♭ . . . . . *Edwin H. Lemare*
Pedal Rondo (New) . . . . . *Arthur B. Plant*
Marche Heroique de Jeanne D Arc . . . *Th. Dubois*
(The March is intended to portray several incidents in the life of Joan of Arc.)

SECOND.

a—Grand Choeur—in E♭ . . . . . } *Alex. Guilmant*
b—Prayer and Cradle Song . . . . }
Sonata in D minor, Op. 30 (for 2 performers), *G. Merkel*
(Arranged for one performer by the composer.)
I—Allegro Moderato (Motto: Psalm XLII, 6, 7, 8, 10)
II—Adagio (Motto: Psalm XXIII, 1 4.)
III—Allegro con Fuoco Fuga (Motto: Psalm XLII, 2.)
a—Minuet in B minor . . . . . } *C. M. Widor*
b—March in F♯ . . . . . }
Offertoire in E major, Op. 9 . . . . . *H. Deshayes*
Fantasie in D minor, Op. 10 . . . . . *H. Shellenberg*

THIRD.

Organ Sonata in D minor, Op 11 . . . *A. G. Ritter*
Allegro—Andante—Allegro—Andante con moto—Allegro.
Meditation, in B major . . . . . *A. Claussmann*
Sonata in E♭, Op. 6 . . . . . *Christian Fink*
I—Allegro Moderato. II—Andante.
III—Allegro Risoluto (Fugue).
a—Prière in G♭ . . . . . } *E. Lemaigre*
b—Capriccio . . . . . }
Fantasia and Fugue in G minor . . . . . *J. S. Bach*
(Book II, No. 4.)
Adagio and Finale in C . . . . . *L. Spohr*

FOURTH.

Prelude and Fugue in A major . . . . . *J. S. Bach*
(Book II, No. 3.)
Communion in A major, Op. 4 . . . . . *H. Deshayes*
Andante in A major . . . . . *Dussek*
Sonata No 4 in A minor . . . . . *J. Rheinberger*
I—Moderato. II—Intermezzo (Andantino).
III—Fuga Cromatica (Moderato).
a—Melody in C . . . . . } *King Hall*
b—Offertoire in B♭ . . . . . }
Fugue in E♭ . . . . . *Albrechtsberger*
Prelude to "Parsifal" . . . . . *R. Wagner*

The word "stop," meaning a rank of pipes in an organ, is an absurd term. The word "register" is sometimes used in its place nowadays. Dr. Hinton, in his new work on "Organ Construction," says the word "stop" in this connection is absurd, but etymologically can be thus accounted for: "Until about the middle of the fifteenth century, each key in an organ controlled a certain pre-arranged number of pipes—in fact, the organ was a huge 'mixture,' sometimes having forty or fifty ranks. When means were devised by which the player could *stop* certain ranks from sounding, thus isolating others he wished to use alone, a new era dawned in the annals of organ building" (and, it may be added, of organ music). "The term 'stop' recalls the fact that sliders were first rather to *silence* ranks of pipes than to bring them on, and, in itself, constitutes a record of the causes which led to its invention. Similarly the term 'barrel,' applied to the body of a gun, reminds us that gun barrels used to be made of wooden staves hooped together like a cask."

IN THE MUSICAL WORLD

AMONG OUR SCHOOLS AND TEACHERS.

The 22d recital by pupils of Walter L. Sprankle and Walter C. Tuttle was given in Indianapolis, Ind., on February 6.

A recital, which drew a crowded house, was given by pupils of Mr. Frederick A. Williams, at Cleveland, Ohio, February 7.

Ida E. Tomson, a pupil of Eugene Feuchtinger, of Hiram College (Ohio) Conservatory of Music, gave an interesting piano recital on February 15. The program was comprehensive and well arranged.

Fargo, N. D., was the scene of a pleasant and profitable musicale by pupils of Mrs. W. J. Clapp, assisted by Miss Clara Wooledge. It was given at the home of Mrs. Clapp, on February 5. The program was very good.

At Crete, Neb., the Doane College Choral Club gave Gade's "The Erl-King's Daughter," on February 18, with the following artists: Erl-King's Daughter—Mrs. J. O. Goodwin, soprano; Oluf—Mr. P. L. Knight, baritone; Oluf's Mother—Mrs H. F. Doane, contralto; Erl-Maiden —Miss Julia Andress, Miss Fay Johnson, Miss Ethel Mason. Mr. W. Irving Audruss was the conductor.

Professor Surmann, a violinist of Louisville, Ky., gave a fine recital at Loretto (Ky.) Academy. Among his numbers were the Andante, from Mendelssohn's Concerto; Nocturne in E flat, Op. 2 by Chopin-Sarasate; Adagio from Spohr's Violin-Concert, No. II; Finale from DeBeriot's Concerto, No. VII; Polonaise, F. Laub, Op. 8, and Fantaisie Caprice, Op. 11, Vieuxtemps. He was ably assisted by Madame Pictin in soprano solos.

Amanda Vierheller and Paula Schonfeld made their debut in Elberfeld royal opera house recently in "Der Freischutz" and "The Magic Flute," and scored a tremendous success. They have been engaged for two years, beginning September next. Both are pupils of Nicklass-Kempner. Miss Vierheller is a Pittsburger, who has been abroad only a year. She received most of her musical training from Adolph Foerster.

In the Chapel of Beloit, Wis., College, the Beloit College Musical Association gave its second concert on Tuesday Evening, February 19, 1901. Mr. D. B. Allen, conductor; Miss E. Pangborne, organist; Miss Ethelwyn Eaton, pianist. The program included the following ambitious numbers: Symphony—"New World," Dvorak. Song of the Viking, Fanning. The Years at the Spring, Hertog. Chorus of Revellers, Gounod. Violin Solo—Album Leaf, Wagner. Song—Could I, Tosti. Duet—The Parting of Damon and Phintias, Prout. Fair Ellen, Cantata, Op. 24, Bruch.

Some interesting and valuable work has been done during this season at Salem Female Academy, Salem, North Carolina, under the direction of H. A. Shirley, the director of the music department. Mr. Shirley played the following numbers at concerts given during the season: Mendelssohn—Prelude and Fugue, Op. 35, No. 1. Schumann—Novellette, Op. 21. No. 7. Chopin—Fautaisie, Op. 49. MacDowell—To the Sea, Op. 55, No. 1. Glinka Balakirew—The Lark. Templeton Strong—The Fairy, Op. 44, No. 5. Saint Saëns—Etude en forme de Valse Op. 52, No. 6.

A pianoforte lecture-recital, by Mr. Edward Baxter Perry, was provided for the students of the Virginia Female Institute, Staunton, Va., on February 18. The program was as follows: Beethoven—Sonata, Op. 27 No. 2. (Moonlight). Chopin—Prelude in Db. Impromptu in Ab, Ballade in Ab. Grieg—Morning, from Peer Gynt Suite, Troll Dance from Peer Gynt Suite. Rubenstein —Kamennoi-Ostrow, No. 22. Saint-Saëns—Danse Macabre. Liszt —Gondoliera, Rhapsodie Hongroise, No. 6. The 165th pupils' recital was given at this Institution on the evening of February 8, under the direction of F. R. Webb, the director.

The March recital at Mr. Ad. M. Foerster's studio, presented Miss Anna B. Warden and Miss Georgella Bates, pianists; Miss Emilie Oetting and Miss Lillian Semmerlock, sopranos, and Miss Adelaide Schringer, contralto. The program included Polonaise, Op. 40, No. 1 Polonaise, Op. 26, No. 1, Chopin. Auf dem Wasser zu singen, Haiden Röslein, Ungeduld, Schubert. Gavotte, Sgambati. Slumber, Sweet Child, Wagner. Spirit's Song, Haydn. Consolations, Nos. 5 and 3, Liszt. Ye Who Have Yearned Alone, Why Are the Roses So Pale? Tschaikowsky. Trio—Spring's Verdure, Foerster. Aus Holberg's Zeit, Suite, Grieg. Ave Maria, Die Trauernde, Marie, Im Herbst, Franz.

An interesting piano recital was given at the Woman's College, Frederick, Md., on February 5, by Miss Margaret E. Upcraft, of the College Conservatory, assisted by Miss Bertha Thiele, harpist, of Peabody Conservatory, Baltimore, Md. The program was a splendid one as will be seen from the following: Schubert—Theme and Variations, B flat major, Op. 142. Beethoven—Sonate Pathetique, Op. 13; Grave, Allegro—Adagio—Rondo, Allegro. Chopin—Nocturne, D flat major; Valse, C sharp minor. Saint Saëns—Fantaisie, A minor, harp. Hopekirk—Serenade. MacDowell—To a Water Lily. Reinhold—Impromptu, C sharp minor. Oberthur—Conte de Fees, harp. Liszt—Cantique d'Amour.

Broad Street Conservatory of Music, Gilbert R. Combs, Director, 1329-1331 South Broad street, Mr. Stanley C. Muschamp, Jr., assisted by Mr. Louis M. Remont, Clarinet, Mr. John K. Witzemann, Viola, gave a piano recital at the Broad Street Conservatory of Music, Philadelphia, on Wednesday evening, February 13. His program included Prelude and Fugue, E flat minor, Bach. Sonata, Op. 27, No. 1, Beethoven; Andante. Allegro. Andante. Allegro molto e vivace; Adagio con espressione; Allegro vivace. "Grillen." "Aufschwung," Schumann. Etude, Op. 10, No. 12, Valse, Op. 34, No. 1, Chopin. Trio for Piano, Clarinet and Viola, Mozart; Andante. Menuetto. Rondo. Allegretto. Prelude, C sharp minor. Rachmaninoff. Gavotte, D minor, D'Albert. Marche Militaire, Schubert-Tausig.

At the Music School of G. L. Becker, New York City, Saturday, February 16, A. J. Goodrich delivered a lecture illustrating his new system, "A Guide to Practical Musicianship." Our readers will recognize this as the recently published new method of memorizing. After a few explanatory remarks concerning the principles involved, Mr. Goodrich called upon Mr. Becker to name a pupil who would assist in demonstrating the system. From a motive of three notes the pupil succeeded in building a correct period of eight measures. At the author's suggestion this was repeated in a quicker tempo and transposed. A motive for the left hand was then invented by means of reading the original motive backwards, like retrograde canon. This was extended to the length of a period as before. The left hand part served as contrapuntal accompaniment to the upper part. Both parts were then combined, making a very agreeable short period in two parts. The demonstration was an acknowledged success, and the young miss was complimented by Mr. Goodrich upon the thorough manner in which she had been instructed.

Pupils of Mr. Liebling gave, in Kimball Hall, Chicago, the following interesting program on Feburary 9. Toccata, Joues, Etude, Opus 25, No. 9, Chopin. Ballet Music, Faust, for four hands, Gouned. Le Retour, Bizet. German Dances, Beethoven. Serenade, E. Liebling. Nocturne, Grieg. Ballade in D flat, Homer Bartlett. Prelude, Rachmaninoff. Polonaise, Opus 11, Moszkowski. Mr. Liebling played before the pupils of Milwaukee-Downes College on February 16, including in his program the following American compositions. Prelude, Op. 10, MacDowell. Barcarolle, Op 31, Blumenschein. Menuet Moderne, Conrath. Etude, Op. 27, Foote. Prelude, Theme and Variations, Op. 25, Bruno Oscar Klein.

Pupils of Mr. Wm. H. Pontius, gave a song recital at Galena, Ill., on February 21. Among the songs presented were (*a*) Sleep On Cantor. (*b*) The Lament, Kemp. (*c*) In the Dark, In the Dew, Coombs. The Spirit of Spring, Parker. The Goldbeater, Randegger. (*a*) Love's Flight, Shelley. (*b*) It's 'a for the Love of Thee, Bartlett, (*a*) The Rosary, Nevin. (*b*) Love's Bliss, Spicker. (*c*) The Lark, Gilbert. The King of Love, Bullard. Sunset, Buck. (*a*) The Sweetest Flower that Blows, Hawley. (*b*) Fair Helen, Hastiugs (*c*) The Red, Red Rose, Hastings. 'Mid the Hush of the Corn (violin obligato), Temple. It was Not So to Be, Nessler. Fern Song, Lippa Thou Wilt Keep Him in Perfect Peace ("Isaiah"), Patten. Twilight is Falling (violin obligato), Strelezki. King's Champion, Watson. (*a*) Claug of the Hammer, Bonheur. (*b*) My Axe of Steel, Haveus. The Celestial City, (violin obligato), Pontius.

An interesting recital was that given by pupils of Miss Caldwell and Mr. Starr early in February, at Ward Seminary (place not named). The program is published in full as a suggestion to those who may wish to do something similar. Program. 1. "Music oft hath such a charm, to make bad good, and good provoke to harm."—*Measure for Measure.* Merry Wives of Windsor—Overture to "Merry Wives of Windsor," Nicolai; Misses Susie Abney, Lillian Williams, Emma Theus, Lettie Owen. Merchant of Venice—"Tell Me Where is Faucy Bred?" Act III, Scene 2, DeKoven; Miss Margie Lin Caldwell. Romeo and Julict—(*a*) Introduction and Duet, Act I, (*b*) Page's Song, Act II, (*c*) Slumber of Juliet, Act IV, (*d*) Finale, Act V, Gounod; Miss Kate Belle Selph. Juliet Waltz, Act II, Gounod-Raff; Miss Susie Abney. Taming of the Shrew—"Should He Upbraid," Act II, Scene 1, Bishop; Miss Bertha Louise Cox. Hamlet—Duet, "Ophelia," MacDowell; Misses Irene Russell and Maud Wilson. As You Like It—"Blow, Blow, Thou Winter Wind," Act II. Scene 7, Sargeant; Miss Calista Bailey "It Was a Lover and His Lass," Act V, Scene 3 Parker; Miss Margie Lin Caldwell. II.—Continued. Much Ado About Nothing—Quintet, "Sigh no More, Ladies," Act II, Scene 3, Steven; Misses Russell, Reed, Bailey; Messrs. Lyle and Jackson. Cymbeline—"Hark, Hark, the Lark," Act II, Scene 3, Schubert-Liszt; Miss Lillian Williams. Two Gentlemen of Verona—"Who is Sylvia?" Act IV, Scene 2, Schubert; Miss Bertha Louise Cox. Midsummer Night's Dream —"Oberon," Weber; Miss Lettie Owen. Quartet, "Nocturne," Mendelssohn; Misses Anna Blanton, Virna Colby, Julia Chester, Annie Ransom. "I Know a Bank," Act II, Scene 2, Parker; Miss Lenore Cramer. Fairy Music and Wedding March, Mendelssohn; Miss Emma Theus.

AT HOME.

An organ recital was given by Mr. C. Rupprecht, under the auspices of the Evangelical Lutherian Trinity Young Mens' Society, at St. Louis, on February 3. The program was a pleasing one.

Verdi's requiem was sung again at the Metropolitan Opera House on March 3 by the same big cast as gave it a short time before. Nordica, Schumann-Heink, Salignac, and Plancon, with Verdi's friend Mancinelli as conductor, were the artists.

An important foreign orchestra is in our midst. The Leipsig Philharmonic Orchestra is now giving a series of concerts in this country under its founder and conductor, Hans Winderstein. As a conductor, Winderstein is ranked very high. Grieg says of him: "Hans Winderstein is, without question, a conductor of the very first rank."

The fifth musical program for this season was presented at the Central Congregational Church, Philadelphia, on Sunday evening, February 24. Mr. Maxson, the director, also played the thirteenth recital of the Organ Players' Club since at his church on Saturday, March 2. He will give Gunod's Redemption on Easter Sunday night.

Richard Burmeister, the pianist, gave a concert at Mendelssohn Hall, New York, February 28, with the assistance of Mme. Schumann-Heink, the entire proceeds of which will go to the fund for the erection of a monument to the Weimar master, Burmeister was himself a favorite pupil of Liszt, and is widely known as an interpreter of his works. The program will contain several rarely heard works, all of course of Liszt.

Jean Gerardy, who is known as one of the best cellists who have ever visited the United States, had an unfortunate experience with his manager. His entire tour was wrecked by the inefficiency of the agent who was to arrange his concerts, and he was stranded in Chicago with no money to pay his hotel bill or to return to New York. An artist's life has two sides, one of which is as unpleasant as that of the ordinary individual.

Josef Hoffmann, who some years ago toured this country as a child prodigy, is about to begin his third American tour. Of him Mr. Finck in the New York *Saturday Evening Post* says: As Liszt, at the age of fourteen, resented being called, "le petit Litz," so Josef Hofmann has expressed the hope that he will no longer be regarded as a "boy pianist," for he is twenty-four years old. No child prodigy ever created such a sensation in this country as he did in 1887-8. When he gave 52 concerts in ten weeks; the hall was crowded at each of his concerts; and when, for reasons of health, his father had to take him away, this act was regarded as a musical calamity. In March, 1898, Theodore Thomas brought Hofmann back to New York, and it was found that, contrary to the general rule, the young man had retained the genius of the child prodigy. On March 4, 1898, the *Evening Post* remarked:

Josef Hofmann proved at his debut with the Thomas orchestra a few days ago that his spark was not a mere ignis fatuus, as it is with most infant prodigies, but the true Promethean fire, which, instead of dying out, grows brighter and warmer with years. To such concerts as his one goes not to critise, to say you have been there or to "educate yourself," but to have a good time, to be thrilled, to take an emotional bath, and come out a happier and better mortal from this contact with the sound waves of the immortals

Josef Hofmann is a Pole. Rubinstein also was Polish on his mother's side. Hofmann was his favorite pupil during the last years of his life, and he gave him his last photograph with a few bars of his "Contra Dance" written on it and the words, "You alone, my dear Josef, of all whom I have heard play this composition, render it as I intended it." Hofmann's first recital was given in New York on March 5.

The second and third recitals by Mr. Frank B. Williams, were played in the Memorial Presbyterian Church, of Newark, N. J., on February 18 and 25. The programs included—Toccata in E, Homer N. Bartlett; (*a*) Interuezzo, Callerts; (*b*) Daybreak, "Peer Gynt Suite" Grieg; Allegro. "Sonata," Guilmant; (*a*) Graceful Dance, (*b*) Processional March, Sullivan; (*a*) Lied, Dethier; (*b*) Hosanah, Wachs; Jubilee Overture, Weber; Fugue in D, Bach; (*a*) Largo, Chopin; (*b*) The Question. (*c*) The Answer, Wolstenhohne; (*a*) Berceuse, Bizet; (*b*) Allelulia, Dubois; Suite Gothic, Boellmann; Larghetto, from 2d Symphony, Beethoven; March D'Araine, Guilmant.

Prof. Edward Dickinson, well-known to our readers as Professor of History at Oberlin Conservatory of Music, is to take charge of a special music tour during the coming summer. The tour will include the full Wagner cycle presented at Bayreuth and the Choral Festival at Gloucester, England, together with the other available musical opportunities of the season. Lectures in preparation for these events given throughout the tour. Special attention will also be given to Art, particularly painting, the Italian portion of the trip being in close connection with the Special Art Tours, the lectures of which will be open to members of this party. The party is strictly limited to twenty-five members, and sails from Boston, June 19, returning to Boston by September 21. The cost of the ninety-four days' trip will be $625 00.

ABROAD.

The pianist, Leopold Godowski, who won a success in Europe has returned to the United States and is playing on the Pacific Coast.

Grieg's reported serious illness does not prove true. Bronchial trouble caused him to go to a Sanatarium for treatment. He is better and contemplates a visit to London to conduct some of his own compositions.

Paderewski and his wife are in Berlin. They will spend the time between there and Dresden until the production of Paderewski's opera in the latter city in May. He will also play in Dresden in February.

Stavenhagen, who recently toured America, gave an orchestral concert at Beethoven Saal. His program was entirely of Liszt (the third program within a month and more to follow). It was his first appearance in Berlin as a pianist in some years, and a large audience gave him a hearty welcome.

Miss Caroline Rowley, formerly of the Detroit Conservatory, read a paper on "Origin and Purpose of Music," before the American Woman's Club at Berlin a short time ago. It was followed by an animated discussion, which was lead by Mrs. O. B. Boise and Mrs. Ffrangcon-Davies. Miss Rowley's paper was one of the most interesting that has been given at the club this year.

Edward Risler, of Berlin, gave the first of his series of historical recitals on January 29, before a large and enthusiastic audience. His program was from the early masters, Couperin, Rameau, Scarlatti, etc. Every number was given with a nicety of detail and delicacy that was charming, but lacked in spontaneity and life. His next recital, which will be devoted entirely to Beethoven, will no doubt reveal all his powers.

Liszt did a great deal toward making Bach known to modern audiences, and it is therefore only proper that the Bach societies should endeavor to bring his works before the public. This has been done at Heidelberg, where at a recent concert of the Bach-Vereiu an excellent performance was given of Liszt's Coronation Mass and "Hunnen Schlact," under the zealous direction of Professor Wolfrum. This performance completed the series of concerts specially devoted to the more important compositions of the great pianist-composer, given by the Bach-Verein during the last ten years, which have contributed not a little towards a better appreciation of their merits on the part of an audience by no means confined to the music-lovers of the city.

Fifty-nine different operas, according to the *New York Tribune*, were performed in the course of the last year of the Royal Opera in Berlin. Of the composers represented in the list, Wagner took first place, with 66 representations of 10 works, "Lohengrin" being given 16 times, "The Flying Dutchman" 9, "Meistersinger" and "Tannhauser" 8 each, "Rheingold" and "Die Walkuere" 6 each, "Siegfried" and "Goetterdaemmerung" 5 each, "Tristan and Isolde" twice, and "Rienzi" once. Mozart plays second to Wagner, with five operas and 25 performances, "Le Nozze di Figaro" (in German, of course), leading with 11. The other composers follow in this order: Meyerbeer, 21 performances ("L'Africaine" 12, "Le Prophete" 9); Thomas ("Mignon") 15; Bizet ("Carmen") 14; Leoncavallo ("Pagliacci") 12; Auber 13; Kienze ("Evangelimann") 11; Siegfried Wagner ("Baerenhaeuter") 11, and Cornelius ("Barbier von Bagdad") 11. Verdi had only eight performances, of which three were devoted to "Aida," and Beethoven's "Fidelio" tied with Gonod's "Faust" ("Margarethe," as the Germans insist on calling it), with seven. Counting the nationality of the composers, not the original language of the operas, 38 of the 59 operas were by Germans, 10 by Frenchmen, 9 by Italians, 1 by an Englishman, and 1 by a Bohemian.

A great demonstration was had at the Theatro La Scala, to do honor to the memory of Giuseppi Verdi. The theatre was filled almost beyond its capacity. The ladies wore all black dresses; upon the stage there stood a very large bust of the great master, sculptured by Sacchi, amidst palms and cypress. All the performers sat at the sides of the bust. All throughout the occasion there was true homage to the name of Giuseppi Verdi, who symbolised the genius of the Italian art, and who represented the longest and perhaps most glorious epoch in our theatrical history. The concert brought in a net profit of 15,000 lire, which are to go to the funds for a national monument to Verdi, to be erected in Milan. The *London Telegraph* gives this account of the memorial ceremony: A band of 100 performers played the overture to the opera "Nabucodonosare" upstanding, the entire audience also rising to their feet. It was in this work that the singer, Strepponi, whom Verdi afterward married, appeared on the occasion of its production at the Scala in 1842. Next came the Crusaders' chorus, "Va, ponsiero," from "I Lombardi," the strains of which set Italian patriots on fire while their country lay yet under foreign rule. The famous quartet from "Rigoletto" followed, and then the prelude to "La Traviata," was played by the band and enthusiastically redemanded. At this point in the proceedings Guiseppe Giacosa, the poet and dramatist, came forward on the stage, and spoke of Verdi and his art in such manner as to draw heartfelt tears from his hearers. A number from "Un Ballo in Maschere" was then sung, after which the program reached its climax in the duet for tenor and baritone from "La Forza del Destino," the work which Verdi wrote in 1862 for the Imperial opera house at St. Petersburg. This piece, sung with the utmost feeling by Tamagno, who had come from Monte Carlo to assist at the concert, and by the baritone Maginl-Coletti, roused the audience to a height of southern enthusiasm which is said to have been almost without parallel. With the overture to "I Vespri Siciliani," the program came to a close. The receipts of the day, amounting to many thousand lire, will be devoted to the fund for the erection of a monument to Verdi's memory in Milan. Already subscriptions are pouring in, the firm of Ricordi & Co. heading the list with 5000 lire.

PUBLISHERS' COLUMN.

The music supplement opens with a characteristtc dance, in which the rhythm tells its origin. "Circassian Dance," by Emilo Pessard, will please by its freshness and graceful swing. It also affords some excellent practice in arm touch. "Crossing the Bar," by Olen Leston Carter, is an effective setting of Tennyson's beautiful poem. While not hard to sing, it gives opportunity for broad tone and expressive delivery. Stirring and full of spirit is the "Hunter's Song," by W. Homan. If played up to tempo, it will set the pulses to tingling. "Hypatia," by Byrd Dougherty, is a good example of the once exceedingly numerous "Morceaux," which were so popular. Graceful and melodious, without difficult, it is sure to be much played. "The Little Standard Bearer," by Paul Hiller, is a little duet, which is very attractive for teaching purposes. It has a touch of martial character which will please the young players. The young pianist is also remembered in the graceful and pleasing little waltz, "The Start Up," by Engelmann. The "Romance," by Franz Rubens, which follows, calls for a good cantabile style. The wide accompaniment of the left hand will require some practice, but it gives a firm support to the melody. A good love song closes the supplement. "Love for Ever," by William M. Hutchinson, is well adapted to the voice, and ends with an effective climax.

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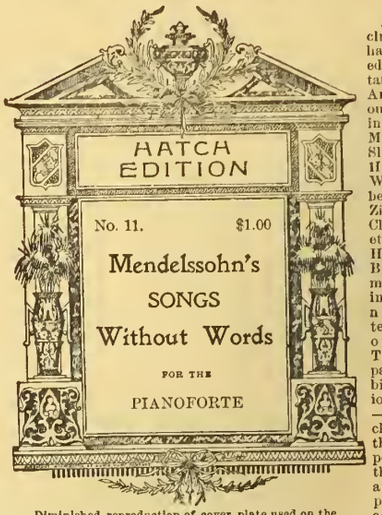

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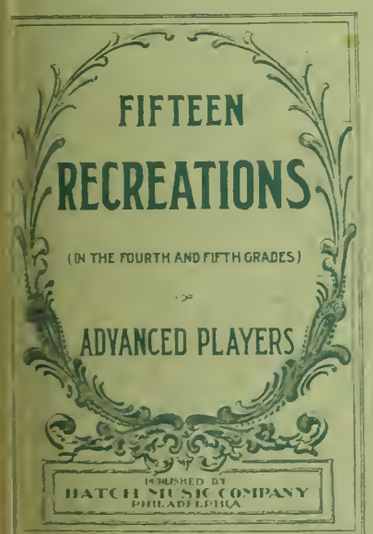

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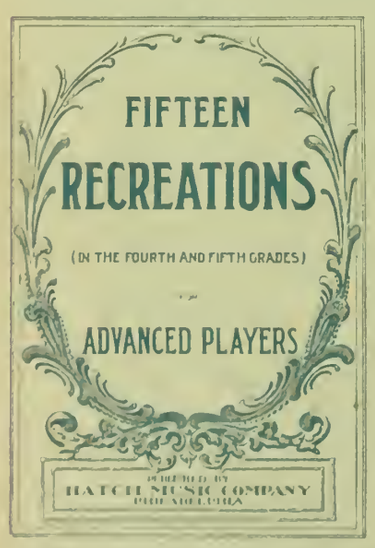

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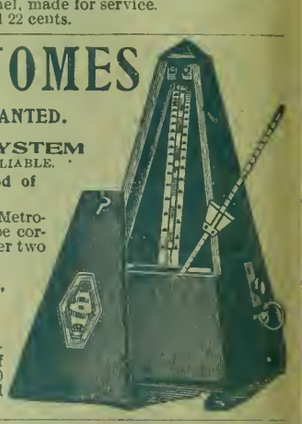

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EASTER MORNING.

What tidings of reverent gladness are voiced by the bells that ring
A summons to men to gather, to-day, in the courts of the King.
"He is risen!" O glorious message! "He lives who once was dead!"
And hearts that were heavy with sorrow hear, and are comforted

We come to our dear Lord's altar. What brightness greets us there!
The winter's gloom has vanished, and beauty is everywhere.
From the censer-cups of the lilies rise scents of mirth and balm,
And the soul, like a lark, soars heavenward, winged with the Easter psalm.

Alleluia! the choir is chanting, like a jubilant, mighty voice;
The Lord is risen!—is risen! Rejoice, rejoice, rejoice!
From the tomb in which men laid him the stone has been rolled away,
And lo! the Christ they sing of is here in our midst to-day!

O beautiful, beautiful lilies, what truths you typify!
You seem to die in the autumn, and yet you did *not* die,
And on the Easter morning, while exultant voices sing,
You repeat to all men the lesson of the miracle of spring!

O radiant morning of Easter, dawn on all souls to-day;
Let the light of Christ's glorified presence drive darkness and doubt away.
From the lips of the lilies learn we the truth of life and of death
And say, "My Redeemer liveth!" with glad and reverent breath.

—*Eben E. Rexford.*

BUSINESS METHODS.

HARVEY WICKHAM.

The young music teacher is often confronted with the question, "What Method do you teach?" The correct answer, though by no means the politic one, would be, "I do not teach Methods, but Music." In this paper, however, I do not wish to speak of the method which an ambitious musician might represent, but the method by which he should exploit all phases of his calling—the Business Method.

And what is the business method? Almost everybody has a vague idea of what is meant by the term, but many would be at a loss for a definite one. This shows that many have not the first principle of the method at heart, which is accuracy. Exact attention to details is what makes, and the lack of it break, a mercantile establishment. It matters not how great a sum of money is invested in the capital stock, if its management is careless of odds and ends, little scraps of profit, or loss here and there, I don't want to be "long" of that stock, as the saying is. The difference of a very small fraction of a cent per pound in the selling price of sugar, is the difference between a fortune earned and a fortune lost by the great American Sugar Refining Co. Andrew Carnegie said in a recent interview, that the saving in freight which would be possible if he erected a steel plant near a great water-way which I need not name, would represent all the profit he cared for. It will thus be seen how close great establishments figure their accounts, and consequently what attention they pay to details.

Does the average music teacher do the like? Does he study trifles? Unfortunately, no. He doesn't think it worth while. If he inserts an advertisement, he takes little or no pains with its composition, as if "any old advertisement" would do. A great merchant would know that advertisement writing is an art in itself, and would engage a specialist to endite it. If the ordinary musician has to prepare a program for some particular occasion, he is satisfied with a mediocre performance. Here is an opportunity for the best kind of an advertisement turned to no account. If he has faults of speech or manner, he thinks them of too little importance to correct them. Yet, on what a hair the apple of opportunity often hangs. What mote of dust often turns the scale for or against the applicant! Neatness of dress and a general attractiveness of personality proclaim the gentleman always. I know not why, but every Tom, Dick and Harry assumed, as a matter of course, that he is a gentleman from the cradle. A letter which is ill-written, or on poor paper, or paper of the wrong size, or in an envelop that does not match, will produce an impression against anyone. A business man alone realizes the importance of these things. A business man, when he takes up music, has an attractive studio. If it is not elegant, it is clean. Dirty windows interfere with the sale of drygoods, or so much trouble would not be taken with soap and water in our stores. Is it possible that the teacher has to deal with a less sensitive class of customers than the dealer in calico?

Up-to-dateness, if I may be pardoned the expression, is the second principle of the business method. This implies many things. First, it implies up-to-dateness, pure and simple. The world moves, and at a tremendous rate. In a recent article in the New York *Sun*, a noted scientist writing about "Surgery," stated that the greatest surgeon of a half century ago would not be able to teach a class of beginners in one of our first-class medical colleges to-day; and that the conversation of an expert would be well-nigh unintelligible to him. It is not that the foundations of art or science are being changed, so much as that improved ways of applying old principles are being found. This makes constant study necessary for the successful everywhere. New things which claim to turn the world upside down and render null and void the work of the past, are very apt to be "fakes," pure and simple. Science and art grow by the gradual substitution of right for wrong in their theories and practices. Each worker removes a grain of error and puts a grain of truth in its place. Be familiar with the very latest grain added, my striving young reader! It is probably of comparatively small importance, but the rocks are made up, as are the mountains, of small grains.

Up-to-dateness means also the doing of everything to day that must not for some good reason be put off till to-morrow. Procrastination is a subtile enemy of us all, and little do we realize how often it side-tracks our ambitions. The mind easily finds excuses for putting off the disagreeable. It matters little what you will do or what you intend to do a year hence. A thousand circumstances beyond your control will certainly have something to say about it. What is important is to-day's work. If one does all that there is in sight, he is sure to advance.

"Business is business," is a proverb often on the lips of the unbusiness like. It usually means that they have done something which they are ashamed of, and are trying to hide behind the supposed selfishness of commercial life. Well, the commercial life may be selfish to a degree, but it is also honest. Credit is the foundation on which commerce rests. Confidence is the real circulating medium in the great world. And one can't win confidence without deserving it. One may try, but failure is foredoomed. Frankness is absolutely essential to success. Let every good man be thankful that it is so. It doesn't pay to misrepresent, even if self-respect counted for nothing. The man who comes out for what he is, is apt to be something worth while. If he is a professional musician, he is a welcome sight to the average business man. Too many professionals *pose*. They make themselves ridiculous in the eyes of the substantial part of the community in which they live. Nobody believes in a pose or a poser. The people know quite well that you are not a Paderewski, for they have heard you play. You may speak contemptuously of your betters, but it will do them and not yourself good. If you are an honest, wideawake, ambitious, painstaking, business-like, reputable worker in the field of art, though an humble one, you are sure of a welcome and a reward almost everywhere. Even if you are perhaps not particularly adapted by nature for the calling of a musician, business habits will carry you to remarkable heights. It will always be lamentable, if you have not a remarkable gift, that you did not take a different calling; but business ability without genius is a far more marketable, and a far more agreeable combination, than genius without business ability. The great ones have both.

I call to mind a man who was employed for years in a mercantile establishment—in fact, he was the employé of a "trust." Rather late in life, he became a teacher of vocal music, and assisted by a very capable wife, soon became the leader of the art circle of a large city, and a member of its best society. His musical talents were considerable, it is true, but I verily believe he would never have succeeded so well had his junior years been devoted to music and not to the business of the "trust." He has often said to me that those years at the desk were far from wasted, for there he learned the ways of men, the meaning of life, and the habits of accuracy which brought him success.

HOW TO PRONOUNCE THEIR NAMES.

The grand opera season in New York is almost over, but it is not too late to note this helpful key to the pronunciation of the names of the artists taking part, which the New York *Tribune* generously provides in response to the request of a reader. It may be added that the names on which Americans seem to stumble most frequently are Mancinelli, Fion, Gilibert, De Reszke (sometimes miscalled "de wretchky"), Bispham (which is often heard "Bisfan"), and Gadski, which seems a special temptation to those addicted to flat "a." Schumann-Heink is heard with the leading stress sometimes on the first name, sometimes on the last; it should be divided evenly as is the custom with English and American double-barreled names. Here is the *Tribune's* list:

Mancinelli, Man-chee-nel-lee, the accent on the third syllable, the vowel "a" broad as in ah, each "l" sounded separately.

Damrosch, Dahm-rosch, accent on the first syllable.

Fion, "o" as in on, with the suspicion of a "g" sound at the end of the word, the French nasal twang.

Melba, Mell-bah, accent on the first syllable "e" short as in fell.

Cremonini, Cray-mo-nee-nee, accent on the third syllable.

Campanari, Cahm-pah-nah-ree, accent on the third syllable.

Gilibert, Zhee-lee-behr, even accent on all syllables.

Journet, Zhoor-nay, equal stress on both syllables.

Dufriche, Du-fresch, equal stress on both syllables.

De Reszke, Duh Resch-kay, "uh" very short, accent on "Resch," last syllable very short.

Bishpham, Bis-pum, accent on the first syllable.

Blass, Blahss.

Ternina, Ter-nee-nah, accent on the second syllable.

Schumann-Heink, Shoo-mahn-Hink, the "i" long as in bind; accents on the first and last syllables.

Breval, Bray-vahl, equal stress on both syllables.

Saleza, Sah-lay-zah, equal stress on all syllables.

Sizes, Seeze.

Scotti, Scut-tee, accent on the first syllable, the "u" sound something between short "o" and short "u" in English.

Nordica, Nohr-dee-kah, accent on the first syllable.

Dippel, Dip-pel, accent on the first syllable.

Muhlmann, Muhl-mahn, accent on the first syllable.

Olitzka, Oh-litz-kah, accent on the second syllable.

Gadski, Gahd-skee, accent on first syllable.

Plancon, Plahn-son, a slight nasal twang at the close of each syllable, but no accent.

Salignac, Sah-leen-lahck, accent even on all syllables.

Bars, Barse

Van Dyck, Vahn Dike, accent on second syllable.

THE Teachers' Forum

Conducted by N. J. COREY

This department is inaugurated for the purpose of uniting the many teachers who read THE MUSICIAN in a bond of professional brotherhood. It is to be their medium for the interchange of ideas, experiences, encouragement, discouragement and difficulties. The fullest correspondence is invited. The questions will be answered and suggestions given by the conductor and the contributions of those who wish to gain new light or to present their methods will be printed. We propose helping ever teacher who will permit us to do so; we intend to do everything possible to overcome the isolation with which you are burdened. Will you co-operate with us?

No conditions are attached; the department is open to *all* MUSICIAN subscribers. Address all communications to the Teachers' Forum, care THE MUSICIAN, Eighth and Locust Streets, Philadelphia, Pa. Do not hesitate, but be among the first to ask help, or to give some other teacher a suggestion. Let us know what you would like to have treated in its columns.—Editor of THE MUSICIAN.

"The gates of art are closed unto none; who so entereth thereat, though he seeketh perfection, yet shall he not find it."
—Ancient Egyptian Papyrus, 3580 B. C.

PREPARATION FOR TEACHING.

"While my experience as a teacher is rather limited, my love for the art compels my attention and interest in everything pertaining to it. My early education in music was lacking in foundational training and understanding of the principles of touch and technic. Having talent and a good touch I came to be a brilliant performer, reflecting great credit upon my teacher in the eyes of the public, but ignorant, from a technical standpoint, of the principles on which my accomplishments were based.

"I wish to know if it is possible to obtain a sufficient knowledge of everything pertaining to fundamental teaching, through the medium of text-books, without the assistance of a teacher? While I make music my daily study, keeping in touch with the latest methods, and have studied harmony to the extent of understanding scales, chords, intervals, etc., I do not know whether that is a sufficient basis upon which to establish my claims as a teacher, in view of the many who have had higher advantages. I have no need to teach for a livelihood, but feel a desire to be identified with music, and to be capable of teaching, thereby paying to the art the only tribute within my powers."

In regard to the foregoing, I would like first to say that it would be greatly to the benefit of the art of teaching, if all those who join the army of teachers could obtain as much as even a good knowledge of scales, chords and intervals. If one has had an extensive musical experience, one of the most astonishing facts that he will have had most likely forced upon him, is the amazingly scant knowledge of these merest fundamentals that he will have encountered in a great many who are trying to teach others. It will have seemed like the blind leading the blind, and he will wonder how such teachers can possibly hold a pupil for more than twenty lessons, when seemingly not possessing sufficient knowledge to last more than half that number. Such spectacles are both amusing and pathetic. Amusing to behold one trying to build without either bricks or straw. Pathetic for the reason that many of these are impelled to enter the teaching profession without preparation on their own part because of the most grinding poverty. Poverty tries to make slaves of us all, and, I am afraid, succeeds with a good many. To rise out of it requires heroism, patience and application, more than is sometimes at the command of less resolute natures. The only ones who are really lost, however, are those devoid of inclination, content to remain on the same dead level of inertia and serene ignorance. These are the ones who never seem to awaken to a sense of their real need. It would not be so bad if they were the only ones to suffer. But they are, to a certain extent, a dead-load on art, and art suffers cruelly because of the bad work they encourage in their pupils, and the false ideals they inculcate, or, one might better say, no ideals whatever. There are too many of such would-be teachers who do not deserve encouragement, for the reason that they never seek it, at least not from those capable of bestowing the only sort of encouragement that could be of any sort of substantial benefit to them. It is true that the opportunities in some of the remote districts are absolutely nil, and yet to the alert and ingenious mind there are always ways for advancement that will be revealed after diligent search. We are not living in an age when printed matter is hard to be obtained, nor when it is even expensive. The outlay for such a magazine as THE MUSICIAN is simply absurd when put over against the immense return than one receives for the money in the course of a year. There is positively no excuse for so much ignorance when such magazines are in existence for so little money.

Sometimes these remote teachers like to deceive themselves into believing that there is no need for trying to add to their knowledge for the localities in which they work. They delude themselves in two directions. They never will be capable of progressing to a better field until they show a spirit that will fit them for it. Furthermore, some of our finest musicians have primarily issued from just such sources. A teacher never can know when about to happen upon some budding talent that will, in after years, far outgrow the early surroundings. Will not such an one look back with far more respect upon a teacher that shows a desire and an effort to do the very best possible in the limited circumstances, and to at least live above the level in which it may be found necessary to work.

In contradistinction to this it is refreshing to come in contact with the kind of spirit shown by the writer of the foregoing letter. As long as there is a desire and a willingness to learn there is sure to be progress and a lifting out of paralyzing ruts. A very common condition among many teachers is suggested in the first paragraph, namely, ignorance of the principles on which fundamental training is based. It is not to elementary teachers alone that this is applicable. It obtains also in the work of some of the greatest artists. It is a truism in art, that the greater the perfection of the work of art the less able will the artist be to explain how the result was obtained. Some of the greatest virtuosi have been notoriously bad teachers, at least at the beginning of their efforts. This is because the mental processes called into action in the brilliant interpretation of musical compositions, are of a very different order from the process of analysis necessary in order to reduce the complicated set of motions which he makes, in a sense unconsciously and automatically, into definitely systematized categories that will admit of their clear presentation to a pupil. The one is an aesthetic problem, the other more allied to science Without this scientific turn of mind the teacher will have difficulty in finding out how things are done, and his teachings will be deprived of a large measure of the value that it might otherwise possess. The farther the pupil advances and the nearer he approaches to virtuosity the less does he find it necessary to concern himself with these fundamental analytical processes, and he gradually loses all track of them in his absorption in his performance. This partly accounts for the helplessness of a great many fine players when they find themselves beginning to teach. They find that to a certain extent they have to begin their education all over again. It does not follow, however, that the virtuoso may not become a good teacher. Although at first he may find himself chagrined in presence of the complicated problem before him, which he must reduce to its simplest terms, yet the intellect that has enabled him to attain so much ought also to enable him to analyse, simplify and present to others. Such an experience ought to produce the best of teachers, for the virtuoso's measure from which to draw has been infinitely fuller than that of the teacher who has never developed a brilliant pianistic ability.

Two corollaries may be drawn from this. First, the more technical facility a musician is able to acquire, the more time he has been able to spend in perfecting his musicianship, the greater his experience as a player, the more will he have to draw upon for the benefit of his pupils. Hence, the wisdom of spending as many years in study and practice as possible, There is no danger of any practical musician spending too much time in this way. Not that he will be likely to cease study when he begins teaching, but it can be done to so much better advantage when directed uninterruptedly than when connected with the multitude of cares that falls to the lot of the teacher.

Second, it is of the utmost importance that the teacher see to it that the pupil thoroughly understands all the principles embodied in the elementary training and as much as possible insist that the pupil, as he advances from one point to another, explain what he has already had. This is of especial importance when the pupil is preparing to become a teacher. Some teachers make a distinction between those pupils who are studying the art as an accomplishment and those who intend to become teachers, the latter being taught to analyze from the start, and how to explain things in a clear and lucid way. In the interests of thoroughness it would seem as if it would not be amiss to give the same training to the other class of pupils also, for it is not in the least uncommon for players who have originally studied music as an accomplishment to suddenly find themselves obliged to fall back on it as means of livelihood. Then they realize the insufficiency of having blindly followed the lead of the teacher without having taken the pains to gain an intellectual understanding of principles as well as an automatic proficiency in their application.

I think it is pretty generally admitted that these principles never become thoroughly understood and digested until they are practically tested in teaching. This is sometimes hard on the first pupils who serve as material for the experiments of the inexperienced teacher. Neverthess, the young teacher will find no better schoolmaster than practical application of principles by means of original effort directed toward some definite object. Then they will come into view in every sort of light. In addition to the natural tendencies of his own nature he will encounter the multitude of peculiarities to be found in the various dispositions with which he will come in contact. Some of his experiences will almost cause the teacher to doubt the correctness of certain principles, so much they will have to be modified to meet individual emergencies.

In regard to our correspondent's question as to whether a sufficient knowledge of fundamental principles can be obtained from text-books, etc.; presupposing an advanced technical ability to begin with, it will readily be inferred from the foregoing that the answer can unhesitatingly be given that it will not he possible, and this for the reason that one who is in the condition described in the letter can never be sure of being right on a great many points that will come up. I take it that it was a good many years ago that the correspondent's training was received. Methods have changed greatly in the last few years, and yet even though much may be accomplished in the way of understanding them by means of the study of written explanation, yet this is in no sense equivalent to a little practical study at first hand from one of the acknowledged leaders. I have frequently known pupils to seemingly obtain a perfect idea of certain points by careful study, and yet when coming to a practical application of the same in presence of the teacher, to be wide of the mark. There are many little points of detail that often escape the most careful observation, and which seem clear and simple enough when the attention is directed towards them by someone who has had a personal experience with them. Such a course ought always be taken by anyone who is preparing to teach, unless circumstances render it imperatively impossible. In selecting a teacher for such purposes an acknowledged educator should always be chosen, and he should be given to understand the aim of the pupil in coming for study. It should be distinctly stated that a study of teaching methods is desired rather than merely playing as an individual accomplishment.

On the other hand, it may be as unhesitatingly stated that this in itself will not be sufficient. In order to become broad-minded in work and thought it is never wise to cling too closely to the methods and ideas of one man. If the teacher selected be a man of distinguished ability it will be, in a large measure, because his mind has been open for ideas and impressions from any and every direction. He will be constantly growing, and will not desire that any pupil of his should remain at a standstill at any point where he may have ceased studying with him. The young teacher's growth will henceforward depend upon personal investigation and the reading of such printed matter as is pertinent to each case in point. The New

Education Department has been proving to be a mine of information to teachers all over the country, and a musician in the condition described in the letter can obtain an immense amount of information from it. Not only this, but the M. T. N. A. is at present formulating plans that will be of the utmost educational value to teachers, and the wisest thing to do will be to join that Association and get the advantage of the courses of study as they are laid out, for knowledge will be disseminated in this way that it will be impossible for teachers at a distance from the centres to otherwise obtain. Even teachers who are at present able to enjoy the advantages of personal association with leaders in the art, will find the M. T. N. A. courses a valuable supplement to their study. This is not a question of booming the M. T. N. A. for ulterior purposes, but it reaches down to the question of the development of the musical taste of the country. This lies very largely in the hands of the music teachers, particularly as America has but few concerts which the people can attend, and thus, by raising the taste and improving the quality of the work of the teachers, their influence will be much enhanced for the good of art and passed on to the great public with whom they come in contact.

Another point is suggested by our correspondent's letter, that of teachers entering the profession who are not financially obliged to. It is indeed a compliment to art when the enthusiasm of one not obliged to teach is so great as to impel one to devote one's self heart and soul to it. But there is a great deal of bitterness often expressed among the profession when such teachers are beheld with a large following of pupils, and they are openly charged with taking the living from those that need it. But there are two sides to this. When such teachers engage in it solely for the purpose of earning a little pin money and, as is often the case, are dabblers of the very worst description, and obtain their pupils entirely through social prestige, there is no excuse whatever. They are an intolerable excrescence in an overburdened profession. But, on the other hand, when impelled to teach from a zeal for art, and oftentimes possessing an intelligence and cultivation far in advance of needy teachers, and an ability in presenting the truths of art and awakening enthusiasm in others that is conspicuous, in such cases it would seem that the benefit to art would be much greater than the interference with the material prosperity of individuals. To belong unreservedly in this latter class our correspondent will doubtless do everything in her power to perfect herself.

* * *

From another correspondent we have the following: "In what grade can hymns first be taught and what is the proper touch to be used in playing them? How should we teach the taking of chords and to what extent can a teacher apply these principles? Is there not danger of giving rise to mechanical playing?"

This question would imply the laying out of a complete system of chord touch, which is manifestly impossible at the present writing. The teaching of hymns is practically begun with the first lesson in playing chords. Preliminary lessons will be found in the first grade of the National Graded Course. Playing chords, as found in the average hymn-tunes, requires a combination of both finger and down wrist touch. Sonority is produced by the down wrist touch modified by the finger touch to preserve the legato. To play hymns effectively on the piano, especially when accompanying a body of singers, one should play the three upper parts with the right hand, and the bass with the left in octaves. No chord playing is mechanical when done properly. An access of hymn-tune playing would doubtless tend to stiffen the action of the fingers, if from no other reason than that of lack of agile exercise for them. Anyone that was indulging in such a practice could hardly be said to be giving serious study to the piano, as legitimate study involves much more than such one-sided efforts. Used properly the practice of chords tends to improve the playing and lessen the liability of stiffness.

* * *

Mrs. Ira L. Ray sends the following suggestions which readers of this department may ponder. "From the beginning of work with a child-pupil awaken the *love of tone*, and understanding and musical intelligence will follow, develop and grow to proportions that no undeveloped adult could ever realize or attain. I would suggest that the compositions of our present gifted masters be used as much as possible, and that all pieces given, for the first, whether the composer is of past or modern times, be explained and the meaning impressed in as poetic and artistic a way as possible."

THE STUDY OF A SONATA.

Beethoven's Op. 2, No. 3, in C.

SECOND ARTICLE.

DR. HENRY G. HANCHETT.

In a former article on this subject some preliminary considerations were given attention, among them the matter of numbering of measures. This, for the sake of conforming to Harding's Analysis of Form, was directed to be done by placing a number at the bottom of and just before every bar in the movement, single or double, regardless of the fact that a measure might be but partially filled, and also regardless of any repeats—the numbers should follow each other exactly as the page is printed, and each new movement should begin a new enumeration with measure 1, this rule applying to the "trio" following the minuet or scherzo.

The fundamental consideration in music is that relating to the length or duration of sounds. This consideration is that studied under the general title of rhythmics, with its subdivisions of time or movement concerning itself with the absolute length of sounds, meter concerning itself with the relations of sounds to regularly recurring accents or pulses, and rhythm concerning itself with the relative length of successive sounds. Let us begin the detailed study of the sonata with a rhythmical examination.

I have just said that the time or movement concerned itself with the absolute length or duration of the sounds; but although sounds must have an absolute duration that may be measured, it is never true that in a piece of music artistically performed sounds that are indicated by notes exactly alike are played exactly of the same length. We now have the musical clock—the metronome—by which it is possible to indicate exactly the fraction of time to be assigned to each note and to secure the absolute equality of notes of the same apparent length, but no artist would think of playing a movement throughout exactly in accordance with metronomic indications. In the case of the sonata before us, as in all the earlier sonatas of Beethoven, the time has not been metronomically indicated by the composer, he relying upon what is on the whole quite as satisfactory a method of expressing his intentions—the use of Italian words The metronome was invented during Beethoven's life, but not till twenty years after the publication of this sonata in 1796. However, the use of the Italian terms to indicate time is to be preferred to the use of metronomic figures, if but one plan can be followed, because there is conveyed along with the notion of time, an idea of style and character that could never be expressed by figures. Nowadays, important works are provided with both words and figures, and editors have been diligent in supplying metronomic marks to the movements of all of Beethoven's sonatas, and their ideas of some of the movements are widely at variance. In the case of the sonata we are studying, the first movement was marked as to time by Beethoven "Allegro con brio," which may be translated: "Fast, with brillancy," or at greater length: "Let this movement be played in a dignified manner befitting a serious work, but at a good rate of speed such as shall consist well with clearness of enunciation, and with the distinct outlining of the rhythmical figures and the embellishments, in fact, rather faster than would be understood if simply marked 'Allegro.'" In giving a definite time to the movement Epstein has said the metronome mark should be 72 quarter notes to each minute, while Germer says that 138 quarter notes should be played in each minute. The Epstein mark is probably a misprint for 72 *half* notes, equal to 144 quarter notes, in a minute, which latter is the mark given in the Stuttgardt edition. Still there is a considerable difference of opinion between the editors as to absolute time, and this is the case with the other movements. It will be near enough if we say "about" 52 eighth notes for the second movement, 76 entire measures (dotted half notes) for the third movement, with a slight reduction at the trio, and 56 entire measures (112 to the dotted quarter) for the last movement.

As has been observed, artistic interpretation never gives to every note of the same denomination in one movement exactly the same length. The Allegro before us opens with a bright figure, which will sound well if clearly enunciated at 144 beats to the minute. It is natural to assume that the composer's indication will apply with special force to the notes nearest its expression, and the first measures of the movement are well suited for performance "Allegro con brio." But with the 13th measure a passage begins that has more of excitement and restlessness in its notation and that would well bear a slightly faster interpretation. In fact some editors suggest this by inserting here the word "strepitoso," which is not in Beethoven's original. While the passage beginning at the 21st measure still has uninterrupted sixteenth notes, it is more akin to the opening measures and should return to the original time. At the 27th measure a passage enters which is more song-like than anything before it, and in order to give its melodiousness full value, it should be taken at a slightly slower pace than anything preceeding it, but at the 39th measure the pace should be resumed and continued till measures 45 and 46, which are plainly designed to conduct the player to the passage marked "dolce," beginning with the 47th measure. Dolce always implies that tender and caressing style of playing which is inconsistent with haste, and while not necessarily always meaning slower than before, certainly does so here; but to give the passage a proper significance the time should be reduced in the measure 46 even below the standard for 47 *et sec.* Measure 61 brings to mind forcibly measure 13, but as it is marked only forte, while 13 is marked fortissimo, and as it follows the dolce of 47, it will be sufficient to resume the original pace, which may become more excited beginning with measure 67 and extending to 77. Measure 91 plainly should be of the same tempo as the beginning of the sonata, nor is there occasion to make a change before Beethoven's own indication at "calando" in 108, which word influences the playing till 114 is reached. The original tempo resumed here might well be broadened somewhat in 127–129, and a slight ritard would be effective in 139, otherwise it should be maintained till 162 gives occasion for the same reduction recommended for 27. The correspondence noticed at this point will be seen further on (at 74, 180, 182, 196, etc.), but the measures 229–232, seeming to build up or complete a climax, stand by themselves and will be effective if somewhat accellerated. From there to the end of the movement, but for pauses, the liberties implied by the cadenza structure of 233, and a broadening toward the close, the original time may be maintained.

The second movement is marked "Adagio," usually translated "Slow," but literally signifying "At ease." The word indicates that although many very short notes may be introduced (16ths and 32ds), none of them are to give the impression of hurry. Hence the pace must be very slow, yet the effect may be that of a movement more rapid than a Largo, which, with its stately tread and long notes may be taken at a faster pace by the metronome and yet seem more deliberate than an Adagio. This movement is built upon three models which we may designate *A* (measures 1–10), *B* (measures 11–18), and *C* (measures 19–24). *A* is pensive and song-like and may move at about 52 eighth notes to the minute, *B* is slightly more urgent, at least while the melody is in the bass, and may be taken a trifle faster, with a ritard where the left hand crosses in 13, 16 and 17, the first half of each of these measures warranting a slight stretto. *C* is restless and impatient, and will be best interpreted by a slight unsteadiness of time-keeping, generally a little faster than *B* but with slight ritards in the last halves of 20, 21 and 24. At 25 *B* returns, at 37 *C*, at 43 *A*. At 53 there is a variation of *A* in much more ponderous, emphatic and insistent form. That and the next measure should be slower and more dignified. *B* returns at 55, *C* at 59, and 66 leads back to *A* in a sort of reminiscent style, with variations of a quiet and tender character. Measure 66 should ritard and from there to the end the pace should be a little slower than at the opening of the movement.

The third movement should go steadily, the trio at a slightly slower pace, and the coda with a gradual ritard from 56 to the end. (Harding numbers the coda as a continuation of the trio, and beginning with measure 43.)

The last movement can be taken at a steady tempo throughout (except where the composer has indicated otherwise) without harm, but a few slight ritards, as in 19, 55, 69, etc., and a slightly lower pace for 104–147, with sudden resumption of the speed at the change to minor in 148, will make the interpretation more effective. A little thought expended upon the meaning of the composition and the relations of its parts will result in wise treatment of the slight changes of pace required, which ought always to be less marked when not indicated by the composer than when called for by his signs. It will be necessary to postpone for another month consideration of the meter and rhythm of the work—specially interesting topics in connection with this sonata.

HOME.

The squirrel lies hid in his hollow tree,
All wrapped in his long, soft tail;
The rabbit is snuggled as snug can be
In his home 'neath the old fence rail;
The partridge is only a bunch of down
Where thickest the arching brush—
They in the forest and we in the town,
Hush, my honey-boy, hush.

The field-mouse curls in a velvet ball
Far under the dead swamp-grass;
In his hole by the frozen waterfall
The mink dreams oft of the bass;
And every chick of the ground and air
Is cuddled in haven deep—
So here, in the glow of the firelight fair,
Sleep, my honey-boy, sleep.

The North Wind romps with the whirling snow;
Sly Jack Frost noses about;
But wood and field are abed—for no,
Not even the owl is out.
And here, where the motherkin's breast is warm,
And motherkin's arms are tight,
Safe from the snow and the frost and storm,
Good-night, honey-boy, good-night.

—*E. L. Sabin, in Saturday Evening Post.*

STUDY WITH HANS VON BÜLOW.

Brahms.

THEODORE PFEIFFER AND J. VIANNA DA MOTTA

Translated for THE MUSICIAN *by F. S. Law.*

Sonata in C major, Op. 1. Andante. Brahms made his début with the three Sonatas, Op. 1, Op 2 and Op. 5. The last was composed nearly thirty years ago; since then he has written no sonata for the piano alone. At the time such a début created a sensation. Robert Schumann drew attention to the youthful Brahms in an article which was headed: "This is he who was to come."

From M. 27–28 on the flute tones in the right hand must be played very deliberately; the triplets flowingly and not too sharply accented as triplets. The unexpected B flat (minor third) must be made "surprising" through a slight ritardando.

In a large hall we must make the dynamics a little stronger, *e. g.*, play the *pp* fuller than in a small room. In pauses the hearer should not lose the rhythmic thread. Of course, I mean the attentive hearer; others I do not consider hearers at all.

Sonata, Op. 2. Finale. The up-count short. The first five notes form the leading motive (*Leitmotiv*). The trill in M. 6 is to be played with the second and third fingers; begin the run with the thumb on D sharp. Dissonances should be brought out, to be sure, but one should not pounce upon one whenever it is seen. That makes one think of children playing at snapping peas. When an ornament occasions difficulty first study the passage without it; then, when the framework is clear, add the ornament.

Sonata in F minor, Op. 5. Andante. This sonata von Bülow considered the finest of Brahms' piano sonatas.

A very young girl came forward to play this Andante, but he said: "Fräulein, you are yet too young to play this Andante." To the young man who played the sonata he said, after he had finished the Andante: "You play this movement with more sentiment than I, but then you are nearer the thirties than I."

Ballade, Op. 10, No. 1 (After Herder's *Edward*). Von Bülow explained the meaning of the ballade: "You must know that Edward has committed a great crime." Here he made a long pause, it could be seen, from his meaning expression that he had something witty to say—"He has killed his wife's father-in-law!" The applause was so tumultuous that everything was stopped for the moment.

"Think of Heine's saying: In every musical phrase I see an arabesque. Because of the poets whose cheeks are far too red, it was a good thing Heine wrote his 'Sickness in Poetry.'"

"In order to find the proper declamation of a melody you must sing it." This von Bülow often did for us.

This ballade is a gloomy, wonderful tone poem. Give characteristic expression to the dialogue on the first page. In M. 5 play the last quarter note, as well as the dotted half note which follows, *marcato*, and with full tone; likewise the last quarter note, C sharp, in the following measure. Make a pause on the chord of A major in M. 8. Begin the *poco piu moto* which follows with a different tone color.

With Brahms *sostenuto* always means *ritardando*.

On the chord of F major in M. 21, a pause, and begin the *poco piu moto* as before, with different tone color. Begin the Allegro *una corda* in order to bring out a powerful *crescendo Allegro*. In M. 2 do not break the phrase:

M. 13: accent the three eighth notes of the triplet on the last count with great firmness. M. 17: diminish before the B flat major chord; the chord itself with mighty accent. M. 18: diminish before the last count. M. 20: accent the third count. M. 21: diminish before the second count. M. 23: accent the first count.

Variations on a Theme by Handel. In Brahms we often find a musical workmanship which reminds us irresistibly of Johann Sebastian Bach. At a certain passage von Bülow said: "Between affectation and grace there exists the same difference as between sentimentality and sentiment."

Variation 21. The appoggiaturas have in themselves thematic significance; by them you can see how Brahms composes—how musically he thinks.

Variation 22 imitates the bag-pipes.

The lady who played these variations played them finely; she distinguished herself in particular by her performance of the fugue.

Stücke, Op. 76, No. 7. Intermezzo im Volkston. The second part of this intermezzo should be considered as a dialogue. This requires an entirely different conception from the one which would prevail if there were but a single voice.

Rhapsody in B minor, Op. 79, No. 1. The middle section in B major must appear as though bathed in a gentle twilight. In music we must punctuate, we must phrase and separate; we must speak piano, not babble it. I feel myself called upon to take the field against this tiresome correctness, which some understand as classical interpretation. One who is no longer among the living (Richard Wagner) and I are victors in the struggle.

Beginning with M. 27, counting from the second signature of one flat, the melody of the left hand in this and the measures following is to be brought out forcibly. The F sharp and B in the right hand at the end of this signature must sound like a flute.

Rhapsody in G minor, Op. 79, No. 2. Pedal on the first count of all the measures. Make a *crescendo* in the strides of the bass, especially in those of the tenth. These bass springs you can best study in the Zoological Garden with some distinguished beast as your model.

(I heard him say to a gentleman: "These different capacities perplex me. One cannot help but fall into trivial tone. With Herr N. I can go into the finest points. But," he added, despairingly, "the women do not understand that sort of thing.")

Ballade in D major. He considered the first two measures as a mere introduction, and that the melody began with the last count of the second measure.

Ballade in B minor. Those who do not know this composition will take it for Japanese music and will prefer "The Mikado." In the part in B major, this place

must sound like a call from the distance. Play it there in the corner.

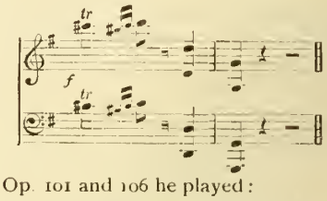
Repose is the piano player's first duty. There are three stages in musical interpretation: correctness, beauty and interest. Do not play with so much interest that your music ceases to be beautiful, neither so beautifully, *i. e.*, with so much feeling, that it ceases to be correct.

Apropos of a player who was playing from memory and made many slips, von Bülow said: "See, that comes from that confounded playing without notes what one does not understand intellectually. I much prefer your playing with notes. You wish to impress us by your playing from memory, but we are not so easily impressed as all that, are we? I do not require you to peform wonders for me."

From that time on no one dared to play without notes. Von Bülow's sureness of memory in these lessons, for which he could not prepare, was almost inconceivable. Everything that was played he corrected from memory at the second piano.

Capriccio in B minor. Strictly speaking, one ought not to prelude. But sometimes it must be done, *e. g.*, when the listener wishes to hear the whole piece and is hindered from hearing the first few measures by the necessities and requirements of his neighbors. In such a case, however, always play a prelude in the spirit of the composer. As studies to this end I recommend Beethoven's and Moscheles's preludes. They can be combined, and out of the combination of thoughts by others the player can gain something which he can give out as his own.

(It is well known how ingenious von Bülow's preludes and interludes were in his public performances. Some of them which come to the mind are as follows: Before Beethoven's Sonata in F minor, Op. 2, No. 1, he played the opening measures of Beethoven's prelude in F minor, 3-2 measure. Between the two sonatas, Op. 14, he played the following:



Between Op. 101 and 106 he played:

Before Op. 110 he played the first four measures of the sonata in F sharp major, Op. 78, transposed to A flat major. Before Op. 111 he played the first measure of the *Sonata Pathétique*, Op. 13.)

The interpreter should be the opposite of a gravedigger; what is hidden he should bring to the light of day.

Von Bülow was not satisfied with the lady who was playing. He said to her: "You play so affectedly, as though you were playing for a tea party of blue stockings."

There is very little to be learned from singers. But hear Madame Sembrich (who was singing in Frankfort at the time); from her something can be learned, especially in the execution of cadenzas. She is musical.

Scherzo in E flat minor. "There are two kinds of scherzos: the *scherzo giocoso* and the *scherzo serioso*. Most of Beethoven's scherzos are confoundedly in earnest. This scherzo of Brahms is a fresh composition dating from the youth of the master."

In the first measure he required the harmony brought out clearly:

He directed attention to the analogy with a passage in Beethoven's Sonata in C major which had been previously played:

which he required played in a similar manner.

At a *fermata* (pause) he said to the gentleman who was playing: "This *fermata* does honor to your rhythmic feeling (compare remark on the pause in Beethoven's Sonata, Op. 106)." In Trio II, he recommended the player to play thus in the left hand:

Gluck, the composer of "Orfeo" and "Armida," became a veritable tyrant as soon as he found himself directing an orchestra. The slightest mistake annoyed him and sent him into a fit of temper. He insisted upon the orchestra's repeating certain passages twenty or thirty times until they were played according to his approval. Upon one occasion the orchestra in Vienna refused to obey him and complained to the Emperor, whereupon Joseph II endeavored to conciliate them by saying: "Why, you know that you must put up with him. He really does not mean it." The consequence was that, whenever Gluck directed the "Hofkapelle," the salary of the members of the orchestra was raised. Those that had received but one ducat then received two.

HOPE EVERMORE AND BELIEVE.

Go from the east to the west, as the sun and the stars direct thee.
Go with the girdle of man, go and encompass the earth.
Not for the gain of the gold, for the getting, the hoarding, the having,
But for the joy of the deed, but for the duty to do.
Go with the spiritual life, the higher volition and action,
With the great girdle of God, go and encompass the earth.

. . . . . .

Go; say not in thy heart, And what, then, were it accomplished,
Were the wild impulse allayed, what were the use or the good?
Go; when the instinct is stilled and when the deed is accomplished,
What thou hast done and shalt do shall be declared to thee then.
Go with the sun and stars, and yet evermore in thy spirit
Say to thyself, It is good; yet is there better than it.
This that I see is not all, and this that I do is but little:
Nevertheless, it is good, though there is better than it.

—*Arthur Hugh Clough.*

RUBINSTEIN ANECDOTES AND APHORISMS.

"A talented man," said Liszt, when Anton Rubinstein called upon him in Vienna, "ought to be able to make his own way without any one's help."

Rubinstein, who was but seventeen at this time, had gone out into the world to seek his fortune, and this remark was all the notice he received from Liszt. Letters of introduction from the Russian ambassador at Berlin, of which he had a dozen, sealed and phrased alike, and the contents of which he knew nothing, brought him equal results from all to whom he had sent or presented them. A few of them still remaining, he decided to open one, and the following words greeted his eyes:

"Among the various duties incumbent upon an ambassador, is the exceedingly wearisome one of being obliged to give patronage and letters of recommendation to various of his compatriots, whose demands are sometimes very difficult to satisfy. I beg leave to recommend to you a certain Rubinstein."

Promptly throwing the letters into the fire, the young man prepared to grapple single-handed with destiny. He gained a few music pupils in Vienna, but was obliged to give the lessons for almost nothing, and the outlook, as the winter came on, became still more discouraging. His garret room was without a fire, and for days at a time he went without dinner, having no money to pay for it, while upon the floor of his room lay stacked the compositions at which he was constantly busy.

"What did I not write in those days?" he said afterward, in speaking of these early struggles. "Pieces of all sorts: oratorios, symphonies, operas and songs; not only music, but various attempts at literature also—critiques, and even philosophical articles. I actually started in my garret a sort of newspaper for one reader only—myself!

"This sort of life lasted for a year and a half. I suffered from poverty and hunger—sometimes to a terrible degree. In a word, my experience was the same as that of almost all those who try to make their way unaided."

Rubinstein tells the following story of custom-house management in Russia, upon his return a number of years later:

"I went to fetch my trunk, which was full of my musical MSS.—the result of three years labor in Berlin and Vienna.

"I can't remember now why I applied to a certain Frevel, or who the man was—whether an officer of the custom-house, or of the censor, or of the police—but whoever he was he refused to give up my box.

"'You see,' he said, 'all this MS. is *apparently* music, but the Government is aware that anarchists and revolutionists use a code of signals much resembling musical notes for their communications. *This may be some political cipher.* You must wait five or six months, and then, perhaps, I may be able to give you your box.'

"There was nothing for me to do but to take my leave!

"I set to work to rewrite from memory many of the compositions, but until long afterward I heard nothing of my ill-fated trunk. Not till years had passed. I happened one day to be in Bernard's music warehouse, and the manager said to me: 'By-the-way, we have lately bought a lot of your MSS.—single sheets of various pieces, written in your own writing.'

"'Where did you buy them?'

"'We bought them at an auction where they were selling bundles of MS. music as waste paper!'

"'Oh, pray go,' I said, 'and buy in all of it for me!'

"'Ah, unfortunately it is too late; all was disposed of.'

"What had happened? The custom-house officer, or whoever he was, probably advertised in *The Police News* for the owner of the box. As I do not read that paper I did not appear to claim my property, and so all my MSS. were sold off at so much the pound!

"Some years later, when applying for a foreign passport, the worthy functionary told me with great glee that he had bought a number of my MSS. among a lot of waste paper; probably the last remains of my trunk-load!"

Another story is also at Russia's expense:

"I will relate what (in itself) unimportant incident led me to consider the unsatisfactory social condition of the musical profession here, and first gave me the desire of establishing the position of my brother artists. This is what happened. Once, during the fifties, I went to confess in the Kasan Cathedral (St. Petersburg). After I had finished I approached the table to have my name inscribed in the book.

"'Your family, rank and calling?'

"'Rubinstein, artist.'

"'What! Do you serve in the theatre?'

"'No, I am an artist—musician.'

"'Yes, yes, I understand. Are you in service? *i. e.*, of the Government?'

"'No. I do not serve.'

"'But who are you then? How am I to describe you?'

"These questions continued several minutes, and I don't know how matters would have ended if the deacon had not the happy thought of asking:

"'But who, then, is your father?'

"'A merchant of the second guild.'

"'Ah! all right, *now* we know who you are,' said the deacon, with relief in every syllable, 'we will write you down as the son of a merchant of the second guild."

Rubinstein was giving a concert at one time in a large Austrian town.

After the concert was over a portfolio was presented him filled with paper money—the receipts of the evening. Among the crowd waiting to witness his departure, he noticed a lady whom he had known in St. Petersburg as a talented pianiste. He made his way toward her, and after a short conversation, inquired in a kindly manner about her career.

"Ah, master," she replied, "I never perform now; I gain my livelihood by teaching only."

This was enough for the kind-hearted Rubinstein; he instantly forced his portfolio upon her, and before the astonished woman had recovered, he was in his carriage rolling away from the Opera House.

Among the papers in Rubinstein's desk were found these aphorisms:

"There used to be little concert halls and great artists; now we have magnificent halls, but——."

"I once intended to write a composition entitled "Love, Theme and Variations," but I gave it up, because when I was young I might have found the theme, but had not experience enough for the variations; now I might write the variations, but cannot find a theme."

"An artist who gives a concert wishes to learn the judgment of the public on his performance. The easiest way would be, instead of charging the public for admission, to ask them at the end for such contributions as they thought he deserved? This would be a test of the applause and would check the flood of concerts."

"When musical thoughts are lacking, what a convenience the leit-motiv!"

"A good rendering of Lieder is difficult. The French have an admirable phrase *dire la romance.* How often do we not meet singers who in a Lieder rendering make it their chief task to display their vocal resources."

"What is poetry? It rhymes, but is not so. What is truth? It does not rhyme, but is so."

"Himalaya and Chimboraz› are the highest peaks of the earth; but that does not imply that Mt. Blanc is a small mountain."

MEMORIZING v. SIGHT-READING.

An Open Letter.

As to the balance between your two powers—viz., that of memorizing, which is great, and that of sight-reading, which is small—you may not be aware of it but you are really stating, or at least trenching upon, a great law of nature. There are many strange and wonderful things in nature, and nothing more marvellous than her way of compensating for short-comings and privations, and her jealous and equally watchful way of getting even with us.

If we have some remarkably strong faculty, she is sure to plague us with some grievous, galling limitation. There seems to be something essentially antagonistic and mutually exclusive between the contrasted powers of quick apprehension and tenacious retention. Of course, there are some wonderful exceptions among pianists, Liszt, among composers, Mozart and Mendelssohn, and other cases which might be adduced; but you may set it down as a general rule that these two things, reading and memorizing, are opposed to each other.

Which is the more valuable cannot be decided, except by each one for himself. For certain uses, the quick eye and the alert, automatic fingers which can snatch the musical page as the trained reader snatches the page of the morning journal, are valuable, nay, indispensable; but again, for other artistic uses, of equal dignity and moment, speed of reading is utterly nugatory.

Thus if I hear a wondrous and poetically uplifting performance of a Chopin "Polonaise," say the one in A flat, upon which many a good pianist has struck, reeled, foundered, what do I care whether the player has reached his mastery with ten hours' labor, or with a thousand, or with ten thousand?

As for cultivating your sight-reading ability, I advise you to do that, but not to fret about it. Play some music which is technically well within your grasp every day, and by unperceived degrees, as the grass grows, as the stream flows, as the morning comes you will gain somewhat of this coveted power.

But I gather from the tone of your letter that you are one of those deeply musical and emotional persons who will excel in the more soulful and less technically dazzling forms of music. I advise you, however, always to lean rather to the memorizing than to the rapid reading of your music. After all, it is the music which we memorize and brood over which enters into our inmost souls and nourishes the better life, just as it is the poetry, the Bible verses, the noble maxims which you know by heart that afford you literary culture and a cup of refreshing strength in the struggles of life's spiritual battles, rather than the entertaining summer novel or the sparkling newspaper.

As for your parents enjoying music, but preferring lively to pensive, vigorous to reflective music, that is not at all uncommon with the musically unenlightened or half-enlightened. Be patient with them, cultivate your own mind and heart according to an ideal, and lead them upward with you as far as you can, but never treat their tastes with contempt.

The most interesting remark in your letter is your statement that music of a deep kind stirs in you a vague, unsatisfied feeling. This is one of the very best evidences that you are the lucky possessor of a heart and mind really musical. It is the main purpose of all art to arouse this inner unrest, this discontent with the vulgar, the sordid, the commonplace, but if the art be wholesome and the mind upon which it falls sound and normally balanced, the same art brings an unutterable glory and beautitude of repose. If you have ever listened to a symphony of the immortal master, Beethoven, from beginning to end, with even semi-comprehension, you will know what I mean.—*London Musical Standard.*

How sour sweet music is when time is broke and no proportion kept.—*Shakespeare.*

My idea is that music ought to move the heart with sweet emotion, which a pianist will never effect by mere scrambling, thundering and arpeggios—at least not from me.—*Bach.*

I only wish I could impress on every friend of music, and on great men in particular, the same depth of musical sympathy and profound appreciation of Mozart's inimitable music that I myself feel and enjoy. —*Haydn.*

Young Composer's Column.

RULES.

1. MSS. marked "Young Composer's Column" must reach us by the 10th of the month to ensure notice in next issue.
2. Each MS. must bear the full name and address of the writer; the initials will be used unless a *nom de plume* is added.
3. Stamps must be enclosed if MS. is to be returned, but it is to be distinctly understood that the Publishers assume no responsibility for any MS.
4. No charge is made for the examination of any MS., and compositions of any nature may be submitted. The criticisms will be general and of such a nature as will be helpful to those honestly desiring frank and unbiased criticism.
5. No criticisms will be sent through the mail.

W. H. R.—(385). Yes, "The Winged Post" has merit—decided merit; it does not hang together well. You have a cadence every other measure and the cadences make the song disjointed. Send something again to us.

Elissa—(386-387). Your "Recessional" and "Every Day Patriotic Song," give strong evidence of a musical nature and a good deal of musical cultivation. You should be more careful in details; we have marked several things that ought to be corrected. "Recessional," if well sung, will be effective. You are a newcomer to our circle; come again!

M. R. E.—(388-390). Work tells, does it not? You give us much pleasure when you write that "I followed the advice you gave me in THE MUSICIAN, July, 1899, and have been studying hard ever since." As you have a teacher at your elbow now you will hardly expect us to enter into a detailed criticism of your pieces. Speaking broadly, we think you try too hard to make dramatic effect; you ought to strive now for *musical* effect. Do you see what we mean? "Weary Wind of the West" lacks point as a whole, because you paint the leaves on the trees, instead of being an impressionist and making us *feel* the leaves without painting them. In other words you reflect so minutely the spirit of each individual line that the effect of the poem as a whole is lost. Your piece in D flat suffers in the same way. The piano piece is not bad. On the whole, you have a great deal of music in you; you have improved vastly and have every reason for keeping on with study. *Study good music and not simply good text books.*

Treble Clef.—(392). The song has a pleasant melody of the popular-song of-the day type; the harmony of the accompaniment shows the novice. It is very difficult to apply one's knowledge to accompaniments. We think that if you will study with some good teacher in your neighborhood, you will make some good music one day.

Eva Coulter.—(393). The waltz is inoffensive, so much so that it seems heartless to criticise it. However, we will say that the rhythm of your first and third parts is identical: This is bad. All three parts are in the same key: This is bad. You use only tonic, dominant and sub-dominant harmonies and these in their fundamental positions only: This is monotonous. You have a vein of simple amiable tunefulness that may be developed into something.

C. B.—(394). The Etude shows you to be a musician of no small attainment. You have, curiously enough, in several places (page 1, measure 4, for example), written a ♮ for B♭♭; generally, however, you make no grammatical errors. As an etude, whose province is to repeat a figure many times, your piece does very well; as a musical composition it lacks variety—it gets tiresome before it runs down; it was evidently inspired by Chopin, Op. 25, No. 1. Try something in an original line and let us see it; we are sure you will write something worth while.

B. J. B—(395). If you knew how much better your Prelude and C. B.'s Etude are than the majority of things sent in to us, you would not write, "I would like to have this returned: I may need it to start a fire." Your MS. is legible and shows you to be no mere tyro. We are pleased with your piece; you have been careful to bind it together by using the same accompanimental figure throughout. Do you not think it would be better to change the figure for the part in D♭ major? That would be a distinct gain in variety and would not in the least hurt the unity of the piece. Come again!

L. R.—(396). The MS. you send is written in lead pencil and is carelessly prepared. You have many measures in 3-4 time with a triplet of eighth notes, a half note and an eighth note; other measures have a half note, a quarter and two eighths! Do you not think that if we are willing to give you the benefit of our experienced criticism, you ought to send us a legible MS? There may be merit in your mazurka. We are inclined to think there is, but you ought to rewrite it. When that is done send it to us.

F. E. B.—(391). You send one variation on "America"—we make out that much despite the poor MS. But what of it?

J. P. M.—(397). Your waltz composed at the age of 12 has, of course, much interest for you; its absolute merit is not great, though it may very easily be regarded as a beginning of great things in composition. At A and B you need another measure to complete the rhythm; at C you have a redundant measure. The harmony is correct and the melody good.

C. A. W.—(398-399). The Largo is by far the better of the two; the march does not amount to much; it is strongly reminiscent of von Wilm's Alla Marcia and Roubier's Marche des Troubadours. The Largo has some solid harmony and smooth melody. In writing a pedal part for the organ it is not enough to think of it as analogous to the bass part for orchestra; you must be careful to keep it lower than the normal l. h. part. At A is a badly written place. Do not thicken chords on the lower part of the organ, as at B. It strikes us that the forte chord at C will have a humorous effect. In the march your l. h. doubles the pedal part too much; make the pedal obligato; see A and similar places; the effect at B is bad: it's all top and bottom—no middle. The Largo shows you at your best; develop the *best* side of you; write two-steps if you find it necessary, but you've got a vein of rich melody and harmony in you that ought to be worked.

H. W.—(400). If you are the same person who has sent us two or three versions of a piece called "Parting," you have made a wonderful change in your methods in writing the mazurka in G minor. There is nothing in the pieces to show a common authorship. We like the mazurka; the form, alternation of keys, rhythm—all are excellent; the G major part we like extremely and the variant on p. 2, line 4, first four measures, is one of those little touches that are simple but effective. To speak now of things not so good—your piece is evidently an imitation of Saint-Saëns' mazurka in G minor, the correspondence being very strong in many places; we do not like page 1, line 3, meas 5, where you have a minor third, d-f, followed by a maj. third, c-e—there are a number of places like this; the succession of harmonies dominant—subdominant is difficult to manage easily, and on p. 3, line 4, meas. 2-3, you have not solved the problem. It looks as if you were coming out into the light.

CHILD-SONG.

He that is life beguiled
By the clinging of a child
Hath, I know, great store of grace,
And with Love a dwelling-place;
For all heaven hath dreamed and smiled
In the sweet face of a child.

—*Frank L. Stanton.*

A TECHNICAL CRITICISM.

The musical critic was unable to attend the pianoforte recital, but the handy man on the paper allowed that he could do the thing easy enough. And this is how he did it:

"Herr Diapason's recital last evening at Acoustic Hall was the most récherché event of the musical season. Herr Diapason is a master in cantilever, and both in his automobilia and in his tour de force he wrought wonders of tonic stimulation. He was especially potent in his dolce far niente passages, and in his diminuendo crescendo appoggiatura he displayed a technological skill that was simply wonderful.

"There was also a marvellous musicianly abandon in the mute bars, the instrument in these parts of the score being forcefully impressive in silent fortissimo. But it was perhaps in andante capriccioso that he excelled himself. Here he discovered a coloratura, a bravura and an ensemble that fairly electrified his audience.

"Herr Diapason, it is true, occasionally erred in an overponderosity of rutabaga, and again in a too lambent lustspiel; but these lapses were hardly noticeable in his rendering of cantabilious intermezzo. The recital, upon the whole, was a marvellous exhibition of poca hontas instrumentation and incandescent cavatina."

Slug Four, who takes lessons, said there was something wrong about it, although he couldn't say exactly what, and the managing editor, upon looking the critique over, was free to admit that it was all Greek to him; still he said that it seemed to read all right, so far as he could discover to the contrary, and it was quite in the line of the regular critic's composition—more luminous, indeed—and he didn't see why it shouldn't be printed. It was lucky, he said, that they had so able an all-round writer on the staff.—*Boston Transcript.*

Questions Answered.

[Under this heading THE MUSICIAN will be pleased to answer any questions submitted by its readers which may be of general interest. *All questions must be accompanied by the full name of the questioner.* Answers will be published without such names. Those who send questions should take care to state clearly what information is wanted. Only such questions as will be of interest to general readers will receive attention in this column. All others will be answered privately, for which purpose stamps should invariably be enclosed.—ED.]

G. M. E.—If the organist was capable it would hardly be necessary for a conductor to beat the time during a solo in the anthem at Church service. Usually the soloist is allowed certain latitude in delivering the work, especially if it is not accompanied by other voices. In the latter case, or if the accompaniment is by a number of instruments, the leader would have to designate the movement by beating time.

H. G.—Metronomic markings are given as desired:
Henselt, Op. 13, No. 2.
La Gondola, ♩. = 69.
Mendelssohn's Songs without Words:
No. 3, ♩. = 108.
No. 8, 𝅗𝅥 = 116.
No. 23, ♩ = 116.
No. 26, ♩. = 120.
No. 36 𝅗𝅥 = 144.
Correspondents will find all the metronome marks in the Hatch Edition of the Songs without Words.

B. W. E.—*Nel cor piu non mi seuto*, the melody upon which Beethoven constructed his variations, was the title of a duet in the opera of Molinara, by Paisiello. For a long time it was a remarkable favorite. It is known in English as "Hope told a flattering tale."

G. E.—Richter's treatise on the groundwork and analysis of "Musical Form," has not been translated into English. Lobe's "Catechism of Composition" and Pauer's "Musical Form" are excellent, and reasonable in price. They may be obtained through the Hatch Music Co.

P. A. H.—Practice of a correct kind should make the fingers supple. Finger exercises, played slowly and with light touch, should be the starting point. Increase the speed *gradually*, but *always* have a free and elastic feeling both in fingers and wrist. Neglect of the latter is the cause of much hard tone and most of the stiff fingers. It would occupy too much space to print a Beethoven Sonata in THE MUSICIAN. It would not prove acceptable to many readers, as they already have copies.

W. S.—Opinions differ as to the benefit of severing the ligament connecting the 4th and 5th fingers. When done by a skilful surgeon no bad effect is likely to occur. Dr. Keene of Philadelphia, has successfully performed the operation several times.

F. A. W.—In the Tonic-sol-fa system all flat, or descending chromatics take the consonant of the diatonic above them, with the broad vowel aw added, as ta, la, ma (taw, law, maw). Sharp chromatics—ascending—take the consonant from the tone below with the vowel "ē" added, thus d (dē).

B. E. B.—Common time is marked C, which indicates four quarter notes as the pulse or beat of each measure. ¢ is called alla breve, and indicates two half notes in a measure: 4-4 and 2-2 indicate respectively the same measures. The second Liszt Rhapsody is in C♯ minor. Invitation to the Dance (Weber), is in D♭ major. Which Bouree do you refer to? Chopin's Etude, Op. 25, No. 2, is in alla breve time (see above) and has two accents in each measure, by which the effect of the clashing of duple and triple time is produced. Perhaps this is why you called it syncopated. The figure on page 77—fig. 144 of Bussler's Harmony, is not a mordent but a direct, which is used to show where the following note would be placed. The Chopin excerpt you give is from Etude No. 12, Op. 10, sometimes called the Revolutionary Etude. The other examples are from Etudes Melodique by Burgmuller.

Subscriber.—Picchettato is an Italian word signifying very detached. Pointed dash *staccato* in contradistinction to the dot *staccato.*

J. A. W.—Nervousness and unsteady time are faults somewhat difficult to cure. Slow practice and counting the time in a *firm* tone of voice will help to carry one over the uncertain places. The trouble is more mental than physical. It requires great self-control to advance steadily, without either delaying or anticipating the count, but the control *must* be gained, no matter how severe the ordeal may be. The assistance of the teacher in helping to keep the count steady, is valuable. Always count *aloud*, no matter how troublesome it may be, and do not falter when the hard measure comes.

A CRITIQUE AND SOME COMMENTS THEREON.

T. L. RICKABY.

[This article is commended to our readers with the request that they send us their views regarding the matter it touches upon. It is a vital point, well worth full discussion. Let us hear from you.—ED.]

A concert was recently given in a town of some four or five thousand inhabitants. It was one of many which had been given purely as an effort to raise the plane of appreciation somewhat higher, and as the years passed, those who had the musical interests of the town at heart really persuaded themselves that conditions were much improved. The concert in question was given by a chorus of fifty voices, a violin soloist, a soprano soloist and a pianist. The music was all good—some of it exceptionally so—and it was all very well performed.

The editor of one of the town papers was a man who possessed no technical knowledge of music whatever—who, to use his own expression, "did not know the difference between a bar of music and a bar of soap," but yet who really loved music, whose soul was readily "moved by concourse of sweet sounds."

This editor wrote a critique of the performance, very kindly devoting a whole column of space to the "write up" His effort was quite unique. It was in part humorous, and in part serious, but withal good-natured, everything he said being prompted by anything rather than ill-will or ill-temper. When the article was read next day, many were indignant—friends of the performers, and those interested in musical growth, especially so—and at first sight it certainly did seem as if the whole column was what is known in street parlance as a "roast." However, let us look at a few of this editor's remarks; analyze them; read, mark and inwardly digest them. I am convinced that there is very much food for reflection in the whimsical expressions. We musicians do not know everything, and a hint or two from outsiders is often of the greatest benefit. But to the critique:

"The ordinary concert is very trying to our nervous system. As the tom-tom music of the savage is barbarous to the cultivated ear, so is the classical music so much affected by the amateur and professional, barbarous to the uncultivated ear. It is possible, in our humble opinion, to cultivate music so thoroughly as to weed all melody out of it."

This seems to force the question—why give such high class programs to mixed audiences? There is music enough of a good grade, written by the best composers, which is pleasant to hear, and is easily comprehended, because it is tuneful without being complicated in either rhythm or structure. Audiences would be grateful. Further, it is not just that money should be taken from people and nothing given in return, for, if the music "goes over their heads," it is practically the same thing as failing to give them value received. The finer music we might reserve for smaller and more congenial companies—for the fortunate few who have ears to hear and who *can hear*. General musical appreciation is a matter of slow development, and requires that several generations shall come and go before the fruit appears. We musicians look for returns too early. It would be well for us to remember that "Paul sows, Apolos waters, but God giveth the increase;" and also that in almost all our labors "one sows, but another reaps." Our work as teachers is not so much to educate the older people, but to give them music that will be a pleasure to them, devoting all our educating efforts to the coming generation. The kind of teaching that is being done everywhere will bear wonderful fruit when we have long been forgotten.

"The violin solos were over our head. The first number, 'Hungarian Rhapsody,' was the same we have heard so often without rhapsodizing over it once. Why do violinists always play that piece we wonder. We suppose he executed his solo with great skill, but without appealing to our sense of beauty or melody. Nevertheless, he was enthusiastically applauded by people who didn't know any more about it than we did, and the performer came back with something else imported from the Rhine or Danube we suppose. If he had played 'Money Musk' or the 'Virginia Reel,' or something like that, we could have kept up with him."

Why is it that violinists do not realize that so much of modern violin playing, which consists mainly of much rapid work in the upper register, is not only not musical, but in reality very disagreeable, being nothing but a succession of squeaking sounds, only too often out of tune. The upper notes of a piano are really musical in tone and possess a pearly, rippling quality which is pleasant even to untrained ears. But the violin is *not so well adapted to extremely rapid playing*, and its best tones are produced in the lower register, and in slow cantabile passages.

The beauty of violin music of this latter character is beyond words to express—and yet the beauty is capable of being enhanced by true double stopping. It is a beauty that appeals to all sorts and conditions of men, and yet how little we hear of it! Instead, we have a squeaking carnival, and it is no wonder that men of intelligence say, "If this is classical music, give us something else." Of course, the request for "Arkansas Traveler" and "Money Musk" must not be taken literally. It is an indication of the desire in the hearts of the majority of people for heart music, and if the laity are ever to be raised to a higher plane of appreciation, this desire must be reckoned with.

"The vocal solo 'Villanelle,' was clear out of our musical reach. The trills, quavers, crescendos, high vaulting, acrobatic features of this number were something wonderful and bewildering. The singer's sweet voice helped it out some, but we never could appreciate that kind of music. It's too classical for us. We have often wondered why singers who have been gifted with fine voices didn't use them in simpler melodies which appeal to the heart and soul of a man, no matter how ignorant he may be of staffs and distaffs."

There is really no excuse for a public exhibition of vocal gymnastics. People pay to hear singing—sweet tones from the most wonderful and beautiful of all instruments—the human voice. Instead, they hear trills, scales, arpeggios and high notes which are nothing but shrieks, and only too often without the merit of being in tune. The solos are often peculiar in rhythm, with unreasonable words, and instead of melody, simply progressions of notes—usually a sort of duet with the piano. Is it any wonder that people get tired of it. Trills, scales, arpeggios and such are technical equipment. They are an outward, visible—or audible—sign of an inward and spiritual grace. They indicate flexibility and control of the vocal machinery. They are for the studio and practice room—not for public performance. No singer should be incapable of performing them, but every singer should avoid displaying them. They are, to use a homely illustration, like the foam on the ale. No one wants ale without a foam. No one wants foam alone. The foam is a sign of excellence and should be in evidence, but there should be something else. Technical skill should be at command, but should be in the background—in reserve, so to speak. The finest vocal solos written need little technical skill to sing; but they are all the better and more effective if the singer is master of her art.

"The piano solo was Chopin's Third Ballade. It might have been called the fourth or fifth and we wouldn't have known the difference. Chopin is an old friend of ours, but he has written some things we can't read. Miss —— is a fine musician and very popular here, and the audience tried its best to get her to play another solo, hoping perhaps it might be 'Blue Danube,' or perhaps 'Louisiana Lou,' but she wouldn't do it."

No, of course, she wouldn't play either one or the other, although "Louisiana Lou" is a pretty and truly characteristic tune, and the "Blue Danube" is a classic. I do not think they would have been good for concert performance, although they are just as appropriate as the Third Ballade. Chopin, the poet of the piano, the musical aristocrat, wrote chiefly for the salon and the small cultured coterie usually found there. One or two waltzes, a couple of polonaises, and one or two other works might prove acceptable to a mixed audience, but that is doubtful. The majority of his compositions are of too serious a nature to give pleasure to any but the elect. Paderewski and Pachman can charm any audience with Chopin's pieces; still we must not forget that these artists play only to distinctly musical and esthetic audiences as a rule. What they would do with a heterogeneous crowd is another matter. Liszt, Weber, Mendelssohn, Schubert, Henselt, Raff, Rubinstein, Moszkowski and others have contributed generously to the stock of exhibition pieces. Let our pioneer players draw upon them, leaving Mozart, Bach, Beethoven, Schumann, Brahms, Grieg and Tschaikowszki for the select studio audience, the lecture room and for private enjoyment.

I cannot refrain from giving a few remarks concerning the choral music.

"The large choral society which has been organized gave music which was pleasing to the common ear. The chorus numbers were all right. There is always an inspiration in the swelling tone of many voices, and we found this inspiration last night. We liked the choral part best of all. The choral society is a splendid thing, and in future concerts, speaking for the common people, we hope it will be used more."

In the choral society lies the earnest musician's greatest hope for the future improved condition of music. Through it, and it only, will the "common people" be raised to a higher standard of musical discrimination. A choral society will do more for music in a community in five years, than piano, vocal and violin solos will do in fifty. Individual development tends to narrowness. Music is not thus disseminated, but concentrated. The influence it can exert is limited. The choral society influences for good all who sing, and all who come in contact with them. The music they make appeals to everybody, high, low, rich, poor, educated, ignorant; it affects them, and they thoroughly understand it. Then again, choral music is, after all, the grandest manifestation of sweet sounds, and through it must come any real appreciation of solo work. I cannot help wishing, that some of the efforts at present directed to artists recitals and solo work generally, might be used in developing choral music. It would be profitable in many ways.

PUPILS' DUTY TO THE TEACHER.

MADAME A. PUPIN.

Children and youth are for the most part unreflecting human beings. They live in the Now, and the Future does not enter into their thought; consequently they are apt to regard those who impose tasks on them as their natural enemies, and their bright minds are alert to evade their tasks and to get the better of their enemies.

It is strange that parents do not speak to their children in a more confidential way, and explain to them the purposes of life, and why they are called upon to perform certain duties. Children have a quick sense of justice, and I believe if they were treated thus, their conduct would be very different from what it sometimes is.

Would the child of loving parents be so apt to shirk his lessons if his parents were to speak to him in this way: "Consider, my child, how much we do for you; we give you your pretty clothes, we buy you many toys and we are constantly devising new ways to give you pleasure. Now what can you do, either to repay us, or to give us pleasure, for I am sure you would like to do something to please us—would you not?" The child has perhaps never before thought of it in this way, but having the idea thus presented to him, he is almost sure to answer that he would. "Then you can study your lessons faithfully, and learn to play your pieces for us."

Young people should be taught to recognize their duty towards their elders and teachers. Although thoughtless, children are reasonable, and if prompted to view things from the right standpoint, they would not be so apt to ridicule the peculiarities of their teachers, nor play their mischievous tricks on them in retaliation for fancied wrongs.

They should also be led to understand that from their teachers they are receiving something of great value—that opportunities and advantages are theirs now—which may never come to them again.

Said a young man to his former teacher: "Madame, I remember when I was a boy, I thought you were terribly strict and severe. I used to try to evade my lessons and shirk my practicing. Now I regret that I did not appreciate the value of what you were giving me. I would give anything if I could play the piano, but thanks to my stupidity, I cannot play a note."

I take the stand that if children were taught to think; if it were clearly made plain to them that every one in this world must get an education, and this education is the drawing forth, or unfolding, of talents latent within; that the teacher by his knowledge is the one to do this, but needs the co-operation of the pupil, there would be no question of the pupil's duty to the teacher. The pupil would be ashamed not to take pains to learn the lessons his teacher had taken pains to impart to him. He would recognize, and pay a deference to, his superior knowledge. He would consider his patience and try to regard him as a friend.

The idea of liberty and equality has been made so emphatic in this country, that it is sometimes difficult to make an American child feel that he must look up to any body, or that he has not a right to do just as he has a mind to do. But if he could see that his Future depended on his right use of the Now, he might be induced to rearrange his ideas and become more tractable and deferential.

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THE M. T. N. A.

The twenty-third Annual Convention of the Music Teachers' National Association, according to announcement already made, is to be held at Put-in-Bay, Ohio. This beautiful Summer resort insures a delightful outing, a combination of rest and recreation with the business of the meeting. All meetings will be held at the Hotel Victory, and the members will all be accommodated under the one roof. The facilities for holding a convention, possessed by the Hotel Victory are unsurpassed, making it certain that the comfort of those who attend will be provided for as never before. This is an attraction of itself, but there are other considerations which combine to make the coming convention a most important one. In fact, it may justly be called a pivotal meeting.

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At present, in the minds of musicians generally, the M. T. N. A. stands for an Annual Music Festival, which gathers together a number of music lovers by providing a program of music to which are added various musico-literary features. There is nothing of a national nature in this. The affair is really local, depending upon local attendance and reaching only those who are within easy access of the place of meeting. The State Associations can do this work far better than any such so-called National body. Even though the participating artists be drawn from all parts of the country, nationality does not result. Neither does the election of officers representing widely separated localities give the Association a national flavor.

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It is the policy and scope of influence which determines its nationality, hence the M. T. N. A. will be National only as its policy and activity are devoted to a specific work which touches the music life of the entire country. In this connection we quote from an editorial printed in the November, 1900, issue of *The Messenger*, the official organ of the Association:

"*The policy of a Music Teachers' National Association should be the exertion of a healthy and continuous influence on the musical educational progress of the country.* A perfectly familiar statement? Yes; but does the annual festival idea carry out such a policy? The answer is obvious. To perfect such a policy, the Association must touch to the fullest possible extent the daily teaching and study-life of the members of the musical profession. It must offer to each disciple of the art something that goes from it to him as directly as the blood courses from the heart to the parts it nourishes, and that nourishes his musical life as the blood does the various members of the body. The connection between the Association and him must be constant as well as direct. Too many months elapse between annual meetings to hold members; somebody is always too far away to feel the stimulus of the great festival. How shall this direct and constant connection be established?

"First, by just such an educational movement as was inaugurated at Des Moines. There are thousands of earnest, conscientious music teachers in America who will welcome opportunities to perfect their musical equipment under competent supervision; who will establish intimate and cordial relations with a body which provides such opportunities for them. The Music Teachers' National Association can be the body which thus influences the teaching life of the country, and in taking up the educational work outlined at Des Moines it has established a reason for its existence and established a condition which leads to true nationality.

"The festival idea is good so far as it goes, and can be maintained, but to base the condition of nationality on an annual convention is a false conception. The Music Teachers' National Association will be *National* only as it exerts an influence on the music life of the nation. This means that it can be national in the fullest sense of the word, and have *no* annual festival. Its officers and delegate body can meet at stated intervals to carry on its business without the slightest publicity. It is not the annual meeting that constitutes it a national body."

The educational movement alluded to in this excerpt is now in operation. A Syllabus of a course of Musical History, of 36 pages, is now in the hands of students and the work of developing and perfecting the educational plans is steadily progressing. The Association has thus boldly attacked the problem of determining and asserting the right to be called a National body.

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In the solution of this problem also enters the question of organization. If any policy of far-reaching power is to be assumed, and if a really National educational work is to be done, there must be wisdom and caution combined with aggression in the counsels of the Association. Into this the question of organization enters very largely. A splendid policy can be wrecked by bad business management. Then, too, there must be a union of forces; all musicians who wish to see the standard of musicianship in this country uplifted must do their part in helping the Association to achieve such a result. This means a union of effort upon the part of individual musicians, of State and other Associations with the National body.

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While, in the opinion of the writer, the delegate system, *per se*, does not afford either nationality or permanence, it is a step in the right direction. It is self-evident that the delegates represent nothing beyond their own relationship to the musical interests of the country at large. This, to be sure, is an important representation, but it admits of no legislation, no law-making. There can be no law making power in the musical life of this country. The standard of teaching, however much it may need it, cannot be legislated into better grades. While we may concede that there is no more important work, of a general nature, to be done than the uplifting of the standard of professional efficiency, we cannot accomplish it by means of legislation. But this does not argue that the delegate body is unnecessary. The institution of such a body affords an opportunity for the selection of people of experience who will do the business of the Association with due deliberation and foresight. Space will not permit an extended discussion of this point, and it hardly needs it, for the transaction of business by a selected and trained body of advisers is apparent.

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So much by way of prelude. The coming Convention will be called upon to act upon some exceedingly important questions, which have grown out of the work of the last year. The educational movement has advanced far enough to call for discriminating review, and wise preparation for the future organization will be a vital part of the work of the session. Several important propositions will be brought forward. Representatives of State Associations will be present—also of the Southern Association—and it is expected that a conference of the presidents of the State Associations will be held in connection with the convention. The policy and lines of work on which the Association should base its future operations will be boldly and fully discussed, in the hope that some definite action will be taken, which will make the M. T. N. A. a National body that shall touch the entire musical profession of the country.

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The program will be in keeping with these serious purposes. Its keynote will be an *educational uplift*. This will be done by the incorporation of some new features. The usual Round Table discussions will be given greater scope. Three lectures by eminent authorities on distinctly practical lines will be given. Of these, two are fixed. PROF. WALDO S. PRATT, of Hartford, Conn., will lecture on some phase of the educational movement now in operation. MRS. EMMA A. THOMAS, of Detroit, Mich, will lecture on "Normal Methods."

In addition to these, there will be a series of "Lecture-Lessons," of an hour and a half in length, on each day of the Convention. The subjects will include *Piano Technique*, which will be in charge of MR. E. M BOWMAN, of New York; *Normal Methods*, in charge of MRS. THOMAS; *Harmony*, which DR. HUGH A. CLARKE, of Philadelphia, has promised to conduct if the illness of his wife will permit; and *Voice Culture*, which will be placed in thoroughly competent hands. The concerts will number six, and will be given by artists of national reputation. Already some of America's foremost instrumentalists and vocalists have consented to take part, and it is likely that some surprises will be had.

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It would appear that every teacher who can so arrange, even though it require effort, should be in attendance upon this meeting. With important questions of national bearing to be settled, educational advantages equal to a summer school at their service, concerts by eminent artists to be heard, and a delightful outing, which will include a moonlight ride on the lake on a large steamer, at their disposal, for the cost of the membership fee, it seems difficult to see what more can be offered.

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We would urge all readers of THE MUSICIAN to join the Association and arrange to attend this meeting. The membership fee ($2 00 initial; $1.00 renewal) should be sent to the Secretary, Thomas a'Becket, 1541 North 19th St., Philadelphia, Pa. He will send membership ticket and a copy of *The Messenger*, the official organ, which will give full information as to the meeting, and will contain half-tone illustrations of the meeting place.

A REQUEST.

Ever since the time when music journals included music supplements within their pages, there has been more or less controversy over the character of the music published. Style, difficulty, variety, have all contributed to the trouble. One reader wants easier music, another condemns what is used as too popular, another as not popular enough; yet another complains of the variety. Among these conflicting desires the publisher has anything but pleasant experience. The publishers of THE MUSICIAN have not escaped, and after trying, lo! these years, to please their patrons, they have decided to make a statement and a request. These will be found in the Publishers' Column on page 126. We ask our readers to give them a careful reading and communicate with the publishers as requested. The intention is to make the music pages valuable and useful, and no ideas or hobbies of the publishers will be allowed to stand in the way of pleasing those who support the paper, if their wishes are known. But when thousands of people are to be pleased it is evident that the majority must rule. Again, we ask for a candid and *definite* response.

SOME REMARKABLE SYMPHONIES.

PERCY GOETSCHIUS, MUS. DOC.

According to traditions and long-established usage, the conventional Symphony consists of four contrasting movements: (1) An *allegro*, characterized rather by power and seriousness than by swiftness, and sometimes heralded by an Introduction of grave, almost ominously impressive character; (2) An *adagio* (or some kindred slow tempo) varying in style from the extreme of lyric sweetness to that of tragic pathos; (3) A *minuet* or *scherzo*—the merry episode in the tone drama, and (4) another *allegro* or *presto* of bright, dashing, brilliant character.

Besides these external conditions the artistic censor demands of the symphony that its thematic material shall be broad, impressive and pregnant; its technical development dignified but consummately skillful; its forms and aesthetic structure well-balanced and thoroughly interesting; its orchestral expression vivid, masterly and well abreast of the times; and its contents (especially in our modern era) so vitally emotional, so infused with the throbbing passion of the writer's own life, that it must profoundly impress the intelligent listener as a genuine and valuable contribution to the history of the human soul.

These requirements impose so formidable a task upon the composer that any symphony which can vindicate its right of being, in the glare of such comprehensive analysis, might be regarded as a sufficiently remarkable creative feat, quite aside from any other considerations. But, for all that, the muse of Tone points proudly to a multitude of splendid symphonic achievements wrought during the last century and a half; and among these there are not a few that have won special distinctions, or, at least, that merit particular attention, by virtue either of very marked intrinsic worth or striking originality, or of some unique external condition which assigns them to an individual niche in the symphonic temple. Of some of these "remarkable symphonies" the present article is briefly to speak, by no means, however, with the thoroughness which the subject deserves.

Were it possible to discover and specify accurately the author and date of the *very first* conventional symphony in musical history we should, assuredly, revert to that venerable patriarch of the distinguished symphonic race as the most remarkable of them all. But whether the honor belongs to Ph. Emanuel Bach or Giovanni Sammartini or Holzbauer, or possibly to old Giov. Gabrielli himself; and whether its life began in the seventeenth century, or not until the eighteenth was well under way, has not, to the best of my knowledge, been determined, nor is it likely to be. And perhaps it is well so, for the reverential regard we may cherish for this unseen, mysterious progenitor might be sadly shaken if we were permitted to witness its primitive rudeness and poverty.

An interesting word may be interlined right here in reference to the origin of the name "symphony": The Italians, to whom, as is well known, we owe the inception and promotion of the Opera, used the term *sinfonia* ("sound-combination") to designate the instrumental introduction (sometimes very brief) to the whole, or to parts, of their operas; and as this introduction in the sturdy upward march of instrumental art became more and more extensive and important, it developed, first into the Overture and later into the independent form of three or four-movements that led into our Symphony. In its specific relation to the opera it became and remained the more concise "Overture," while its name, *sinfonia*, passed over to the larger and wholly independent form. At first it, the sinfonia or symphony, is said to have been a sort of tone-drama in miniature, and this, in view of its original connection with the opera, seems more than probable.

One thing is certain: that the history of the symphony reaches back fully a quarter of a century before Haydn's day, though he is popularly styled the father of this art-form, and his are erroneously supposed to have been the first genuine symphonies. Among the 118 or so that Haydn wrote there is one which may be considered remarkable, not only for the quaintness and humor of its design, but for the evidence it bears of what absolute music was considered capable of expressing at that naïve period, namely, the "Farewell" Symphony. It was written in the Summer of 1772 while Haydn was music director to the court of Prince Esterhazy. The latter had the whim of keeping his Summer orchestra longer than usual, much against the players' will. Haydn, not venturing to make formal remonstrance, conceived the idea of doing so in musical pantomime and wrote this symphony for the purpose. It contains only two movements—an unusually brief and imperfect *allegro* and an *adagio*. In the 30th measure of the latter the second horn player is directed to lay down his instrument, extinguish his candle, rise and walk away; shortly afterwards the flutist, then the first hornist, then the oboe players, and then, one after another, all but two violinists follow his example, and these last finish the movement alone, with gestures expressive of great fatigue. The prince understood and graciously granted the pantomime petitions and the tired players obtained their furlough the next day.

The first symphony of Mozart is remarkable in being the work of a child of eight years. I do not know whether it still exists or not; it was the first of forty-nine, according to Köchel, and though its contents can scarcely have been worthy of even casual consideration in the history of symphonic evolution, it stands unparallelled as an instance of precocity in this field of musical creation.

For a vastly different reason the *last* one of these forty-nine Mozart symphonies is again remarkable. Its nobility and power, notably in excess of these attributes in any foregoing symphonic work, earned for it the name of the "Jupiter" Symphony. The unrivalled feature, however, that makes it remarkable is its polyphonic Finale, in which five (or at least four) independent themes are successively developed in the customary sonate-allegro form, and then combined, during the final Coda, in a regular quintuple-fugue exposition that is truly unique in musical literature.

It would not be difficult to point out some characteristic in each single one of the nine symphonies of Beethoven that is surely remarkable; but a distinction may justly be made in favor, first, of the third one (the "Eroica," 1803), for in this work symphonic art enters distinctly a new era. The stupendous insight of the greatest modern master into the resources of tone; the glorious daring with which these resources are compelled to divulge their power, and the maturing pulse of one of the noblest and most godlike of great human souls, all of these qualities are here recorded for the first time in overwhelming wealth in the symphonic art-form.

Passing by the 5th which, from its great popularity, might be esteemed by many no less remarkable than the 3d, I would single out the 6th (the "Pastorale," 1808), because of its relations to that descriptive style known as program music, later so vigorously cultivated by Berlioz, Liszt and others. It is by no means the first example of this kind in symphony literature, but is remarkable that so stern an advocate of absolute music, as Beethoven was, should, in this instance, have unbent to demonstate the actual power of music to arouse and sustain a *definite* emotional impression, for the first time, at least, with well-nigh irrefutable success. Here music seems to discourse in a wholly new language, coherently and intelligibly, and all the ecstasy and subtle charm of fragrant country surroundings completely envelop and capture the heart of the concert-hall listener. Perhaps it is only an imaginary vision, superinduced by the train of thought that its titles create, in each successive movement or by popular traditions, hut I believe it to be a *reality*. But for this symphony I question whether we should have been prepared for such masterpieces of tone-suggestion as Raff's "Forest" Symphony or the "New World" of Dvorâk.

Again, passing by the 7th of Beethoven, with its persistent rhythms and its astounding originality, and the 8th, that "apotheose of humor," we pause at the 9th, the "Choral" Symphony. This is not the oldest example in history of the coöperation of a vocal chorus in the symphonic design, but it was assuredly at that time the most remarkable one, and it stands yet unsurpassed, in many respects, a very monument of symphonic art.

Remarkable for their extension of this choral idea into striking dimensions are: The "Hymn of Praise" of Mendelssohn (1840), called by its author a "symphony-cantata," and consisting of three purely instrumental movements, followed by a complete cantata of several numbers, and the dramatic symphony, "Romeo and Juliet," of Hector Berlioz (1839), a truly imposing and, in some of its parts, very beautiful creation, that is partly symphony, partly melo-drama and partly opera. It embraces seven movements or numbers, some of which are sub-divided into several sections, among them the famous "Queen Mab" Scherzo.

The "Reformation" Symphony of Mendelssohn (1830), is remarkable for a curious, purely external reason. It was written (at least, partially), directly in full score, without any of the preliminary stretchings that is *always* made. The work itself is, however, of no especial musical significance.

To return to the classic period, no symphony that has ever been penned is more remarkable for its intrinsic musical beauty, might and pathos than that in B minor by Schubert (1822), further noteworthy for having been left "unfinished," for some unknown reason. Only the first *allegro*, the *adagio* and a few measures of the *scherzo* exist, but these far outweigh the full number of ordinary symphonic movements in their fathomless (in a sense unearthly) melodic beauty and impressiveness.

Schumann's Symphony in D minor (1841), is the first one in which the unity and cohesion of the several movements is promoted by connecting the latter uninterruptedly (without "waits"). He styles it "symphony in one movement" which, though inaccurate, is comprehensible. Mendelssohn had the same purpose for his "Scotch" Symphony (in A minor, 1842), but had to abandon it and separate the movements, to the undeniable relief of the auditors. In the above-mentioned Schumann Symphony there is also casual *thematic* association of the movements, a design first adopted, I believe, in the fifth symphony of Beethoven, where the theme of the scherzo recurs in the course of the Finale. And it occurs again in the third symphony of Brahms which, among other evidences of thematic recurrence, ends with the theme of the first movement.

Reference has already been made to the "Forest" Symphony of Raff. It is remarkable for the insistence with which it maintained its mood—a mood so poetic, soaring so high above the clatter of the technical machinery, and yet so definite, that one feels irresistibly here again (as in the "Pastorale" of Beethoven) the breath of some ethereal.

Of no symphony is this true, it seems to me, in so supreme a degree as in the "New World" of Dvorâk (1896). This is probably the most remarkable example of "orchestral mood" within the strict confines of the genuine traditional symphonic forms in existence. It reeks with the poetic perfume, thrills with the singular rhythms, glows and gleams with the transcendent colors of the South, but nowhere compromises one atom of its symphonic dignity. To a certain (limited) extent this is also true of Rubinstein's "Ocean" Symphony, though it is chiefly remarkable for its length. It consists of no less than seven movements, purely instrumental.

As a specimen of fervid emotional expression, that here also appears to transcend all consciousness of technical operations, the "Pathetic" Symphony of Tschaikowsky (the famous No. 6) may well be regarded as remarkable. It has made more stir than any similar work, unless it be the noted No. 7 of Anton Bruckner, brought to public notice some fifteen years ago, in Vienna, when its aged composer was nearing the end of a long and disappointed life. The future will determine how enduring the traits may be that have given the "Pathetic" Symphony its sudden and extravagant favor with music critics of every grade.

The two symphonies of Liszt—"Faust" and "Dante"—are both extraordinary exponents of the principles of program music, though probably less eminent than those of Berlioz.

Of the four symphonies of Brahms it is difficult to speak comparatively. They are, beyond question, *all* remarkable—the most genuinely classic in spirit and in execution that have been conceived since the day of Beethoven's 9th. It cannot be said that any one of them inaugurates a new symphonic era, as did the 3d of Beethoven's, nor is any one of them especially characterized. But in their mighty depths and heights of human passion and in the Bach-like, *absolute* mastery of tone-association and form, they constitute a collective art-creation of such grandeur and strength that they can never fail of reverential mention whenever critical discussion turns upon remarkable types of symphonic art.

Knowing what not to often settles the question of what to do. This is as true in the realm of one's ordinary every day work as in the ruling of a kingdom or in the command of an army. The number and variety of things that might be done confuse and perplex a man as he looks out on the possibilities and seeming duties of the hour. He does not at once see what alone must just now be done at any cost or risk, and therefore he is not able to decide what must have all his energies for the hour.

THE NEW EDUCATION.

Arthur L. Manchester
Thomas Tapper } Editors.

FOREWORD.

The *New Education* offers its readers, for 1900–1901, the best plan for a year's study that it has yet presented. It will be the best in two particulars: In choice of subject matter and in manner of presentation. The hearty reception which this novel educational feature has met with makes it possible for THE MUSICIAN to continue to develop the idea of home music study and to offer the best advantages that are to be attained in this manner.

The series of subjects for the coming year follows. Each subject is in the hands of a specialist and will be treated practically and as fully as possible in twelve lessons. In order to meet the immediate demands of students who seek information on special points in the work, the editors will be glad to furnish

Suggestions for the further study of any subject.
A bibliography of any subject
Information on any question in the lessons.
The consideration, and, if necessary, the presentation, for general discussion of any point that comes up in actual teaching.

The subjects for the coming year are as follows:

I. Advanced History of Music; twelve lessons, with suggested reading.
II. Psychology and Pedagogy of Music; six lessons in each subject; suggested reading.
III. Advanced Music Form; twelve lessons developing those already given in this department.
IV. Harmony and Melody; twelve lessons; six in each topic.
V. The Literature of Aesthetics and Criticism in Music, twelve lessons.
VI. The History and Development of the Piano, twelve lessons with illustrations.

The following conditions *must be observed:*

1. Address all communications for the *New Education* department, thus: THE MUSICIAN, New Education Department, 8th and Locust Streets, Philadelphia, Pa.
2. *Do* NOT *roll your manuscript.*
3. The answers for each month must be sent as soon after the issue of the journal containing the subject to which they relate as possible, and before the next succeeding issue. No papers are to be held until end of course. New members can join at any time by sending names and answering questions contained in current issue.
4. The editors are obliged to say that no papers will be read or rated that fail to comply with conditions 3, 4, 5 and 6.
5. No two subjects should be written on one sheet. All sheets pertaining to one subject—for example, History—should be independently fastened.

Ratings will be largely influenced by the following points:

Accuracy.
Clear, concise, yet smooth diction.
Grasp of the subject.
Originality of thought and statement.

The questions following each lesson have two purposes: First, to connect the reader's mind directly with the text—the most fundamental, that is, the lowest duty a question can serve, but necessary. Second, to suggest a thought beyond the mere expression of the words in the text; the highest purpose a question can serve. The first is by far the least useful if he has a memory; the second the most useful if he has a reasoning faculty.

The editors will welcome letters from teachers which contain:

a. Suggestions as to what will make this department more valuable, the suggestion being dictated by the teacher's individual experience.
b. Statements regarding the application of this work with pupils as well as in one's own effort to secure a broader education.
c. If there is any line of thought of practical value to you, and likely to be equally practical to others, let us know it.
d. All such suggestions must be sent to the office of THE MUSICIAN, addressed according to direction given in regulations.

[NOTE.—*New Education* students are specially requested to avoid enclosing *anything* relating to their business with the Hatch Music Company with their *New Education* papers. The failure to comply with this rule causes great trouble. Kindly keep this matter in mind. We wish to call the attention of our students to the necessity of *fully prepaying postage on their papers.* We have been compelled to pay additional postage on a large number of those already received. This should not be, hence we request our students to take care that sufficient amount of stamps be affixed before mailing.]

THE TEACHING OF MUSIC HISTORY.

EDWARD DICKINSON.

The writer who undertakes to discourse on the subject of music history and its study in a short paper, has a task only less appalling than that of a certain colleague of mine, who was given "The Universe" as his topic for a five-minutes after-dinner speech. He gracefully escaped from his dilemma by saying that his subject was the best in the world, because no matter how much he might ramble he could never get away from his theme. Now music history does not quite include the world and all things therein, but the longer one studies the farther its boundaries seem to extend; in fact, its boundaries can never be distinctly traced, for they shade away and become lost in the limitless domain in which human thought and desire act in constantly enlarging freedom.

My purpose in these papers is, therefore, the modest one of submitting a few suggestions in regard to this magnificent study and its proper method of pursuit, which I have drawn from a somewhat extended experience in the practical work of instruction in school and college. I intend these suggestions more for stimulus and encouragement than for exact guidance, for methods will differ according to circumstances. Although my own methods have been developed under the favorable conditions afforded by conservatory and college, with their libraries and concert systems, I believe there is nothing in the plan which I have adopted which is not practicable, although often, perhaps, in reduced and modified shape, in the case of the private teacher with his private class.

Among all the subjects connected with art and its study in America there is none that is making more rapid headway than the history of music. Some knowledge of it is now expected on the part of all musical educators, and every one who is able to lead in it among his constituency finds his credit and his influence distinctly increased. The subject, therefore, is timely and worth the attention of all musicians.

I have divided my little essay into two parts or heads: (1) what does music history include and from what point of view should it be studied; and (2) how should one teach it in order to make it of practical benefit to students.

The first point—what does music history include—suggests, at the first mention of it, certain elements which are so obvious that no time need be wasted in enlarging upon them. The lives and personal traits of composers, classes and styles of their works, the rise and progress of the great musical forms, the history of instruments, successive phases in the development of instrumental and vocal technic—all these and more are necessarily involved in the very nature of the case and could not be omitted without ignoring the subject altogether. The very definition of history also requires that the various details should be combined in some kind of logical order. This relationship of events and departments is recognized with more or less clearness by every one who is at all drawn to music history. Composers do not stand isolated, but are classed in groups or schools; different forms, such as symphonies, operas, oratorios, are seen at the most cursory glance to arise, not in a haphazard fashion, but according to some principles of succession. Now the more deeply one looks into the matter, the more one studies music history in the light of a philosophic method, the more one sees that the law of growth, of continuity, affords the clue to the proper comprehension of the whole matter. The unfolding of forms and groups out of antecedent forms and groups, the influences of composers upon each other, involve a recognition of some law of growth as a necessary condition of profitable study and right teaching. All who have looked into the subject are conscious of this, more or less, but I wish to emphasize it as the saving thread which guides the investigator through this very bewildering labyrinth. The cohesive principle, the life-giving element in music history study, is found in the progressive evolution of musical forms. Every student of music history must be an evolutionist. The method of evolution, which has been defined as "continuous, progressive change, according to certain laws and by means of resident forces," has found no more brilliant illustration in human affairs than in the history of modern music. There has been a steady unfolding from the simple to the complex, a constant process of differentiation; a regular, systematic expansion of new forms and styles out of the old; incessant selection, specialization and adaptation; with also, as in the organic world of nature, abortive growths, arrested developments and exhausted energies. Every composition, every composer and every group has a definite place in this intricate but logical system. No event or tendency can be understood if set off and studied alone; it takes on vitality and meaning only when seen as an organic part of the great living texture, whose law is constant change, constant adaptation to new conditions.

Many writers and teachers are satisfied with this. An evolutionary scheme, which holds all the innumerable details in its embrace, is to them the whole story of music history. But the real glory of the science is revealed only when we discover that with the recognition of the relationship of events and forms we are only over the borders of a territory of infinite riches. As I have come to view the history of music it discloses its real value only when I see that musical art is not final, but rather one phase of the larger self-revelation of the human spirit. Its message to the intellect and heart is only to be deciphered by the aid of the light thrown upon it by other manifestations of thought and feeling. That is to say, music is not isolated. At every one of its points it touches life; there is hardly a human impulse or tendency sufficiently widespread to become a factor in the making of history that has not helped to give color and direction to musical expression.

As we survey the history of man we find him revealing himself, not only in laws, governments, institutions, manners, social and political movements, sciences, but still more profoundly in literatures and arts. In studying literature in the broadest survey as the disclosure of the underlying character of a nation or period, we take account of the influences that moulded it as found in climate, physical geography and environment, as well as in native racial qualities and the leading motives of the epoch. The forces that produce a literature converge somewhere as we trace them backward, and if we can find that point of convergence we have the key to the people or the epoch. And so it is with painting and sculpture. Every work of literary or graphic art is a human document. Its author is displayed in it not as an individual merely, but as a member of a community whose ruling forces, however great his genius, restrain him and give form and color to his productions.

[TO BE CONTINUED.]

V.—THE MEDIAEVAL CHURCH—COALITION OF SACRED AND SECULAR MUSIC LIFE.

PERCY GOETSCHIUS, MUS. DOC.

Shortly before the last turbulent murmurs of the Holy Wars began to die away in the far east, the occidental Christian Church was preparing to make her second great contribution to the development of the art of music.

The first service she had performed consisted, as has been seen, in providing a shelter for music, and environing it with influences calculated to foster its early growth in a definite and appropriate direction.

These influences, like those exerted at a later period by the secular music lovers, affected solely the *melodic* phase of musical expression; there is no evidence that anything whatever occurred, either in theory or in practice, either from ecclesiastic or from secular sources, that might have led to the recognition and application of the *harmonic* resources of music, during the first millennium of the Christian era.

This—the apprehension of the *Harmonic* idea, the discovery that different melodies might be harmoniously associated, and the long course of patient experiment that resulted in establishing the rules of tone-union upon which music has ever since depended, and apparently always must depend—this was the second great service for which the tone art is indebted to the Christian Church of the middle ages.

First came the rude experiments of Guido and the two Francos (of Paris and of Cologne, end of the twelfth century), who attempted to realize a harmonic union by letting their singers chant the same Gregorian intonation together *in different registers*.

This simple device, though it led directly to a complete revolution of all musical practice and was of such vital moment that music as a refined art and science is totally inconceivable without its inception, was more than likely purely accidental. The difference of an octave between the natural voice-register of boys and male adults, had accustomed the choir masters to the effect of a melodic chant sung in octave duplication; and the same diversity of voice compass that defines, now-a days, the distinction of bass and tenor registers, must have resulted, almost as a matter of course, in the more startling (and obviously more pregnant) chanting of a sentence by "tenors and basses" together, at pitches differing uniformly by a perfect fourth, or fifth.

These methods of multiplying a melody would be rejected by a modern ear as unsatisfactory, if not downright intolerable; and although they seem to have been objects of childish admiration to these early harmonic pioneers, they were not long in devising such modifications as conduced to the independence of the simultaneous parts, if not to their collective harmonic beauty. Thus, after overcoming some scruples against an alleged desecration of the holy melodic forms, they ventured to diversify one of the two associated melodies, so that instead of running exactly parallel with the traditional intonation (the "cantus firmus"), it approached and receded from the latter, thus exhibiting a variety of successive musical intervals. This more liberal and prolific process soon became known as Counterpoint, and proved to be a source of most unexpected and apparently inexhaustible musical results, that gave the musical scholars of the Church ample food for fruitful experiment for the following four centuries.

Nor was the opportunity neglected. No other institution has ever afforded such leisure, such admirable conditions for studious research in every direction, as did the Catholic convents, especially during the comparative repose of the middle ages. Music, always an honored factor, and in truth a sacred element of the Church ritual, was one of the nearest as well as dearest objects of study, and the development of its new and valued promises along the lines of thought and experiment thus suddenly disclosed, was prosecuted with the utmost interest and vigor.

It is somewhat peculiar that little or nothing was achieved for a long time at Rome, the center of Catholic hierarchy. The most striking advances in harmonic theory and practice were first made farther north, in middle and northern France (Paris), in Belgium, the Netherlands and England. By the end of the thirteenth century, the primary principles of "Imitation" had been discovered and applied with some degree of success It was found that certain intonations could be harmoniously multiplied by being announced in a second voice a *few beats after* the first voice had started. This method was called Canon (a name it has retained ever since), and later, when applied with less rigor, the Fugue. In the course of the fourteenth century, the ruder distinctions of Double-counterpoint were defined, and six primitive laws of contrapuntal writing (recognized as valid to this day), were enunciated. About the same time the "falso bordone," the harmonic condition known in modern music as "Inversion," came in vogue at Avignon.

Thereafter these incipient principles of harmonic writing developed with great rapidity into a comprehensive scientific system, so abstruse and intricate that it is difficult for the modern student to follow, even superficially, the mazes of its elaborate rules, and utterly impossible to apply them and construct a page of such complex music as the "masters" of the fourteenth and fifteenth centuries wrote with apparent ease and delight.

That the products should have been, at first, wholly devoid of true musical spirit and grace, is obvious. But gradually the stirring discipline of such purely mathematical calculation (based as it was upon correct natural principles) began to tell; and after the climax of scientific complexity had been reached and safely passed (Des Pres, about 1500), the needed reaction came. Such immense facility in composition had been gained, that it was now possible for the composer to give expression to what he *felt*, as well as to what he knew, and the evidences of some slight yielding to individual *feeling* are present in the works of Lasso and Palestrina (sixteenth century), generally regarded as the culmination of old scholastic counterpoint.

A curious evidence of the coalition of sacred and secular music life is afforded by the very common practice among these old contrapuntists of interweaving the melody of some popular song into their Masses and other works, practically as basis of the composition. The Church permitted this practice, after much grave dissent, on condition that the secular melody be rendered unrecognizable; so it was placed in an inner part, and its tones were greatly lengthened, or otherwise rhythmically distorted, until no trace of its original character remained. But the usage was cherished by every writer of this era, with a constancy and determination that prove real appreciation of the intrinsic musical value of the popular art, and sympathy for it.

On the other hand, the secular musicians gleaned from their scholarly rivals the simpler (and therefore most worthy) harmonic devices, and utilized them in their own free fashion, so that, here again, the art of music owes its rescue from the fetters of unemotional scholasticism to the simple hearted practices of the people.

QUESTIONS.

1 What was the first service rendered to music by the Church, and when?

2. To what phase of music were all influences limited for a thousand years?

3 What was the second service rendered by the Church to music, and when?

4. What rude experiments led to the discovery of the Harmonic idea?

5. Describe the successive stages of practical achievement, down to the fourteenth century?

6. Where were these results achieved?

7. To what did the severe discipline of this era lead?

8. What coalition of sacred and secular music life took place?

9. What did secular music profit during this era, and how did it influence the future art?

THE PREPARATION OF THE MUSIC TEACHER FOR HIS WORK.

FREDERIC H. RIPLEY.

Teachers, like poets, are born, not made. Yet there must be added to native talent the elements of study and practice, for genius, after all, is but work, and he who possesses the genius for work will have all other things added unto him.

Teaching in itself is an art of the highest order and, like all other arts, is cultivable in those only who have a desire to succeed in it.

The teaching profession is weighed down alas! with persons who have unexpectedly found it necessary to earn money and, being possessed of some musical ability, have begun to teach as a means of getting a living pure and simple Very few who are teaching music have submitted themselves to normal training and come to the work well prepared. Those who would prepare themselves find the means for such preparation meagre, indeed. But there is a great change going on in this field and more and more earnest men and women are seriously devoting themselves to teaching as an art and, as a result, better and purer work is being done.

The teacher stands in about the same relation to his pupil that the physician occupies with reference to his patient. There are three things which each must clearly apprehend, namely: the present condition, the result to be reached and the means by which the first shall be made to yield to the last.

It is said of a famous doctor that he knew the remedies but was weak in diagnosis, hence which remedy to apply remained a mystery. Just this is the situation of the teacher who cannot penetrate into the mental and moral state of his pupil and who, hence, is forced to proceed in a routine manner and trust to luck for results. The other class of teachers realizes fully present conditions and yet lacks the skill to select and to apply the proper remedy. These conditions then suggest some subjects of study for the teacher. Simple in statement, indeed they are, but how difficult they are in the mastery!

The study of human nature is the first and the most difficult subject which the music teacher must attack in preparing for his work.

It has been said: "If you would know others study yourself; if you would know yourself study others." To study yourself means, in this case, examine carefully your own processes of thought, think of your own needs; notice how these needs are supplied; recall how your teacher affected you under various conditions, and so make your perceptions keen in discovering similar conditions in your pupil.

To carry forward self study successfully the teacher must always be a pupil He must continually attack problems which bear the same relation to his abilities that the pupils' problems bear to his powers. In this way sympathy is kept alive, impatience restrained and fellowship established. The pupil and the teacher are learners together and a strong bond of fellowship is established.

The teacher who can place himself on the same plane with his pupil is sure to succeed so far as his own power over the subject in hand permits. In most cases success depends not so much on the amount that the teacher knows, however, as upon the amount of knowledge he can command for ready use. The teacher therefore must be master of general principles and have, in addition, the power to apply those principles in a great variety of cases.

In no department of teaching is a correct general conception of the end to be reached so essential as in fine art. An inadequate object is fatal even in the most elementary walk. Hence, it is that the person preparing to be a music teacher should come in contact with the very highest and best examples of men and women, who are artists in the best sense. For in the office of teacher a contribution to human life is made. The life which is touched will be better or worse for your ministry. The pupil comes asking for bread; what shall he receive? Most pupils who present themselves for instruction do so because of something within them which impels them toward art as a means of enlarging their life. They are not conscious of this perhaps. They may say that they are fond of music and wish to learn to play or to improve themselves, but in reality this is a symptom which the teacher must correctly interpret, and to do this the teacher must be thoroughly alive to the scope of artistic thinking and living in every variety of manifestation. In other words, the music teacher must not confine himself to the narrow limits of the small things just before him, but must reach out beyond and lead the pupil to see how the principles which govern music extend to every department of art and of life. Hence, as a part of every music teacher's training I would count general art study of the highest importance. At least, the music teacher should read Ruskin and other art critics, and become, in a general way, acquainted with painting, sculpture and architecture.

The study of methods is necessary but dangerous. To the small and narrow mind a method is the all and end-all of teaching.

Those who take no broad view of the subject seek some means for universal application by which results can be obtained and work disposed of. This is indeed a most dangerous thing. Every teacher whose fame has gone abroad is beset by persons who wish to learn his methods. Mr. Beecher, who took a great interest in young preachers, was constantly beset by men who wished to learn the method by which his great power was cultivated. One young man, who was particularly troublesome, at last said to Mr. Beecher: "I am informed that eating fish gives men great brain power. Will you please tell me how much and what kind of fish I should eat?" Mr. Beecher replied that he had heard that eating fish tended to stimulate the brain; that for the inquirer he would recommend whale, and if they were small he should eat two.

The story is probably not true, but it illustrates the tendency on the part of unthinking people to attribute power to some manner or some method, and to forget that back of all manners and all methods lies the *man*, the character, the broad sympathy, the kindly disposition, the untiring patience, the desire to help others, which are the sources of all true power. So the study of a method while necessary must not be conducted in too confident a spirit. The question, "Why do I do this?" should always remain before the teacher, and unless an adequate answer can be given the *doing* should be changed.

The teacher should cultivate patience, reasonable patience, in his preparation for work. Reasonable patience is that kind which comes from a serious and unimpassioned examination of each case. Thus, John Smith comes to me for instruction because he wishes to increase his power. John Smith is very stupid and I see at once that he will never add to my glory as a teacher. John Smith tries over and over and continues

to fail. Shall I become impatient? Certainly not. On the other hand, my sympathy shall go out to him so fully that he shall enjoy his effort and not lose courage, and I shall keep my pupil and the little progress that he makes shall be a source of great pleasure to us both. In fact, it is the sick who need the physician and not the well, and the teacher should train himself to believe that it is those pupils who need most help who most fully justify the office of the teacher.

In the preparation for teaching I assume that the mastery of the subject matter has been taken care of, yet in this work there is a necessity for earnest study of the relation of means to ends and a full appreciation of the interdependence of parts. The teacher should so thoroughly grasp his subject that he may easily divide the course into years, terms and quarters, and have such a definite idea of what is to be done in each that no time shall be lost.

He should have his subject so fully in hand that he can treat of any phase of it over a definite period of time and so give to transient pupils even, so definite a turn of thought and action that they will realize new powers and see new possibilities before them.

When a pupil comes with little time, little money and little previous training and throws himself on your mercy, giving up his hard-earned dollars, living poorly, toiling incessantly and with full faith in you as a leader and guide, then it is that the honest teacher feels his need of special training for his work. Then it is that his powers of quick diagnosis, knowledge of remedies and ends and means come to the severest test. Then it is that the true teacher displays his power by bringing to bear instantly all that he has of art, of life, of skill and of character.

QUESTIONS.

1. What departments of knowledge must the teacher of music master?
2. How is the teacher able to keep himself in sympathy with his pupil?
3. What dangers arise from the adoption of a fixed method?
4. What are true sources of power in the teacher?
5. Why should the teacher have a definite course clearly in mind?
6. How may the loss of time in starting a new pupil be obviated?

FORM—FIFTH LESSON.

A Suggestion to the Teacher.

THOMAS TAPPER.

As the voice is nearer the soul of things musical than the tones of an instrument are, we must take care from the beginning of pianoforte study to cultivate the singing habit. And this because the voice is essentially the music interpreter. Once the child has been taught to seek acquaintance with music, by referring it to the voice, he has a new and great power. It enlarges his outlook, he understands more, it establishes for him an inner standard for his piano playing. If he may become accustomed to seek his way into music by way of the voice, his hands in their inability to master the technical demands, will not have buried the music's meaning beyond his reach. Often this happens. The child's hand is not up to the facile expression demanded by the music, and he works at it until his interest and labor in their problem have quite lost to him the real music of the composition.

Just this happens frequently with adult and thoughtful pupils in compositions as simple as the Little Prelude, by Bach, in E minor. Even playing such a piece over and over again with one hand will reveal something of its structure, which is not infrequently lost when it is played persistently with both hands. But one comes intimately to know the music, which one may say "pervades" such a piece, by trying every voice part literally with the voice. Where it drops out of the voice range sing it in a convenient octave, but do not fail to have heard *and felt* every portion of its melody by aid of voice alone. The voice finds many meanings which the fingers fail to discover.

It is curiously suggestive in this connection to think upon the development of instruments. From ancient times to the present day they, one and all, have sought the singing quality of tone. All instruments —save those of percussion—which we employ to artistic ends are instruments which can be made to sing. And we call him the true performer whose mastery and knowledge of his instrument is of its singing-tone possibilities. On the other hand, what we may call vulgar instruments are those whose possibilities in tone production are aside from the singing-tone. The aim, then, of instrument maker and of performer is to approach the wonderful completeness of the voice.

Hence, in all instrumental study the teacher must keep it in mind that the nearer she can make the pupil's work approach the nature of song the nearer she is taking him to the true art of the instrument itself. The best and only safe path to follow is the use of voice and hands simultaneously. That is, they should go on simultaneously, but the voice should receive attention first. Recently elementary piano music has taken the form, if not directly of songs, at least of piano melodies in the voice range. Hence, it is easy to proceed with material which is singable. If it be presented to the child *first* as a problem to be worked out by the voice and afterwards at the piano it will invariably be found that the piano problem is simplified (the hands have an intelligent inner monitor) and the result in performance will be more complete as a presentation of meaning. It will surprise the teacher who has never tried it to witness the results of this suggestion.

When the piano piece has in the right hand a single tone-line the voice problem is simple. When it has two or more tone-lines it is not so simple for the hand but quite as simple for the voice, for whatever the young player's capacity may be for playing many tones simultaneously he *must* sing parts one at a time. And by doing this—"one at a time"—he gets at the inner musical quality of the composition.

Then there is the accompaniment, as the left-hand part is persistently called. Invariably one may sing it, whatever form it takes; and one is frequently surprised to discover its subordinate or important melody cropping out here and there; or, may be, it is in constant evidence. The composer is worth no one's consideration whose writing is not thoroughly musical and interesting throughout, accompaniment and all. Sing all of it, for the voice kindles music into life. The hands often bury it.

When the young pupil can sing his way into his first piano pieces and can do it well, give him, at the proper time, some of the songs of Reinecke, of Abt, or of Graben-Hoffman. Here he will learn to carry a voice part more or less unlike what he plays; excellent practice for the ear, the voice, the hands, and splendid preparation in the difficult art of accompaniment.

No questions are logically required by this lesson. The point of prime importance is that the voice be taught how to kindle piano music so that one actually *feels* it within. Hence, the best test of the lesson is not a set of Questions, but its immediate application with pupils, or with one's self.

MODULATION.

DR. H. A CLARKE.

Like so many of the terms used in music, the word Modulation bears several meanings. It is often said of a singer that he modulates his voice well, meaning that he controls its dynamic quality well, or passes smoothly from one extreme of pitch to another. This meaning of the word is rather vague, but there is another meaning attached to it which is much more precise, namely, the passing from one key to another. Even in this case there is need of greater precision, the same word—Modulation—being used to signify passing into a related key and passing out of the related group altogether. For example, we say a piece modulates from C to F, which is a closely related key, or that it modulates from C to F♯, which is a very remote key. The author has suggested the confining of the word Modulation to the first case, that is, going into a related key, and the use of the word transition to signify passing entirely out of the related group. Transition has also been used in music with two meanings. Some writers use it to signify a sudden change of key occurring unexpectedly. It has also a technical meaning, being used to designate those parts of an extended composition that serve to connect or lead from one theme to another, but this does not interfere with its applicability in the way suggested above.

The principle underlying all changes of key is very simple; it is to find some chord that is common to the key in which you are, and the key in which you wish to be; if there is none, find some intermediate key as a step towards the goal. But, in fact, there is no need of an Intermediate key. Every musician knows that it is an easy matter to pass at once from one key to any other, apparently the most remote. To learn how to do this, the following points must be thoroughly mastered: First, the keys that form related groups; second, the various relations that may be sustained by common chords, major and minor, and by dissonant chords of all kinds; third, the new groups of relations that may be found by changing major chords to minor and the reverse; fourth, the additions that may be made to chords; and last, the Enharmonic changes that may be made in chords. But it should never be forgotten that there is nothing intrinsically beautiful in the changing of key—its beauty depends altogether on what preachers call the "context." The greatest composers use transition rather sparingly, it is like a high-flavored condiment that loses its effect if made too common. There is a certain Nocturne much admired in which one might almost safely say, that there is more "Modulation" than there is in the whole Volume of Beethoven's Sonatas. Music that cannot remain for more than a few bars in one key, always creates a suspicion of what logicians call a "confessio paupertas," a confession of poverty in musical ideas, or in the power to treat them successfully.

The wonderful effect that may be produced by judiciously used transitions cannot be over-rated. As illustrations, the student should examine the following examples, and, at the same time, find out how they are made. First, the change from C minor to E minor in the first movement of the Sonata Pathetique; second, from E major to G major, Rondo (last movement) of Sonata, Op. 14, No. 1; third, the series of transitions beginning with the double bar in first movement, Op. 14, No. 2, that lead to the return of the principal theme; fourth, the transition from C to A♭, slow movement of Sonata, Op. 7, and the return to C. None of these will be found to present any insuperable difficulties.

When analyzing a Modulation, it is not enough to name all the chords, but in addition, the relation of every chord in the Modulation must be given, both with that which precedes and that which follows it, for example in the following passage: The chord of C is *Tonic* to the chord that precedes it, and "Neapolitan sixth" (we hate to write this absurd name), to the chord that follows it.

There is one good rule that should always be observed when writing a dissonant group; that is to move in a way that is not its natural movement in the key in which the music happens to be. There is a certain rather pretty song in which the chord G, B, D, F♯ occurs at the bottom of one page. Ninety-nine out of a hundred musicians would play C, E, G perhaps before turning the page (the writer pleads guilty to it), to find to his surprise that the chord F♯, B, D, F♯ follows it. Now as the song in question is in G, the first way of writing indicates a modulation to the related key of C, but as B minor is to follow, the F♯ ought to be E♯, making the augmented sixth chord G, B, D, E♯. After this digression, the rule we alluded to is, always write a chord when making a transition, as it should be written in the key in which it is to be resolved.

There is one chord the writing of which is a puzzle to many, that is perfectly simple, if this rule is applied to it; this is the diminished seventh chord, thus, write

B, D, F, A♭ if C, E, G is to follow.
B, D, F, G♯ if A, C, E is to follow.
B, D, E♯, G♯ if F♯, A, C♯ is to follow.
C♭, D, F, A♭ if E♭, G, B♭ is to follow, and so on.

It is not possible in a short essay to do more than merely point out the direction the student's study should take, who wishes to master this very interesting branch of harmony, nor would it be quite fair to say that it is easy work. For some inscrutable reason, it has pleased the Superior Powers to decree, that nothing that is worth doing may be done with ease. The difficulty of doing anything well seems, in fact, to increase with its worthiness to be done. Perhaps this provides the needed incentive to ease-loving humanity.

Be this as it may, in music as in all good things, work and patience will surely bring their reward.

QUESTIONS.

1. With what meanings is the word Modulation used?
2. What distinction is suggested, and what term is needed to designate it?
3. What meanings are also attached to this term?
4. What principle underlies all Modulation?
5. On what practical points is Modulation based?
6. What tendency exists in the use of Modulation?
7. State how the Modulations are made in the illustrations cited from the Beethoven Sonatas.

THE DEVELOPMENT OF THE PIANO.

FRANCIS L. YORK.

Although the Clavichord as described in last month's MUSICIAN, was in some ways more nearly allied to the piano than was the Harpsichord—since in it the strings were *struck*, whereas in the Harpsichord the strings were *plucked*—yet the latter instrument was in point of time the direct forerunner of the piano. This was especially true in England, where the Harpsichord with the attendant Spinet and Virginal, supplanted the Clavichord almost as completely as the piano has now supplanted the Harpsichord.

There exists such a confusion, as well as such a multiplicity, of names among these old instruments, that one almost despairs of getting a correct idea of them. It will perhaps be well to group together the common names according to their points of resemblance.

First. Stringed instruments in which the tone was produced by striking the strings. (*a*) The Monochord, at first made with one string, afterwards with many strings, in which the strings were all the same length, the pitch being determined by the point at which the tangent struck. In its perfection it was played by keys. Also called the Manichord. (*b*) The Cymbal, Hackbrett or German Psaltery, in which, as in the Dulcimer (*c*), the strings were struck by little mallets in the player's hands. There are several other names for these same instruments, but it is best not to trouble ourselves with them. (*d*) The piano itself.

Second. Stringed instruments in which the tone was produced by plucking the string. (*a*) The Lyre or Harp. (*b*) The Psaltery, like the Harp, but carried in a horizontal position in front of the player by a strap about the neck, and played with plectra in the player's hands, somewhat like the modern Zither. (*c*) The Clavicembalo, which was a generic name for all keyed instruments which brought the tone from the string by plucking it, and included the Virginal, Spinet and Harpsichord. It must also be remembered that the same or similar names were not infrequently applied to different instruments in different countries. The Harpsichord was the most perfect of these instruments and attained the greatest popularity among musicians. Since the Harpsichord produced its tone by plucking the string, it required at least one separate string for each tone, and the strings were necessarily of different lengths. In this it differed from the Clavichord, in which the strings were all of the same length, and, at least in the earlier examples, in which one string did duty for several pitches. Thus from the very beginning the Harpsichord was the instrument for *harmony*, whereas the Clavichord was more suited to *melody*. Perhaps this is the strongest claim that the Harpsichord has on our consideration, namely, that it aided more directly in the development of harmony than any other instrument, the piano alone excepted. The Clavichord could be played either *legato* or *staccato* and the tone controlled to some extent while sounding. The Harpsichord gave only a *staccato* tone with a sudden vanishing *diminuendo*. Its tone as described by Dr. Burney, was a "scratch with a sound at the end," but it was stronger and of a more penetrating quality than that of the Clavichord. For this reason it was much more useful for concert work, for large rooms, for accompanying choruses and with the orchestra.

The Clavichord and the earlier Harpsichords were square in shape, but after the seventeenth century the larger ones—the true Harpsichords—were made in the "wing shape" of the modern grand piano. Even now the German name for grand piano is "Flügel," that is, "wing." The smaller harpsichords were square or three cornered, had no legs of their own, being placed on a table when in use, and were called Virginals or Spinets. There was also an upright Harpsichord called the Clavicytherium. It is interesting to note that even in the time of the Harpsichord the three characteristic forms of the piano, the grand, square and upright were in common use.

In the seventeenth century the Harpsichord became a very fashionable instrument and was much affected by the upper classes in England. In the diary of the famous Samuel Pepys we read that on Shrove Tuesday, in 1660, he went to the "Virginall Maister's in Bishopgates street to see the new Harpsichord made for Mrs. The. We offered 12 pounds, they demanded 14. The Maister not being at home, we could make no bargain." In another place he says that more than one-third of the families in London possessed Virginals or Harpsichords. This, of course, was among the better class of people, but it shows how popular the instrument was.

In construction the Harpsichord externally was like the modern grand piano, but much less heavy and usually not so large; some examples, however, were nine feet in length. The compass varied, but five octaves and a half was probably the extreme limit, many instruments being four octaves from C to C. It was not uncommon, too, when the larger compass was used, to omit some of the sharp keys from the lowest octave. The action was somewhat like that of the Clavichord, but instead of the tangent (shown on page 78, of the March MUSICIAN), there was an upright piece of wood carrying on it transversely a bit of crow quill. When the key was depressed, the quill was forced past the string twanging it, just as the plectrum in the hands of the player twanged the strings of the psaltery. But the quill was fastened to the upright by means of a tongue, which allowed the quill to pluck the string as it went up, but let it return noiselessly to its first position. Leather, tortoise shell, metal and wood were also used instead of the quill, but on the whole were not so satisfactory, although the quill needed frequently to be replaced.

The most celebrated Harpsichords were made in Amsterdam by the Ruckers firm. Four different members of this firm lived between 1580 and 1660, and in this period brought the Harpsichord to its perfection. Besides excellency in their work as makers, and in the care with which they chose their materials, they added greatly to the musical value of the instrument. From the beginning the Harpsichord was acknowledged to be unsatisfactory because of its having no means for producing tones of varying intensity. The Ruckers strove to remedy this in various ways. A description of the instrument they made for Händel will give us an idea of the methods they used. This instrument had two banks of keys, each with a compass of four and seven-eighths octaves, from G to F. The upper bank of keys twanged one quill against one string. The lower manual, by the use of a stop like an organ stop, sounded either one or two strings. Thus the lower manual produced a louder tone than the upper. By another stop it could also be made to operate a third set of strings which were tuned an octave above the other sets. Thus the player could play softly on the upper keyboard, more loudly on the lower on one string, still louder by adding the other string, and could add the octave to each tone by using the proper stop. This Harpsichord of Händel's was a great favorite with him. It may still be seen in the South Kensington Museum in London. He used it to accompany the opera singers, either supplementing the orchestra or playing without it. His performances in accompanying were often so masterly that at times the attention of the audience was rather on the player than the singer. One singer told Händel that if he ever again distracted the attention of the audience from his singing, he would jump down on the harpsichord and smash it. This amused Händel very much—we know that he had a temper himself—and he replied, "You vill jump, vill you? Very vell, sare, be so kind to tell me when you vill jump and I vill advertishe it in de bills."

Various other stops were added to the Harpsichord, many of them producing very inartistic effects, until the instrument was fairly overloaded with them. This was a sign of the decadence of the instrument. Already the piano was gaining ground, and the days of the Harpsichord were numbered.

QUESTIONS.

1. Which instruments produced the tone by striking, and which by plucking the string?
2. During what period was the Harpsichord most in use?
3. What produced the tone in the Harpsichord?
4. Who were the most celebrated Harpsichord makers?
5. How has its tone been described?
6. With what great musician is the Harpsichord identified?

A GUIDE TO THE STUDY OF MUSICAL LITERATURE.

ARTHUR L. MANCHESTER.

The importance of literature as an adjunct to music is perhaps most fully demonstrated in the career of Robert Schumann. His rank as one of the world's great masters of composition, resting as it does on the production of works, great and small, which are constantly growing in favor, assures him the homage always paid to great genius. It is noteworthy that this creator of music, this active participant in the music life of his day, deliberately turned to the use of his pen in the widely different capacity of critic. Early in his career he founded his paper, the "Neue Zeitschrift für Musik," continuing its publication until 1848. This publication was expressly intended to influence the music life of the day, by making better known the æsthetic and poetical significance of music. Critics were busy with the dry bones of technic, superficiality was rampant and the new journal entered upon a gigantic task, a task which it successfully achieved.

It has been said of Schumann that he did even more for musical art as a critic than as a composer; this is beyond the truth, but it shows the great influence exerted by his literary labors, and is a demonstration of the assertion, made at the beginning of this series of articles, that music needs writing about to make it clear to the general hearer. Schumann's originality was shown in his literary labors as well as in his compositions. Recognizing the different sides of his nature, he viewed music from different standpoints. To make his writings clear and more forceful he instituted an imaginary society which he called the Davidite Society. This body of imaginary characters discussed music, new and old, performances and other art matters in a striking way. Schumann himself wrote as *Floreslan*, an impulsive, passionate, humorous personality, and *Eusebius*, a dreamy, reflective nature, and sometimes as *Master Raro*, a logical, reasoning, philosophical intermediary between the two extreme characters. In each of these he produced some extremely valuable, as well as fascinating, articles. With him were associated other lovers of the true in music. *Serpentius*, *Jonathan*, *Leonora* were real people who aided him in his fight against superficiality. Mendelssohn took part in the warfare as *Merilis*, while Clara Weick, afterwards Mme. Schumann, wrote under the name of *Chiara*, *Cecilia* or *Zilia*. The influence of such a combination can readily be understood. The assaults of such artists, whose knowledge was equal to their enthusiasm, could not be withstood. Chopin, Franz, Liszt, Berlioz, Sterndale Bennett, Henselt, Gade and Brahms received tangible evidence of the benefit to be derived from the proper use of literature in connection with music.

"Eusebius entered not long ago. You know his pale face, and the ironical smile with which he awakens expectation. I sat with Florestan at the pianoforte. Florestan is, as you know, one of those rare musical minds that foresee, as it were, coming novel or extraordinary things. But he encountered a surprise to-day. With the words, "Off with your hats, gentlemen, a genius!" Eusebius laid down a piece of music. We were not allowed to see the title page. I turned over the leaves vacantly; the veiled enjoyment of music which one does not hear, has something magical in it. * * * "Now play it," said Florestan. Eusebius consented, and in the recess of a window we listened. Eusebius played as though he were inspired, and led forward countless forms, filled with the liveliest, warmest life. It seemed that the inspiration of the moment gave to his fingers a power beyond the ordinary measure of their cunning. * * * with what astonishment we both cried out "An Opus 2!" how our faces glowed as we wonder, * * * Chopin—I never heard the name—Who can he be?—in any case a genius."

It was thus the Neue Zeitschrift introduced Chopin.

Two books are within reach of our readers, which contain Schumann's contributions to musical literature. "Music and Musicians," in two volumes, translated by Fanny Raymond Ritter, furnishes reading not only essential to the earnest music student, but fascinating in its freshness of thought, clear expression and imaginative power. The two books contain 958 pages, and the genius of Schumann flashes from them in a most inspiring way. Essays, criticisms of concerts, of compositions, personal estimates, analyses, are included within the covers of these books. The quotation given above is too short to fully demonstrate the style of the contents, but it shows the definiteness of opinion and the enthusiasm contained in them.

Of Schumann's literary work the translator says: "It would be difficult to over-estimate the value of Schumann's labor as a critic. His influence was not destructive or depressing; it was beneficent and inspiring. * * * * * The musical opinions of so highly distinguished a musician as Schumann must, of course, appear of the greatest importance to, and carry weight with, every one who is interested in music; supported by a solid basis of musical knowledge and practical experience, enlivened by the glow of enthusiasm and lofty creative faculties, his criticism is removed as equally from dry technical analysis, as from vague æsthetic speculation unsupported by science."

These books should not only be read, but should have frequent re-readings. There is a fund of information, a stimulus to the imagination and clarifying of musical understanding to be had from them, the value of which cannot be overestimated.

FOR THE YOUNG PEOPLE

The Young Musicians' Perseverance Club.

Conducted by ARTHUR L. MANCHESTER.

We have some belated February answers.

Viola M. Dunklee.
Eva M. Edmonson.
Lydia Carolyn Heller.
Helen W. Wright.
Helen Cole.
Mary Louise Foster.
Helen Weber.
Bertha C. Nesmith.
Helen Englerth.
Margaret Hoffman.
Rose Hoffman.
M. Ethel Corcoran.
Bessie Downer.
Almo Young.

H. R. Barber.

We have a good list of answers of the March story. It would appear that our workers are all coming in line again. This is delightful, and we hope the number will grow indefinitely. Here are the answers:

1. St. Gregory the Great.
2. 590–604 A. D.
3. Rome.
4. The Tiber.
5. Gregorian.
6. St. Ambrose.
7. Milan.
8. A musical utterance in definite pitch.
9. The Roman Catholic.
10. They were considered sacrilegious.

And here are the names:

Carol Robinson.
Jessie Flock.
Ethel Mitchell.
Nellie Pakenham.
Héva Coursol.
Mamie Week.
Mae McKenzie.
Mae Flaherty.
Eileen Corcoran.
Mamie King.
Josie Pakenham.
Phyllis Smith.
Gertie MacFarlane.
Irene Glynn.
Annie Price.
Ollie Lynn.
Josie Burns.
Emma Baillargeon.
Mary A. Tierney.
Carrie Ritter.
Margaret Nortan.
Bessie A. Downey.
Florence A. Cross.
Ethel C. Porter.
Felice Lawson.
Herbert Eckert.
Ruth L. Simpson.
Cecile C. Kirby.
Ada R. March.
Julia Byrne.
Bertha Pyle.
May L. Horty.
Nellie Monaghan.
Madge M. Cheavens.
Margie Monaghan.
Katharine Horty.
Loretto Gaule.
Romola Chester.
Maria Kelly.
Regina Mahoney.
Mary Donohoe.
Rose F. Dougherty.
Mamie Kelly.
Estelle Levy.
Mary A. Wolf.
Irene Curran.
Catherine McCloskey.
Lydia Carolyn Heller.
Helen Barber.
Lillian Brockway.
Arma E. Davis.
Anna H. Coogan.
Annie Louise Yantis.
Liguori Hemler.
Corinne Johns.
Genevieve Johns.
Regina Poist.
Mary C. Smith.
Helen Johns.
Ava Miller.
Mary Johns.
Marie Eldridge.
Maud C. Busbey.
Louise Keffer.
Ida Cecilia Price.
Mary Cecilia Cleary.
Letitia Cecilia Marlowe.
Margaret McGuirk.
Katheryn Landers.
Marie Josepha Timmins.
May R. Keefer.
M. Camille Bunty.
Cora Overbaugh.
Lorena Timmins.
Leonide Timmins.
M. Genevie Overbaugh.
Anna M. Kinder.
Violet Smith.
Mary McCann.
Estelle E. Keefer.

Lela V. Busbey.

We are glad to receive this first letter, and hope there will be others. Florence Cross's name is in our list again, and we hope to hear from Emma Olmstead soon.

DEPARTMENT FOR THE BLIND,
ST JOSEPH'S ACADEMY,
McSHERRYSTOWN, PA.

Dear Mr. Manchester—Although I have been a member of your Club for more than a year, this is my first letter to you. I think I can guess what you are going to do; you are going to give us all about Church music for our club work. We are sorry not to see Emma Olmstead's name on the lists lately; she was very faithful for a long time. We also miss Florence Cross and Regina Gissy, but Jennie Davis, Helen Weber and others we watch for, are in every MUSICIAN. I enclose my examination paper; you will see what I am doing in my music. Of all the pieces I have learned this year, Fiuale, "Etude Symphonique," is my favorite; it is by R. Schumann. I am thirteen years of age; this is my eighth year at music, and I love it more every year. That our Club may continue to be a success under your direction, is the wish of

MARY CECILIA CLEARY.

Most assuredly we welcome new comers and we are glad to have this new member. All you have to do is to send answers to the questions and try to do good work in your music.

WARREN, PA.

Dear Sir—I am very very much pleased with THE MUSICIAN, and as I was reading it I found some questions in music and it looked as though there is a little club, and I write now to ask you if you will allow me to answer these questions, and if you accept new comers I would be very pleased to join the Club. Will you please write and tell me what I am to do if I belong?

Yours truly,
LILLIAN BROCKWAY.

We hope this member, whom we remember as a regular correspondent, will soon be able to answer questions regularly. We will consider him a member even though he does not send answers for awhile.

ALLEGHENY, PA.

Dear Editor—I have been unable to answer the questions, which are printed in THE MUSICIAN, for I am going to Holy Ghost College, and have a great deal of work to attend to just now. I am very sorry that I cannot answer the questions, and as soon as possible I will try to join in again, because it helped me a great deal in my work. I have been playing a great deal since, and some pieces are Moonlight Sonata, Fifth Grade Exercises, Danse Fantastique, Monastery Bells, William Tell Duet and many other pieces of that kind. I remain,

Yours truly,
THEODORE DANIEL KVATSAK.

Here is another new member. From Kansas this one comes. We will try to be what a home club would be to her. She must write us each month, and thus keep up our acquaintance.

EMPORIA, KANSAS.

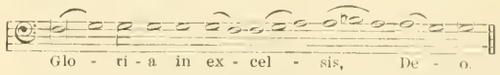
Dear Sir—My mother has taken THE MUSICIAN for several years but I have never paid much attention to it excepting the music, but the other day I noticed the name of your club and read all about it so now I want to become a member of it. I have enclosed the answer to the questions in the February magazine on a separate piece of paper. Perhaps it is too late to have my name put in the list next month, but it does not matter. I am so interested that I want to begin right away. That is why I send them. I would like to belong to a club of girls as some of the others do, but all my friends are either too busy or not enough interested in their music. I am anxious to answer the questions and keep up the work. I think it is lonely, and I am going to try to answer the questions every month.

Yours truly,
RUTH L. SIMPSON.

A CONVERSATION.

The Church fathers of the sixth century were men of learning and of forceful character, and the two friends who sat through the night in close conversation, in the high turret room of the monastery, laid plans which they meant should have effect upon their own day and age. They little realized how far-reaching would be the outcome of their efforts. In these days, too, it was believed that the end of the world was near, and the end of music would be reached, it was thought, when all the people knew the chants which had been composed and arranged by St. Gregory the Great, the good Pope of Rome, who had helped the city to be brave in her great trouble.

He sat now in the room, which had only its wooden benches, its crucifix fastened against the bare wall, and a long table, and opposite him at the table sat his guest, St. Isidore, of Spain. The men wore long, black gowns, with a cowl or hood; their faces were shaven smooth, and looked stern and set, in the flickering candle-light. The table was strewn with parchment manuscripts, and there were also scrolls of papyrus, yellowed with time, and covered with the ancient notation—a kind of musical shorthand—showing merely the intervals through which the voice should rise or fall. There were no bars, nor phrases, and no time, and the length of the notes was governed wholly by that of the syllables of the Latin words beneath. This is an example of it:



The scrolls were all headed with the inscription in Latin: "The ecclesiastical mode of saying and singing Divine Service, set in order by St. Ambrose for the Cathedral of Milan."

The parchment manuscript, which was new and fresh, was being copied by St. Isidore, slowly and carefully. He held in his hand a *stylus*, which was a pencil of carved ivory, and referred constantly to the Pope's manuscript as he wrote. Upon the back of the first parchment leaf was stamped in large gilt letters, the word "Antiphonarium," and the manuscript formed a book, its leaves in place by a ring of solid gold.

"It is truly wonderful how thou hast wrought out the greater compass," said the monk, who was soon to be ordained Bishop of Seville, in Spain, and who would carry his copy of the Antiphonarium with him for the use of the Churches in that country. "St. Ambrose was indeed a warm admirer of music, and in his day added greatly by his studies and research to the little knowledge that existed, and improved much the crude manner of rendering the hymns and psalms; but the four diatonic scales as used by him as foundation for the music to which the words were sung, could have no longer proved sufficient for the many additional chants which have come into use since his time." He had paused in his work of copying, while speaking, and sat thoughtfully looking down upon the parchment, on which his hand holding the ivory stylus rested motionless.

"It is a fascinating study," St. Gregory answered, "and interested others before him. Pope Sylvester established the first singing school in Rome, and Hilarius followed in his footsteps by founding several in like manner for the study of Church song, and thus downward to my own schools, the rules used being passed on from century to century, or, we might say, from generation to generation. Before Sylvester's time, from the first beginnings, in fact, of music expression, even if we go so far back as the temple music of David and Solomon, we know there could have been no real melody, nor beauty of musical utterances such as we have to-day in my arrangements of chants. The psalms of David are beautiful of themselves, but what a jangle must they have been, sung with neither rhythm or melody, shouted, more likely, midst a wild twanging of curious 'harps,' and still more wildly-performed dances. It is little wonder that we have been zealous in banishing instruments from the Churches, since from David's time down to the late heathen festivities, they have been associated with naught but irreverence."

"The sacred character of music," said the monk, "is proven from its having been constantly interwoven, even such as it then was, with the history of the Church from the beginning. I have thought, too, that after all, music is music, whether rendered by voice or instrument. It is one and the same art, the gift of God, but degraded by the idol-worshiping heathen, who know not of God, nor His gifts."

"The Greeks, though borrowing from the Egyptians, who no doubt were the first to discover a musical sound, have done much to raise music to the place of an art. Their finer natures recognized its true place and beauty, and forbade its least desecration."

"Was it not the Greek Alypius who invented the first known method of writing music, or of representing different tones by certain signs?"

"It was, indeed, and he used characters formed from the letters of the Greek alphabet, placed in various positions, for this system of *notation*, as it is called. Later, the eminent Greek scholar, Aristides, improved upon this system, making use of this, and the still earlier work of Pythagoras, in his manner of writing the signs. In arranging the new chants, and adding to the four keys of Ambrose, I have used the first fifteen letters of the Latin alphabet, as thou hast seen; but no doubt in time, if we come not soon to the end of all things earthly, there will be adopted to indicate the height and depth of tone, other characters than letters. I, however, have followed in the footsteps of Aristides, and of Alypius, and not of my worthy predecessor Ambrose, in his somewhat confusing system of signs used in his papyrus manuscripts."

"Thou dost, of course, require the chants to be taught orally, or without notes, in the many schools which thou hast established here in Rome and elsewhere?" asked the monk. He had dipped the stylus into the inkstand, which was a bronze Emperor's crown in miniature, and prepared to continue his copying.

"They are of necessity taught orally," the Pope answered, "since it would be impossible to supply the classes with a sufficient number of copies of the Antiphonarium."

QUESTIONS.

1. Which style of paper for writing was used in St. Gregory's time, parchment or papyrus?
2. Which was the more ancient?
3. How many years afterward, and in what year was printing invented?
4. About what year did St. Ambrose arrange his system of chants for the Cathedral of Milan?
5. In what country are the cities of Rome and Milan?
6. What Church office did St. Ambrose hold at Milan?
7. In the sentence "four diatonic scales," what is the meaning of the word *diatonic?*
8. What race of people is said to have been the first to discover a musical sound?
9. Who was Pythagoras?
10. What is the meaning of *notation?*

IDYLLE.

"Blossoms burst from every branch,
From out the copses a thousand voices sing."
Göthe.

Revised and fingered by
RICHARD HOFFMAN.

FRANZ BENDEL, Op. 122. № 1.

This Idylle should be played in a free, artless manner. Care should be taken that the left hand preserves a perfect *legato* in the first part; a very *staccato* and light touch for both hands in the *Allegro molto* makes a good contrast.

Con moto piacevole.

PIANO.

*) Take this G with the left hand.

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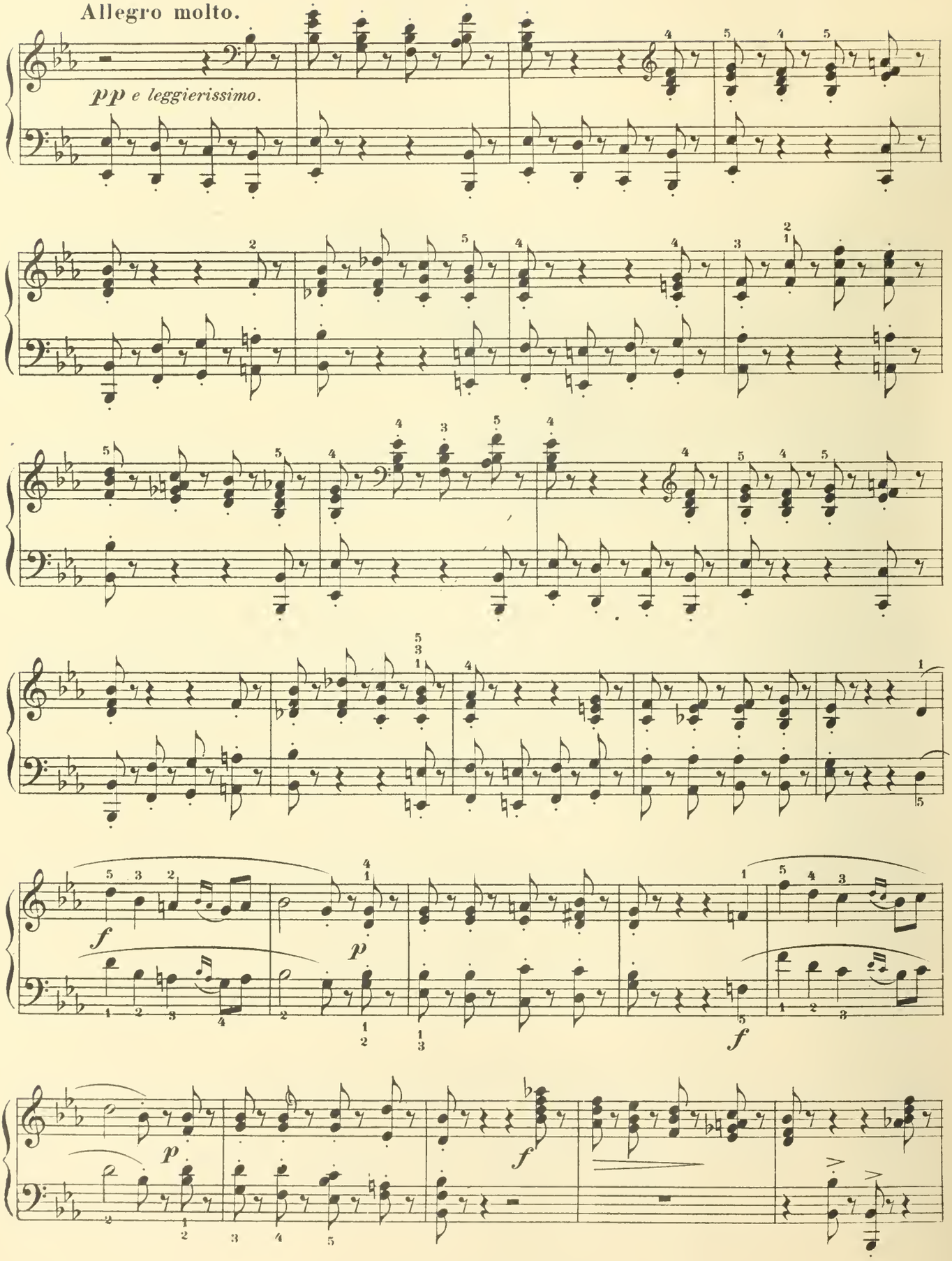
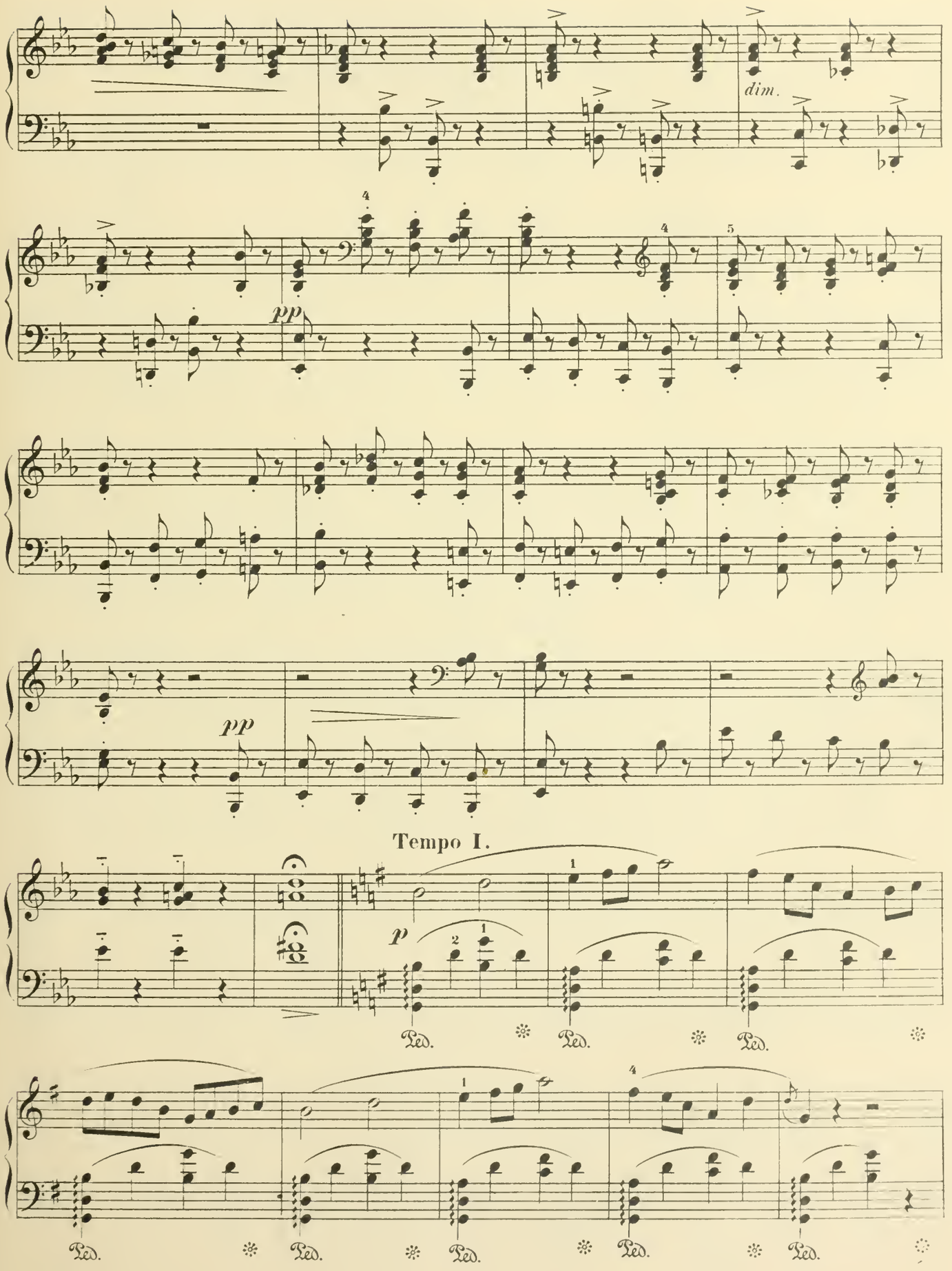
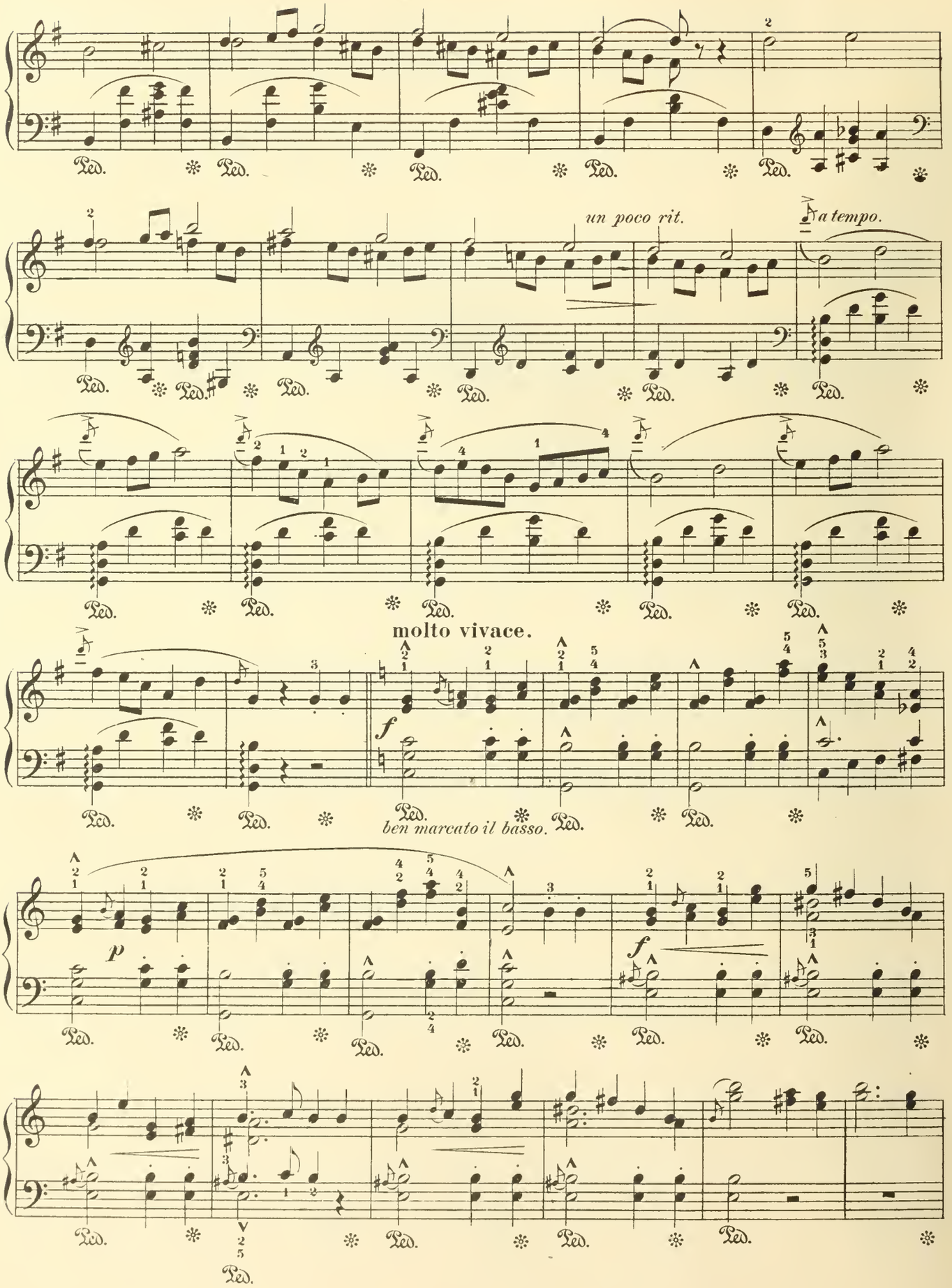
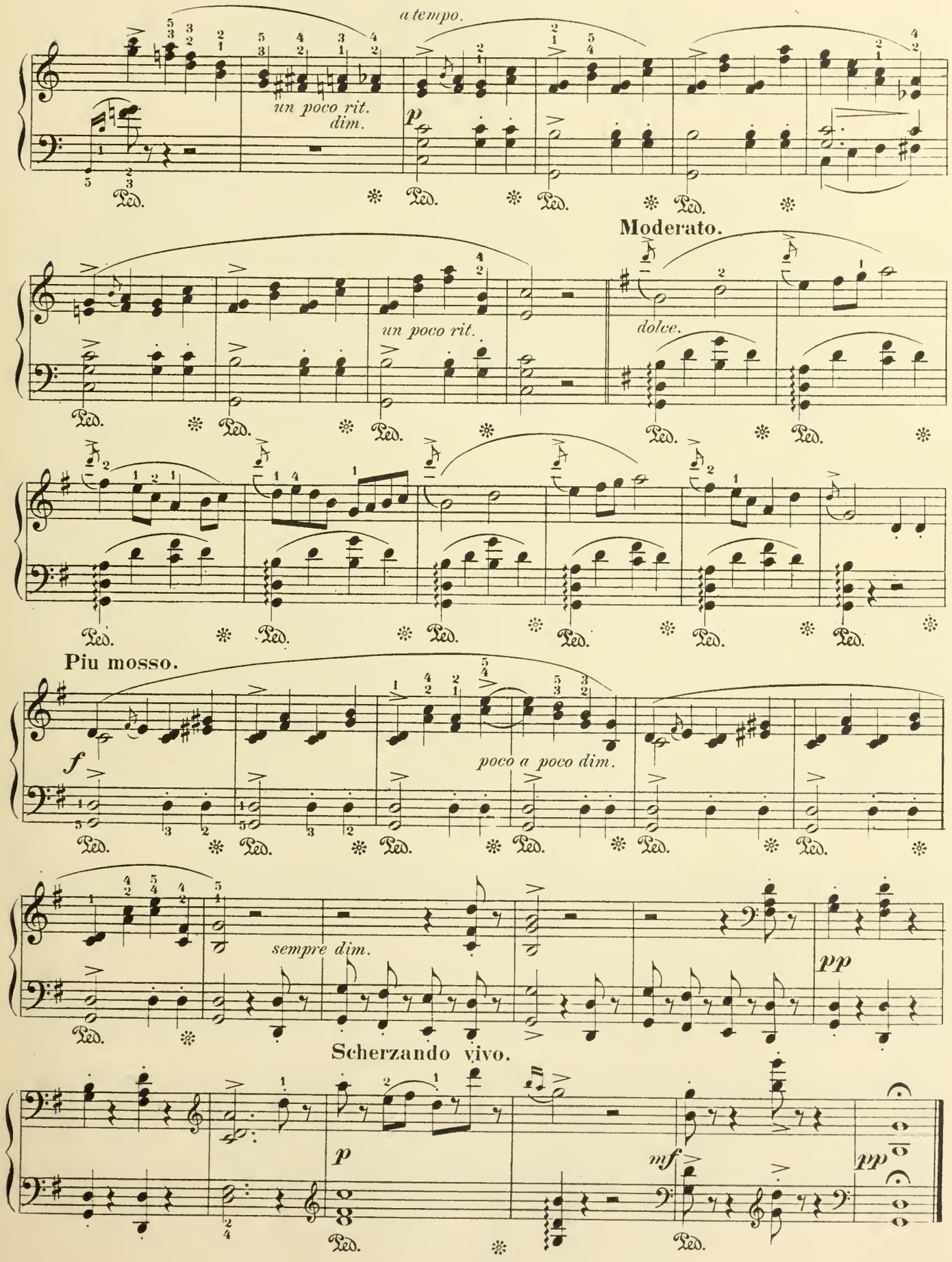

Allegro molto.
pp e leggierissimo.
f
p
f
p
f


dim.
pp
pp
Tempo I.
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


un poco rit.
a tempo.
molto vivace.
f
ben marcato il basso.
p
f


a tempo.
un poco rit.
dim.
p
Ped.
Moderato.
un poco rit.
dolce.
Piu mosso.
f
poco a poco dim.
sempre dim.
pp
Scherzando vivo.
p
mf
pp

THE ACADEMY BELL.*)

Duet, or Two part Chorus and Solo.

MARGRET E. SANGSTER. W. F. SUDDS

*) Poetry used with the kind consent of both Poet and Publishers, Houghton, Miffin & Co.

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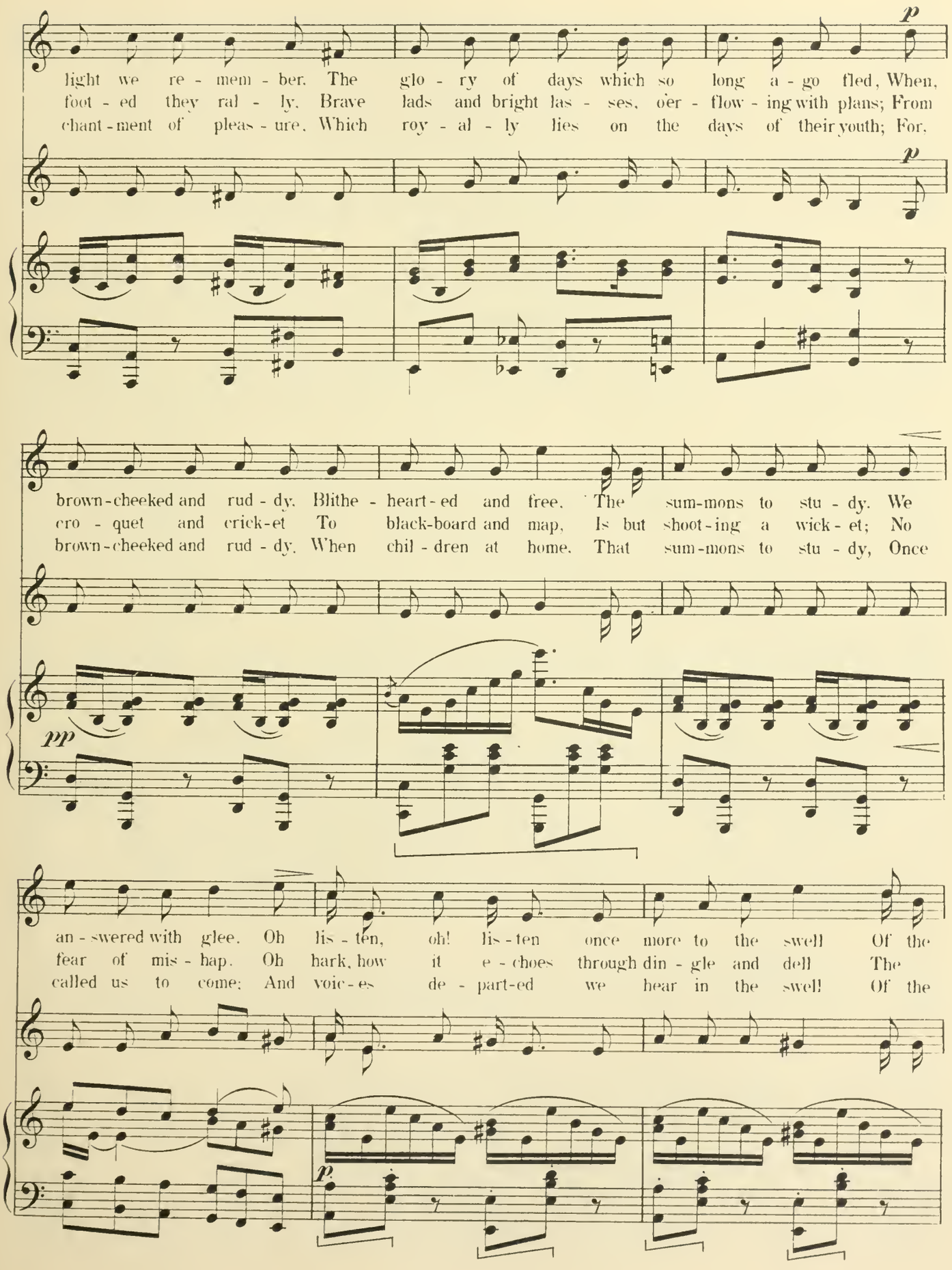
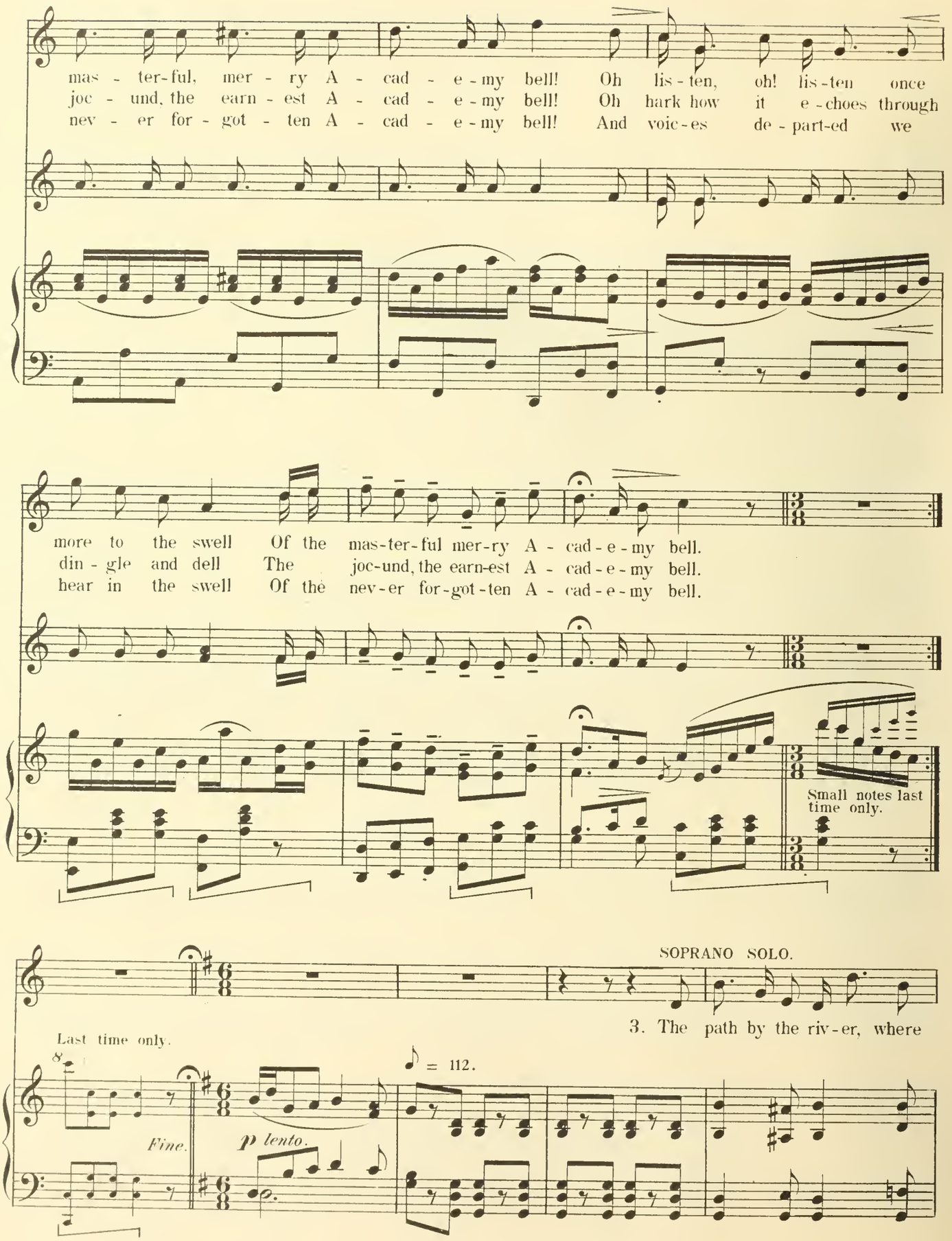
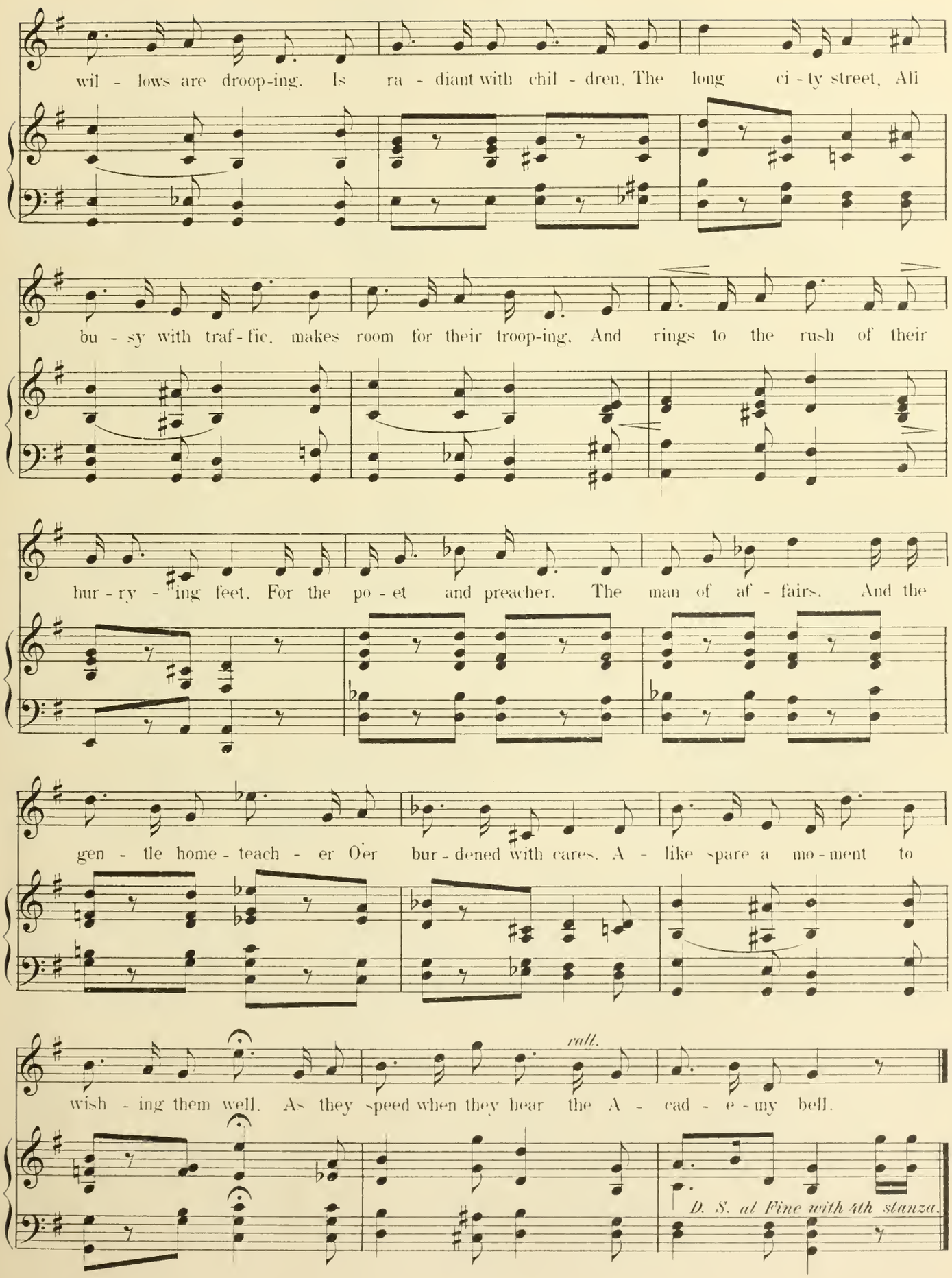

p
light we re - mem - ber. The glo - ry of days which so long a - go fled, When,
foot - ed they ral - ly. Brave lads and bright las - ses, o'er - flow - ing with plans; From
chant - ment of pleas - ure. Which roy - al - ly lies on the days of their youth; For,
p
brown - cheeked and rud - dy. Blithe - heart - ed and free, The sum - mons to stu - dy. We
cro - quet and crick - et To black - board and map, Is but shoot - ing a wick - et; No
brown - cheeked and rud - dy. When chil - dren at home, That sum - mons to stu - dy, Once
pp
an - swered with glee. Oh lis - ten, oh! lis - ten once more to the swell Of the
fear of mis - hap. Oh hark, how it e - choes through din - gle and dell The
called us to come; And voic - es de - part - ed we hear in the swell Of the
p


mas - ter-ful, mer - ry A - cad - e - my bell! Oh lis - ten, oh! lis - ten once
joc - und, the earn - est A - cad - e - my bell! Oh hark how it e - choes through
nev - er for - got - ten A - cad - e - my bell! And voic - es de - part-ed we
more to the swell Of the mas-ter-ful mer-ry A - cad - e - my bell.
din - gle and dell The joc-und, the earn-est A - cad - e - my bell.
hear in the swell Of the nev-er for-got-ten A - cad - e - my bell.
Small notes last time only.
SOPRANO SOLO.
3. The path by the riv - er, where
Last time only.
Fine.
p lento.
♪ = 112.

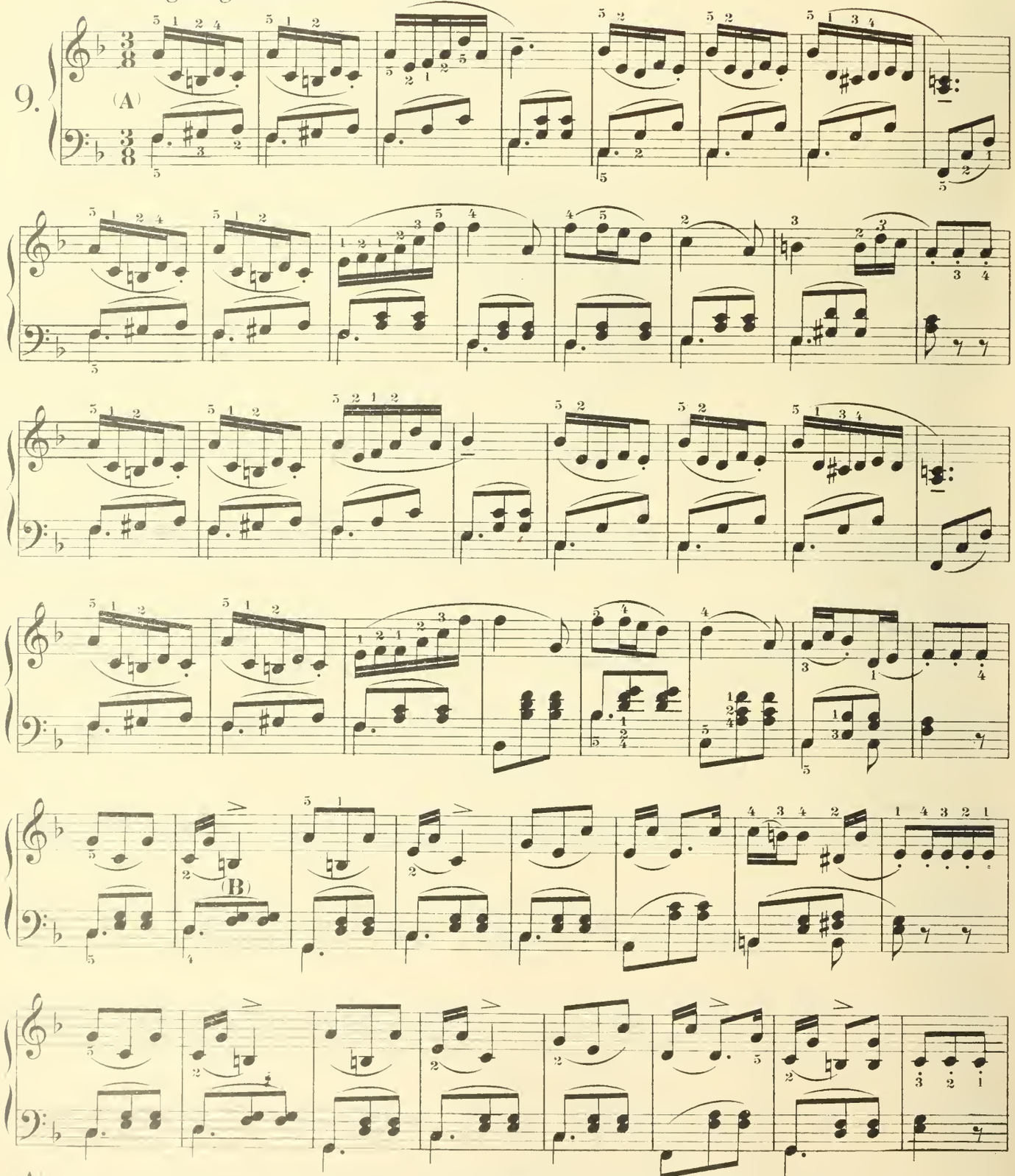

wil - lows are droop-ing. Is ra - diant with chil - dren. The long ci - ty street, All
bu - sy with traf - fic, makes room for their troop-ing, And rings to the rush of their
hur - ry - ing feet. For the po - et and preacher. The man of af - fairs. And the
gen - tle home - teach - er O'er bur - dened with cares. A - like spare a mo - ment to
rall.
wish - ing them well. As they speed when they hear the A - cad - e - my bell.
D. S. al Fine with 4th stanza.

Dance of the Reapers.

(Tanz der Schnitter.)

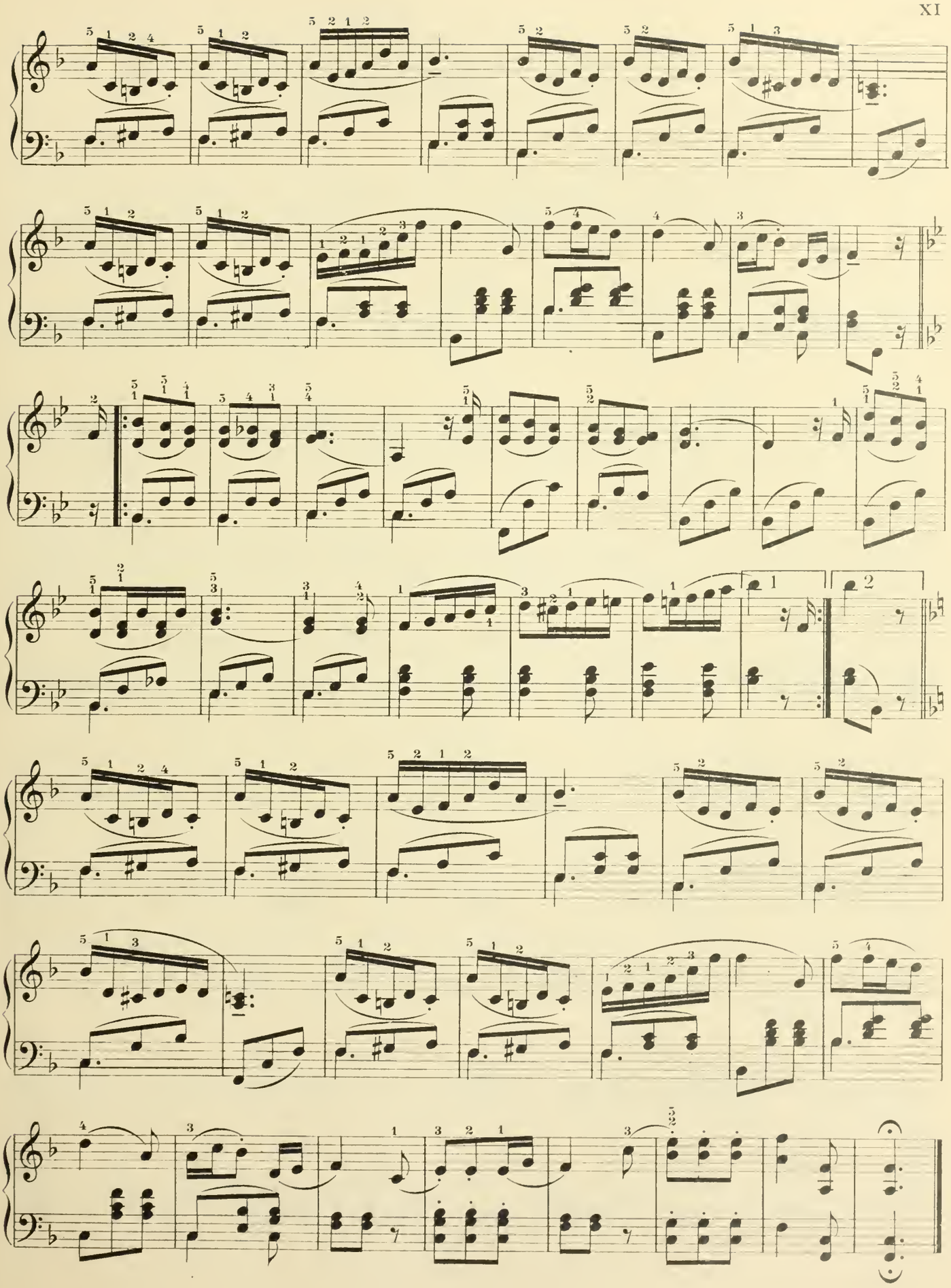
WILHELM FINK, Op. 295.

Allegro grazioso. ♩.= 76.



(A) Right hand lifts easily at end of phrase in first two measures, and in corresponding phrases. Left hand very *legato.*

(B) Accent quarter note with stroke of thumb: do not push the hand.

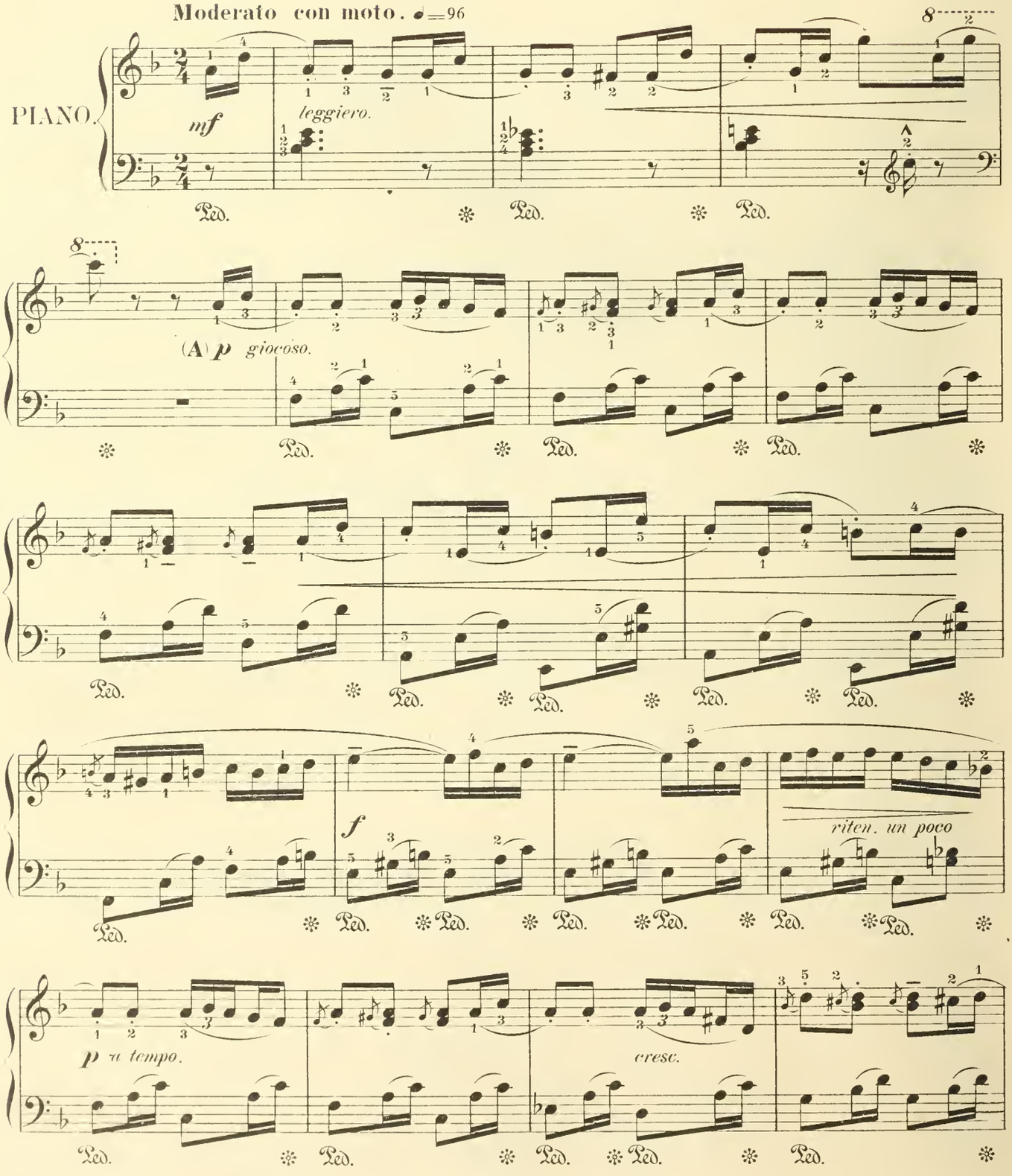


MY LITTLE PRINCESS.

(MEIN PRINZESSCHEN.)

Revised and Fingered by
CARL LYLE.

HANS v. AACHEN, Op. 14, № 3.



(A) Phrasing and accents require attention: especially in the bass, which is not easy

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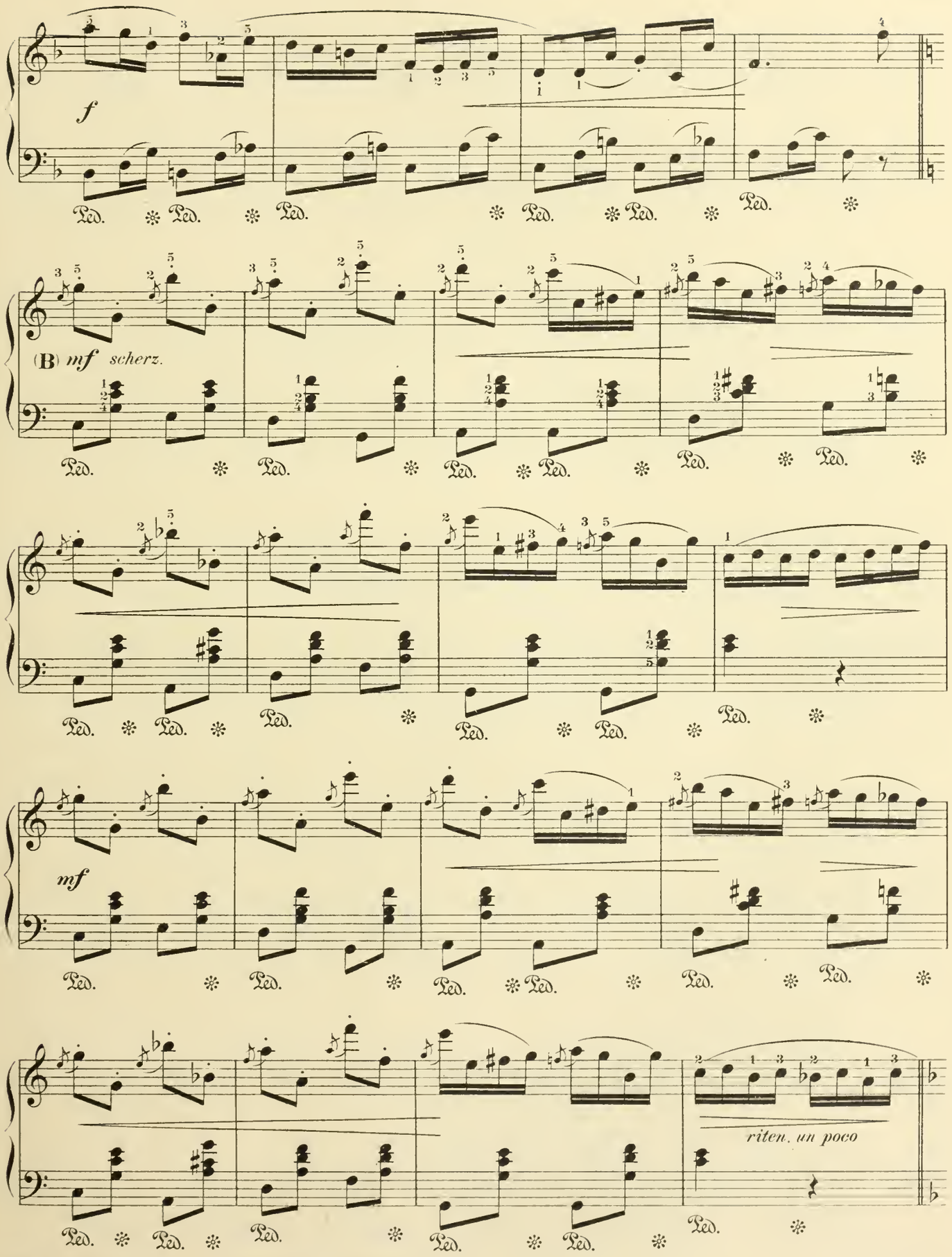
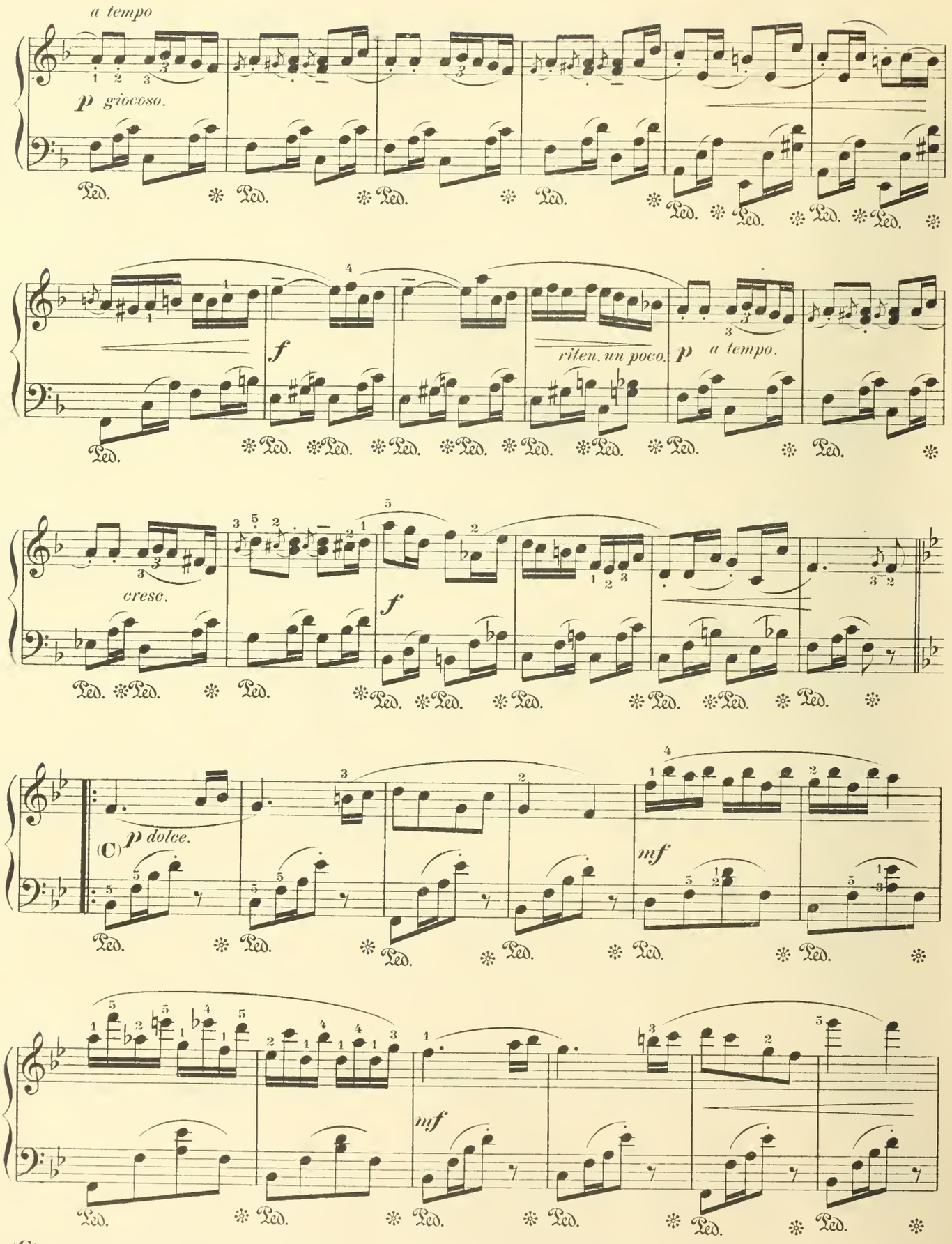
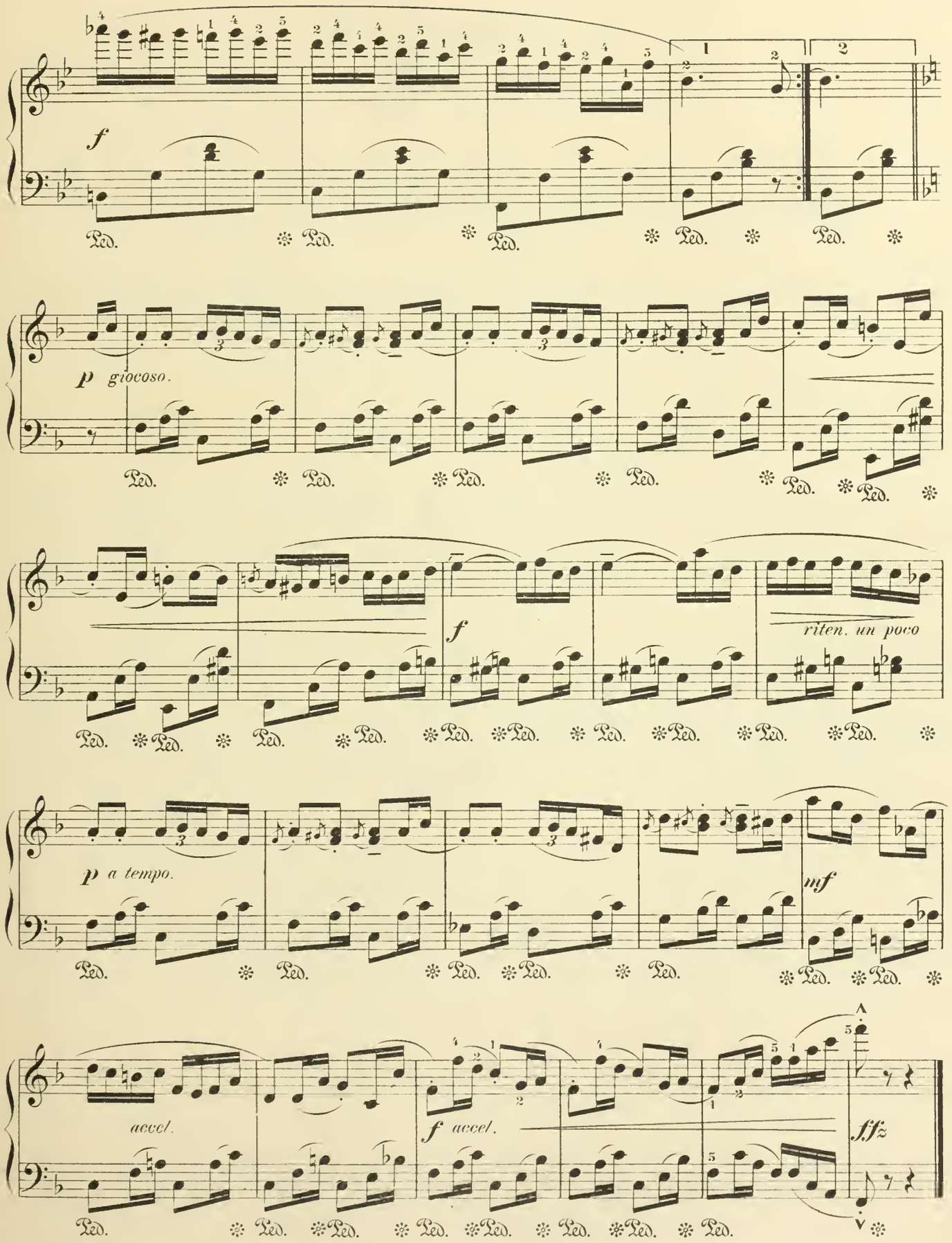


(B) Crisp, bright quality combined finger and wrist touch.



(C) Firm, but quiet, finger touch. End the bass phrases with light up-bounding hand.

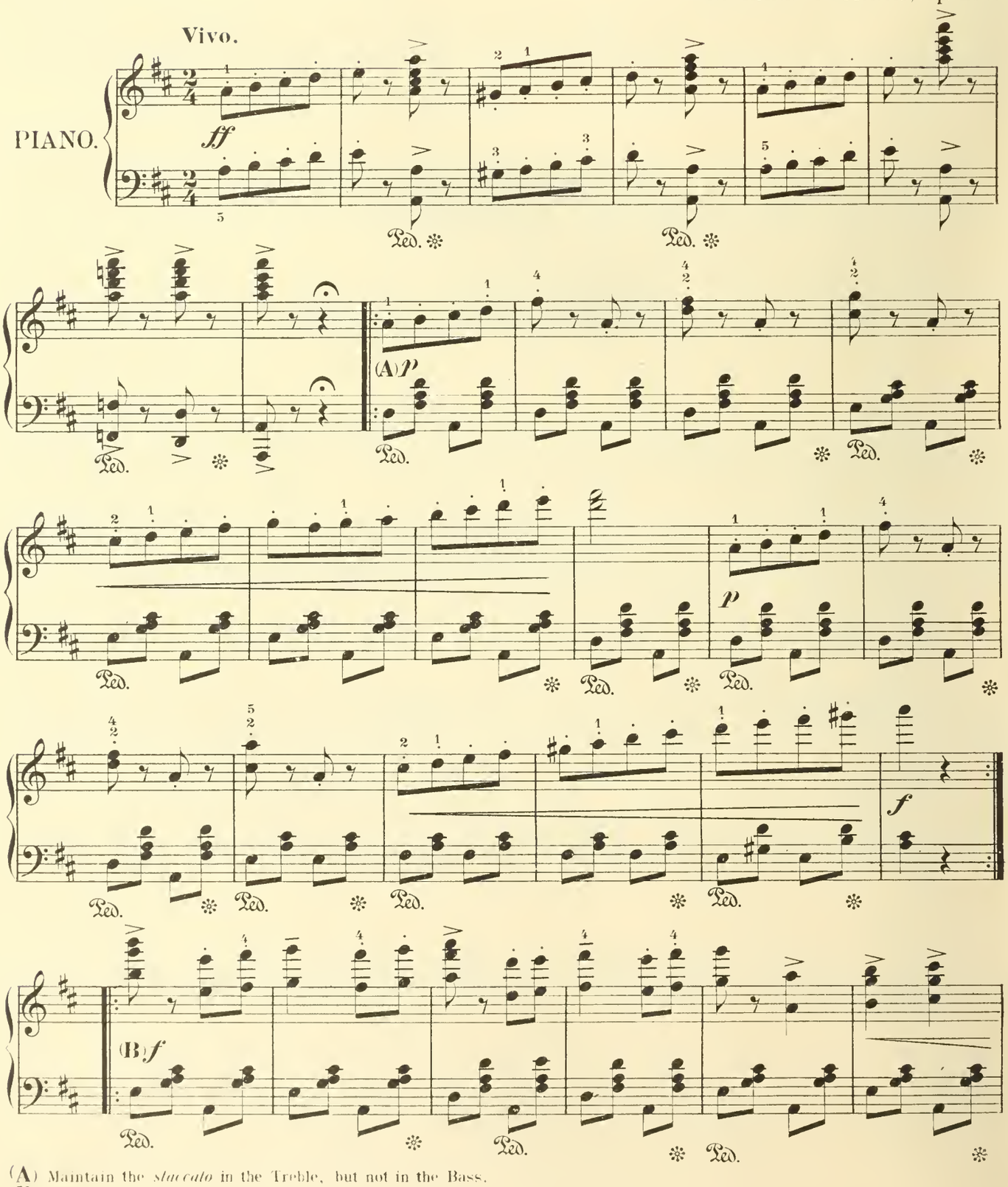

f
Ped.
p giocoso.
f
riten. un poco
p a tempo.
mf
accel.
f accel.
fffz

The Express Train.

(Der Schnellzug.)

GALOP BRILLANT.

RICHARD TOURBIE, Op. 230.



(A) Maintain the *staccato* in the Treble, but not in the Bass.

(B) Use of 4th finger on black keys will facilitate playing.

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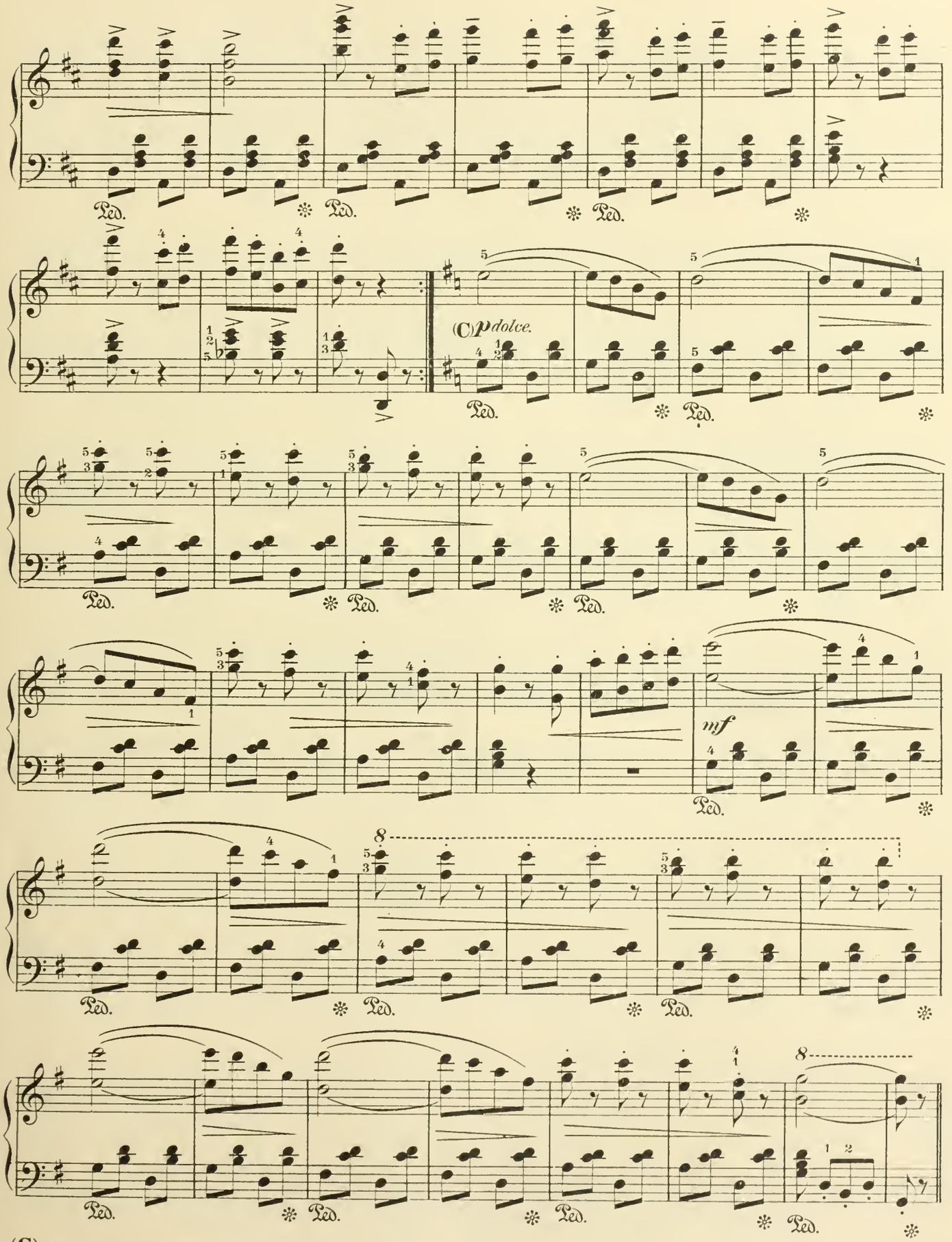
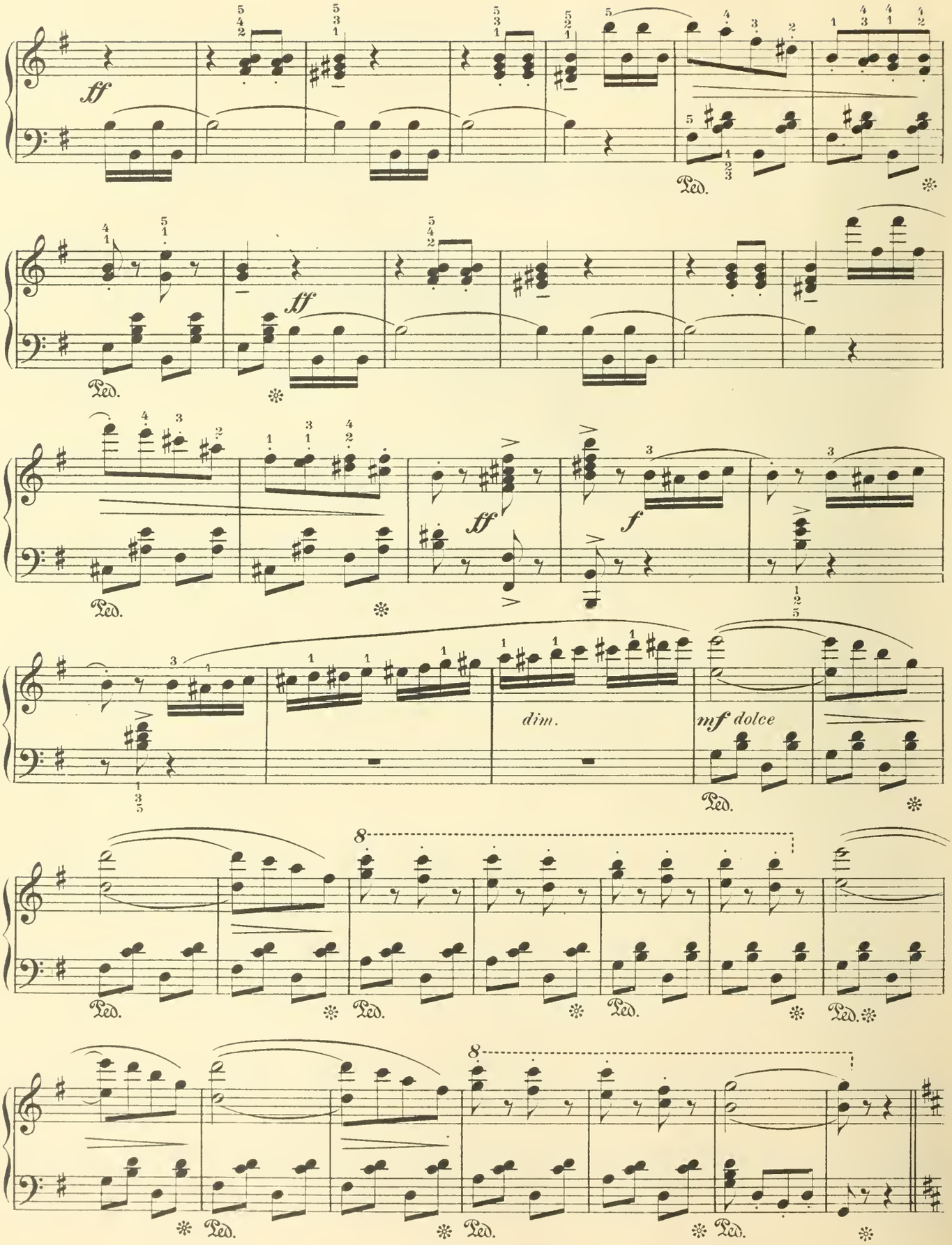
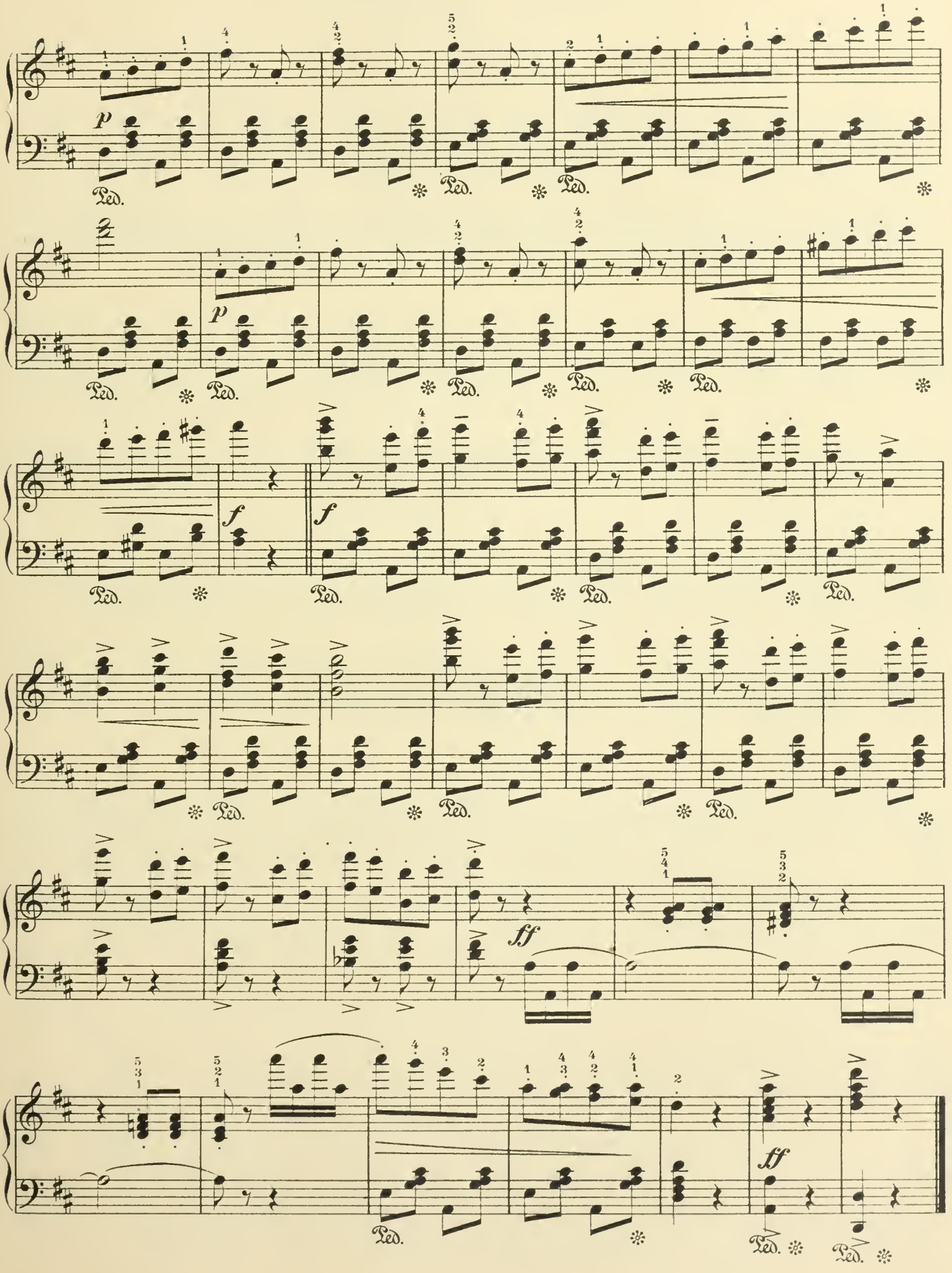


(C) Quiet and song like.

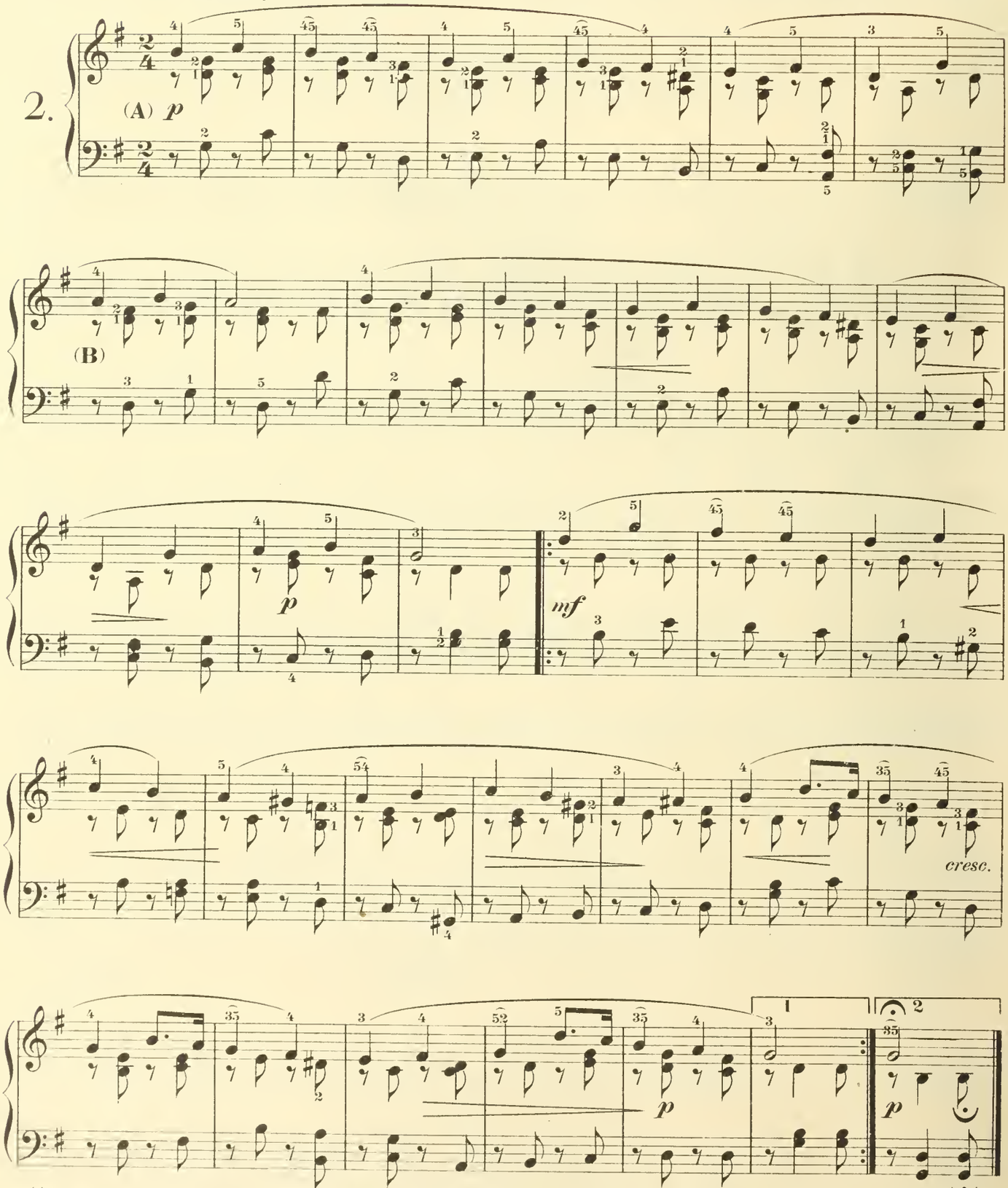

ff
Ped.
ff
Ped.
ff
f
Ped.
dim.
mf dolce
Ped.
8
Ped.
Ped.
Ped.
8
Ped.
Ped.
Ped.


p
Ped.
f
ff

Fairy Picture.

In simple style. ♩= 69.

HUGO REINHOLD, Op. 39.



(A) Melody quiet and well sustained. Make neat and quick changes of finger. The accompanying eighth notes must not be too short, nor loud.

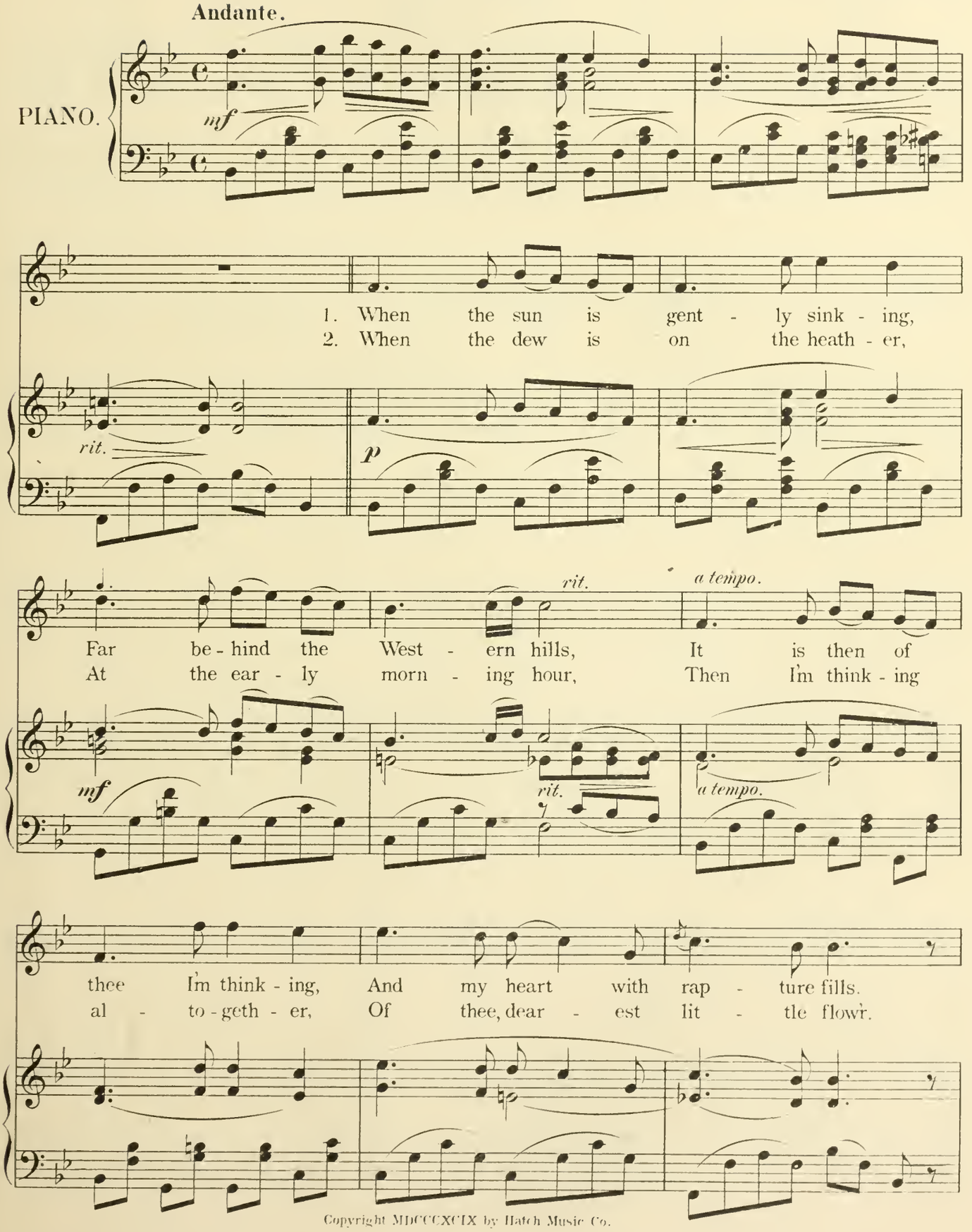
(B) Carry the fourth finger over the fifth in an easy manner.

DEAREST FLOWER.

(Forget-me-not.)

BALLAD.

ALFRED WOOLER.



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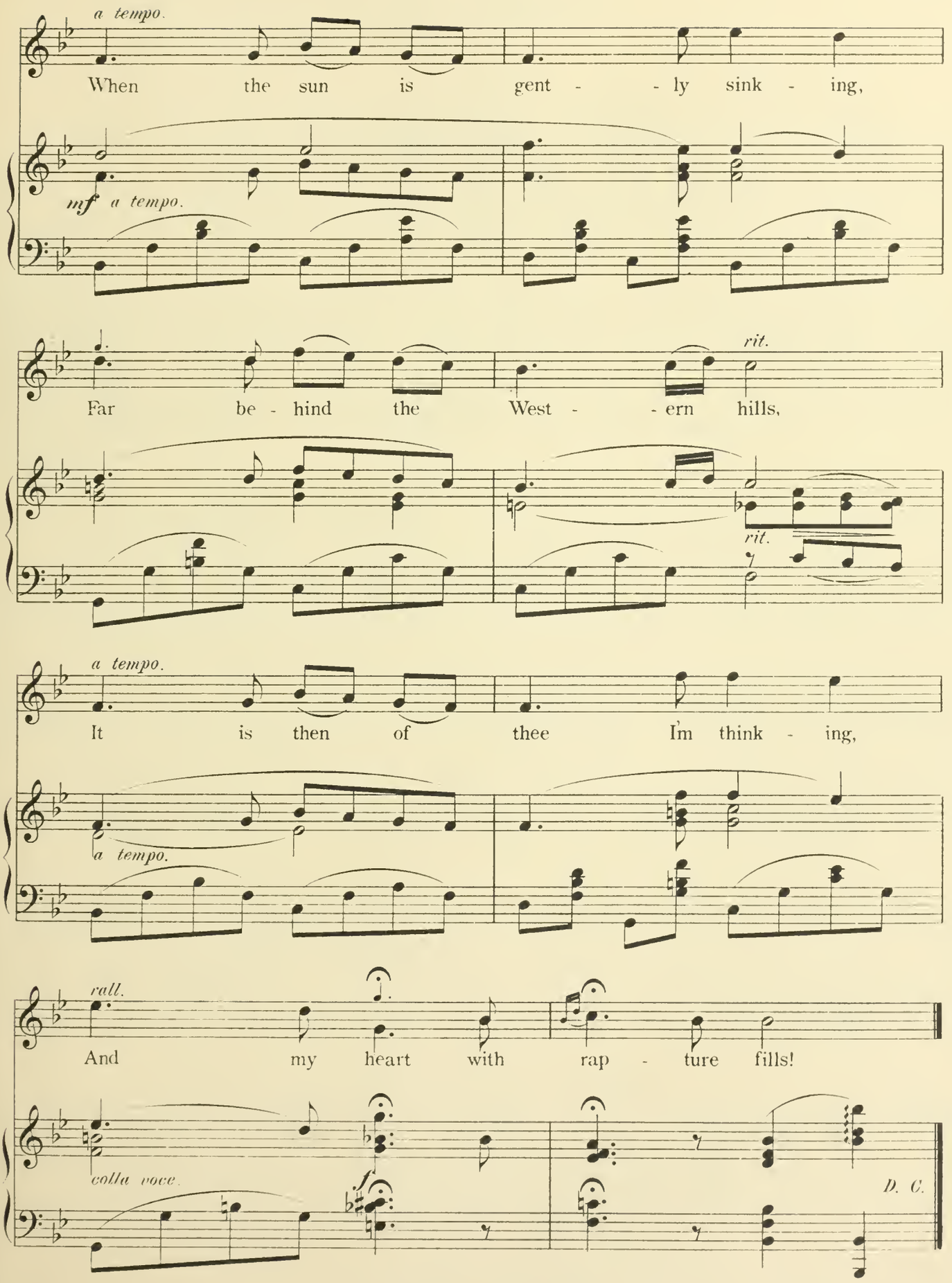
When the stars are bright - ly shi - ning,
When be - side the brook I see you,
mf
And the moon throws out her beams,
Then, my heart you've fair - - ly got;
cresc. - - - - - - - - - - - - f rit.
When up - on my couch re - clin - ing,
No! I nev - - er can for - get you,
cresc. - - - - - - - - - - - - f rit.
mf a tempo.
rit.
Then, I see thee in my dreams!
Dear - - est flow'r, for - get - - me - not!
mf a tempo.
colla voce.

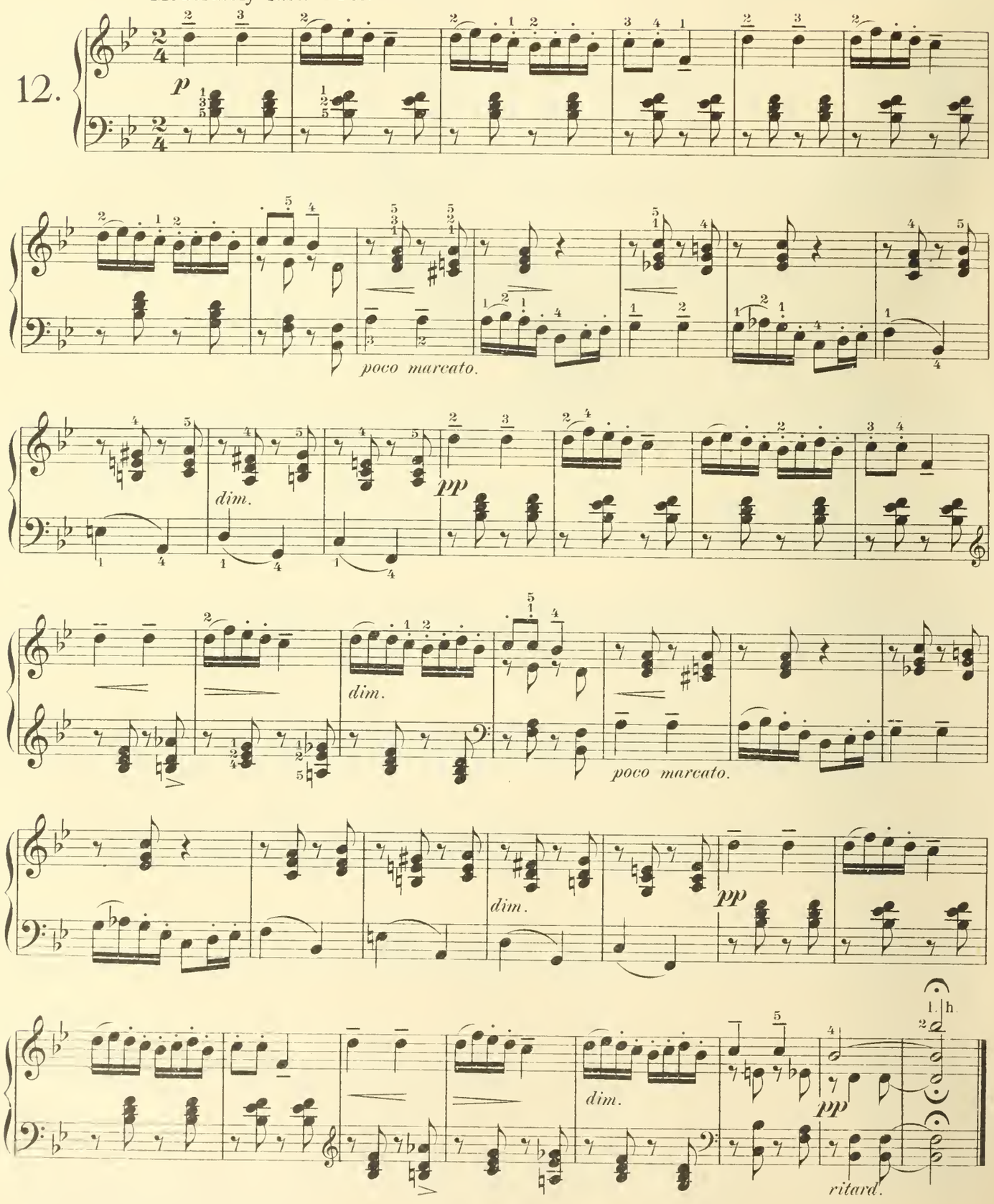

a tempo.
When the sun is gent - - ly sink - ing,
mf a tempo.
rit.
Far be - hind the West - - ern hills,
rit.
a tempo.
It is then of thee I'm think - ing,
a tempo.
rall.
And my heart with rap - ture fills!
colla voce.
f
D. C.

Silhouette.

HUGO REINHOLD, Op. 39.

Moderately fast. ♩ = 88.

12.



Though somewhat fast this should be quiet. The melody well brought out.

WOMAN'S PAGE

Conducted by Miss S. C. VERY.

ANGLO-SAXON WOMEN IN MUSIC.

VII. Queen Victoria.

LADY HALLE.
(For Sketch see February Issue.)

Sir Charles Hallé's verdict as to England's music-life on his first appearance there, was: "Very unmusical are the leaders of English society, only at court is there a pure musical atmosphere."

Though Queen Victoria and Prince Albert were admirers of Mendelssohn, this feeling did not prevent the Queen from recognizing the excellence of Wagner's music, for she was one of the most energetic and successful leaders in the struggle for Wagner's success. So the recent journals of every nation from the other side, are filled with anecdotes about the late Queen of England, proving her love of music and the furtherance she gave to the art, a seeming fulfillment of MacFarren's prophecy: "That the dynasty which saw the falling asleep of English art may witness its awakening."

Queen Victoria was of a musical nature and shared with her husband, Prince Albert, the love of good music, being present at every concert when possible. Naturally after the death of Albert, her presence was withdrawn. Yet never did she neglect to invite artists of repute visiting England, to appear at Windsor Castle; even operas were given on the little stage at the castle. Nearly all the celebrities of the musical art of the nineteenth century were known to her personally, among them, Rubinstein.

She was present as an invited guest of King Frederick William IV, of Prussia, at Bonn on the occasion of the unveiling of the statue erected to Beethoven's memory. This occurred August 12, 1845. Three days after, a concert was given to her, which Meyerbeer directed and at which the following artists took part: Madame Viardot-Garcia, Jenny Lind, Vieuxtemps, Tichatschek, Liszt and Staudgl. It was ten years later that the Queen became acquainted with Richard Wagner, who had gone to London in 1855 to direct some concerts. "The whole critical Press turned upon him," writes Hadow, "with a unanimity which it seldom displays." But the Queen showed herself decidedly in favor of his novel theories; under the circumstances her favor was doubly prized. She assured him that his music had enchanted her, asked him the subjects of his other works, and if it would not be possible to have them translated into Italian in order that they might be heard in England.

Mendelssohn tells in his letters of his visit to Buckingham Palace in 1842, and this interview of the young German composer with the still young Queen is well-known. It was of that occasion that Mendelssohn, having asked the Queen to select one from his works for which she had just declared a preference, wrote: 'I was obliged to acknowledge that her choice was not a composition of mine; it was by Fanny!" To Queen Victoria, Mendelssohn dedicated his Scotch Symphony, A minor, Op. 56.

Music is a prophecy of what Life is to be, the rainbow of promise translated out of seeing into hearing. —*Mrs. L. M. Child.*

CLUB WORK.

WOMAN'S MUSICAL CLUB, NEW CASTLE, PENNSYLVANIA.

The secretaries of two Clubs, whose work has not yet been recorded upon this page, communicate this month with THE MUSICIAN. To the one at New Castle belongs the enthusiasm of youth, with brightest prospects in consequence of a successful year.

Twelve months ago, Miss Mary Jackson invited nine ladies interested in music, to meet at her house, for the purpose of organizing a musical club. The membership was at first limited to twenty-five, but applications became so numerous, that the committee was forced to enlarge the roll call.

Topics for study were taken, as the Opera, the Oratorio, followed by a course in Biography: the lives of composers were studied with reference to national characteristics, commencing with those of Germany, then of France, America, etc. From Club activity, with resultant enthusiasm for music, many have added a course of music lessons and, needless to say, the time of the best teachers in the community has been in demand. A year-book is in course of preparation, patterned—it is gratifying to record—after those already quoted on this page. The New Castle Club's secretary testifies to the helpfulness from the recorded work of other Clubs and the practical aid from results in maturer Clubs, which has proved the "survival of the fittest."

"Some excellent performers, the average talent, eagerness for advancement in musical knowledge," thus is computed the Club's calibre by one of its officers. Just the community in which a Club is needed! Just the kind of music-lovers Club life benefits! A Club born in the twentieth century has a rich inheritance, and by virtue of a right use of the legacy it receives—the recorded experience of other Clubs, magazines, books, scientific appliances in the art world, above all, the sum total of creative work in melody—this new organization, now numbering thirty-five members, will be an important part of Clubland into which it has just been welcomed.

ALUMNÆ CLUB, LOUISVILLE, KENTUCKY.

A Program of Woman's Work.

I. Paper—Woman in Music . . . Miss Mildred Hall
II. Soprano Songs,
  a. Ich Liebe Dich . . . . . Alicia Van Buren
  b. Serenade . . . . . Guy d'Hardelot
III. Violin Romance . . . . . Mrs. H. H. A. Beach
IV. Contralto Songs,
  a. If I Knew . . . . . Jessie Gaynor
  b. Sleep Song . . . . . Mildred Hall
  c. Madrigal . . . . . C. Chaminade
V. Soprano Songs,
  a. Katydid . . . . . Mildred Hall
  b. "I Sent My Soul Through the Invisible" (from the Persian Garden) . . . . . Liza Lehmann
VI. Pas de Cymbales (two pianos) . . . Chaminade

Soprano, Miss Flora Marguerite Bertelle; Contralto, Miss Virginia Shafer; Violinist, Miss Melusina Vogt; Pianists, Misses Lawrence and Bachus. Baldwin Artistic Grand Piano used.

The benefit which I wish my pupils to derive from tuition is threefold—to heart, ear and hands: they are as it were, the root, blossoms and fruit of tuition.—*Schumann.*

DESTINY.

The sweetest songs that poets sing,
From out their bleeding hearts amain,
Like pearls within the oyster's shell,
Are perfected at price of pain.

—*Eleanor Evins.*

SCROLLS AND SOUNDHOLES.

THOREAN.

The Piano Club of Bridgeport, Connecticut, taking the initiative in courage during the past Lenten season, inaugurated a series of lectures upon the comparatively novel phase of the Science of Music. Having listened during three preceding seasons to considerations about music's history and literature, the class was prepared to glance back from effects to causes and compute the relative importance in the tonal art, of laws appertaining to nature and science.

A large gathering, whose interest did not flag during the hour, studied first the philosophy of the violin and its bow. Laws of vibrating string transmitted by bridge through sound-post, bass-bar and fibrous wood were noted: A brief sketch of the instrument's earliest transformations in history was given, while the period of its perfecting at Cremona, more especially in hands of the Amati, Guarnerius and Stradivarius was dwelt upon at length. The permanent form, crystalized by the thought and genius of these men, was exhibited in a tiny example bearing the name of Amati.

To this Piano Club, the instruments of the modern orchestra are not such curiosities as to most women, for owing to the courtesy of Mr. Carl Fischer—who has ever been ready to loan them examples for scrutiny—the wind-quartets of wood, as well as some of the smaller members of the family of brass, have become familiar. On the present occasion, another chapter in this series of object-lessons was enjoyed, which gave such pleasure and afforded so much gain that it offers suggestions to other clubs who may contemplate a study of the violin. Through the kindness of Mr. Victor Flechter, the well known violin dealer, several scrolls remarkable for beauty—in addition to intrinsic value—were passed from hand to hand for examination. There was one carved by Jacobus Steiner, one of Maggini, of Amati, of Guarnerius beside one, apparently most interesting of all, by Duiffoprugar. The scroll of this maker—one of the earliest names associated with viols—was a man's head finely carved.

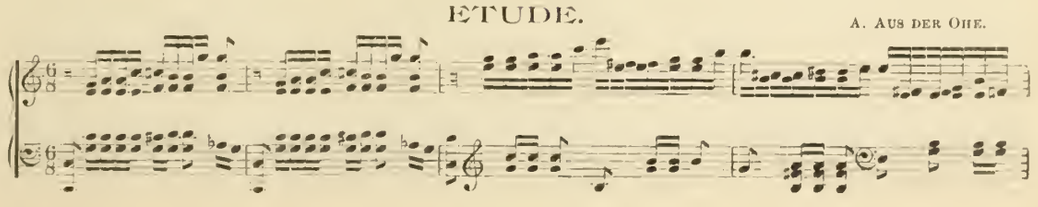
Mr. Flechter has prepared a list of dates and names of the great violin makers, and although a supply of these was ready for class-distribution, it was exhausted soon and petitions for more necessitated an added call upon the donor. Mrs. John Crosby Brown hearing of the prospective study by the class, sent her drawings of soundholes characteristic of the Cremona masters.

Summing up contributions from nature and art in this perfected instrument, the following quotations from literature *à propos* ended the hour. "A spirit sweeps the strings of the telegraph harp and strains of music are drawn out suddenly like the wire itself. What becomes of the story of the tortoise-shell on the seashore now? The world is young and music in its infant voice. I do not despair of a world where you have only to stretch an ordinary wire from tree to tree, to hear such strains drawn from it by New England breezes, as make Greece and all antiquity seem poor in melody. Why was man made so to be thrilled to his inmost being by the vibrating of a wire! Are not ecstacy and inspiration a more rapid vibration of the nerves swept by the inrushing excited spirit, whether zephyral or boreal in character."

A Club solicits several translations of the following quotation from Schiller, to be used as a motto in next season's year-book:

Leben athme die bildene Kunst.
Geist fordr' ich vom Dichter.
Aber die Seele spricht nur Polyhymnia aus.

ETUDE. A. AUS DER OHE.



WHEN AND HOW TO TEACH TOUCH.

WILSON G. SMITH.

In surveying the vast possibilities of the art of teaching it does not take the thinking investigator long to arrive at the conclusion that there are but two ways open to serious consideration in piano teaching.

First—Is that which classes all pupils as so many automations, whose mechanism is to be kept well lubricated with technic first, last, and all the time. Technic is made the Alpha and Omega of the gospel preached to them, and mechanical dexterity is placed upon a pedestal before which all incense is to be offered. The general results of this plan of operation is to manufacture technicians whose only conception of music is its facile and brilliant execution. The true representative of this school is he who can play the greatest number of notes in the shortest possible time. Musical conception and emotional interpretation do not enter into the question at all. It is purely a matter of finger agility and muscular endurance.

In direct opposition to this school is that which recognizes the fact that pupils are sentient beings, possessing the power of reasoning, and at least a modicum of latent talent and intuitive perception. This school recognizes the fact that technic is as much a mental conception as it is a mechanical process, and the principle aim of its representatives is to awaken in the mind of the pupil a recognition of the fact that before technical proficiency can be acquired a mental conception of what it represents must be awakened.

Technic is but the outward form with which pschycic conditions are clothed, and how can these emotional contents be adequately expressed without first a proper appreciation of emotional content? I am free to confess that I am one of those who look upon teaching as a development of such psychic intuition as the pupil may inherently possess. And the sooner the pupil is made to think for himself, and interpret according to his own conceptions the emotional conditions represented by music, the sooner he becomes a piano player. It has always been my plan to credit my pupils with the possession of latent musical intelligence, and my effort has been to strengthen and fortify their own intuitions, rather than make them the imitators of any special conception I may have upon the subject. The most important factor in intelligent and artistic playing is certainly touch, for technic without touch is simply banality and emptiness. Whereas, touch without technic knows its limitations and is not apt to become offensive and obtrusive.

Experience and a reasonable amount of investigation has forced upon me the conclusion that touch should be taught in the earliest stages of instruction. First must be awakened in the pupil's mind the value of musical expression and the essential conditions of touch which it represents. The process of imitation is not enough to establish this, for I take it that no one can properly produce the different dynamic shades of tone coloring and production without first having a mental concept of the varied tone pictures to be produced. After a lucid explanation of the tone required it is best to have the student give his own conception of the tone quality required, which original conception can be easily modified by example and suggestion.

I always impress upon the minds of my pupils that technic is but the raw material by which music is expressed, and it is by their artistic presentation of this material that musical emotion is interpreted.

I have long since discarded the old-time system of practicing with high lifted fingers and a consequent hard percussive touch. Why should we ask our pupils to use in practice a touch that we would condemn in musical interpretation? Why should we ask students to play with absolutely vulgar touch, technical passages that in a musical composition are used as a vehicle for an expression of emotion and musical thought?

Modern investigation has reached the conclusion that pure and singing tones are produced by pressure touch, with the fingers near the keys as they are played, and the tone quality is modified by the amount of pressure used. Staccato effects are naturally produced by an entirely opposite treatment—a pliant wrist, with a light finger action combined with a free fore-arm movement. I do not believe in thumping the piano to acquire technic when it can be easily gained by a more artistic method. I am sure that my readers would think but ill of a teacher of elocution or voice culture who insisted upon his pupils yelling at the extent of their lung power to acquire vocal technic and tone production, and the proposition is equally absurd when applied to piano teaching. Make your pupils think for themselves and you will soon develop their musical perception so that they will become intelligent players and musicians. Your avocation is to develop their latent talent and strengthen their individuality, rather than by a servile imitation of yourself to become mere pianistic graphophones.

Awaken in a pupil's mind as soon as possible a love for the pure in art, and you will have no trouble in a speedy development of their talent.

I have so often had pupils tell me that I made technic interesting for them. Why? Because I diverted their minds from the uninteresting technical side of their work, by suggesting many different tone modifications of a simple technical figure, to such an extent that they played it through twenty or thirty times without losing interest or realizing the amount of work they had put upon it. A scale in a classic masterpiece demands artistic treatment, so why should it not receive the same consideration in technical practice. Pupils should always be alert to study tonal effects when they practice. In fact, they should sit in critical judgment upon every tone they produce. It is only by such methods of work that really artistic results are accomplished. To sum the matter up, I advise teachers young in the profession to study the mental and psychological characteristics of their pupils, and endeavor above all things to educate them to think for themselves.

To tell a pupil how mechanically to produce a tone is labor lost, unless there is first awakened in the student's mind a conception of the tone required.

I will close my article with an illustration from my own professional experience. Some few years since a pupil came to me with a letter of introduction from a teacher with whom she had studied, asking me to accept her as a pupil, which I did. A few days later I received a personal letter from her former teacher saying that he feared that I could do little with her outside of technic, as she had no appreciation of expression or style in her playing. When the young lady came for her lesson I discovered that her playing was cold and unsympathetic. I asked her to play something of Chopin; this she did, selecting one of his nocturnes, which she rendered in a very placid and crystaline manner. Upon enquiry as to why she played it so placidly, she replied that she rendered to the best of her ability as it had been taught her. I then requested her to take it home and bring it again in a day or two, interpreting it as she felt it impress her. I easily discovered traces of sentiment and emotion, crude and affected perhaps, but nevertheless quite in evidence. To make a long story short, it was not long before I found that she had a sense of sentiment, but wholly latent and undeveloped. About three months after this her former teacher visited the city, and heard her play. He was astonished at the change in her touch and interpretive ability, and asked me how I had accomplished such a miracle. I asked him to play before answering, and lo! and behold! he played as his former pupil did when she first came to me. Her playing had been simply a reflection of his. His question was thus easily answered. No teacher can impart to, or awaken in, others qualities which he does not possess himself. A few suggestions to awaken her own dormant musical perceptions was all that was necessary to transform a mechanical player into one possessing taste and sentiment. The young lady has since become one of my most gifted pupils, and plays well enough to command the high encomiums of many artists who have heard her perform.

The fault in her early education was that her teacher, thoroughly conscientious in his work, failed to arouse and develop any individuality in her playing by making her a "thinking player," and made a bad matter worse by forcing upon her his own style and conceptions, which were, as her imitation and his playing afterward showed, lacking in the very qualities he said she did not possess. When an original is lacking in inspiration it is not judicious to make an imitation, and so I have previously said, do not make your pupils imitations of yourself, but strengthen whatever of individuality they may possess, and you will send out musicians fortified by a sense of independence and confidence that only original thought can beget.

I think sometimes could I only have music on my own terms, could I live in a great city—and know where I could go, whenever I wished the ablution and inundation of musical waves, that were a bath and a medicine.—*Emerson.*

SUGGESTIONS.

THALEON BLAKE.

It is gratifying to observe the effective lesson America has taught Europe in regard to her creative capacities. It is true that this example of what we can do is confined to the engineering professions, or rather, Europe has acknowledged our supremacy *only* in our ability to create wonderful automatic machines, and build locomotives and bridges at a speed unheard of on the continent. But we, as a nation, are very young, and art is very long and springs full grown only from a soil made congenial to its growth by years of cultivation and practice. Hence, it is but a question of time when our art-practice will equal, if not surpass, our shop-practice. Those pessimists who seem to take ghoulish delight in deriding everything American as being wholly without taste or artistic genius, remind us of the howling of the coyote of the plains, whose noise is most obstrusive just before the break of day. Traveling foreigners, whose perceptions are not blurred by prejudice, assure us that this country seems to be on the eve of a great awakening in matters artistic. Let us labor with enthusiasm through this season, nay, through *all* seasons, for the dawn of a new century is at hand, and in the coming years we feel that American art will be in the ascendent and shed its living rays to the uttermost parts of the world.

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The season of work comes all too soon to those in the full enjoyment of vacation pleasures. But now that we are in the midst of the responsibilities incidental to it, we should carry on our work with constantly renewed energy. And while we do so, it is proper to examine what resources we have for the battle, what reserves we can count upon, and how much will depend on us as individuals to carry us through successfully.

The teaching campaign is now one of six or seven months work only, and what is to be done in the season now opening must be accomplished in this short time, or not at all. It is well to remember and plan accordingly, that our fighting forces, which we call *education*, and our reserves, which we call *experience*, may fail us in the hour of need. And that then we shall stand or fall according to the sturdiness of our naked, unassisted character, as men or women. But, if the showing we find is not to our liking, that need not discourage us, for victory often perches on the standard of those who *will not be conquered!*

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Aside from such thoughts we should plan how to put to best use our time spared from teaching duties. However many the ways devised to fully occupy every minute of our time, there are three things the progressive teacher cannot afford to neglect. First of all, and the most essential, is exercise, without which the sap of vitality runs dry. Never less than a half hour daily is advisable (an hour is much better), to enable one to sustain nervous and continuous labor. Long breaths especially, should not be forgotten, as such give oxygen to purify the blood and strengthen the lungs. Next is reading, the source and never-failing fountain of pleasure and profit. Lastly, time must be found for concerts. This is important. In the concert hall, we listen to skilled exponents of the best in technic and interpretation. There are other things which each will consider necessary to be done, but these three no musician can pass by and thrive.

MOSZKOWSKI.

It was in Weimar, the so-called violet town of Goethe, in the year 1875, that the most wonderful of all living masters, Franz Liszt, assisted by a young pianist, was conducting a manuscript concert. The music was by an unknown composer, and was being performed by Liszt and his young assistant on two pianos. As the last note of the first number died away Liszt, with that charming enthusiasm of which his heart seemed always so full, threw his arms around his young partner, kissed him again and again, and then introduced him as the composer of the fine music which the audience had just listened to. The name of his blushing protégé was Moritz Moszkowsky, and the delightful violet bouquet extended to him by the great master seemed to fill the air with its fragrance. Happy be it for him who, in the beginning of his career, receives such a Spring greeting.

GIVE THE BOYS A CHANCE.

W. FRANCIS GATES.

Give the boys a chance. Why should the girls have all the musical opportunities? Why should a girl be expected to have a talent for musical art and a boy, as a matter of course, thought to have none?

Music is supposed to be innate in the case of a girl; it is hers by inheritance (whether her ancestors were musical or not). If she didn't inherit a musical ability, so much the worse for her. She ought to have done so. On the other hand the boy may inherit decided musical talent, a talent that might make him a shining light in the musical profession, but in more than half of such cases if the boy does conquer paternal prejudice and secure for himself a musical education, it is a matter of fighting for it. The general feeling is that a boy should have nothing to do with music any more than he should with sewing and nursing

When a girl reaches the mature age of seven or eight years, she is dragged to the pianoforte and figuratively strapped there till she is eighteen or twenty. Perhaps the girl has no native talent for the piano; that makes no difference. Perhaps she might make a fair violinist or vocalist rather than pianist: that cuts no figure. The piano she must play. She is a girl. That settles it. There are better ways of cultivating a very small bud of musical talent than a course of piano technics. The piano as it is frequently taught, by Blank's method, "the only correct one, you know, the one I studied in Yurrup," is more apt to be the death of any latent musical talent.

We might also say, "Give the girls a chance." A chance to escape from the grinding technical tedium if she has no atom of music in her, and a chance to exercise some preference in the kind of music she would study if she has. But that is another story. And a perplexing one—one that calls for patience and good judgment on the part of the parent and perhaps an unbiased but skilled professional judgment as well.

Does it not stand to reason that both the sons and daughters of a family should have an equal chance in the matter of preparation for enjoying the finer and more beautiful things of life, as well as in its more common and grosser features? There is a growing feeling that they should have equal share in general education, and in the family finances and property inheritance. Why not, then, in art, in the love and appreciation of the beautiful? That one which has the talent should be given the educational facilities for it, be it the boy or the girl.

It is notable in conservatories and music schools that out of an equal number of young ladies and young gentlemen, the average talent is the greater in the latter; but for every young man in such schools there are twenty ladies. The inferences are so clear as not to need statement.

The present state of things—urging the girls to the piano whether they were intended by the Lord to play the piano or not—leaves half of them driving their unmusical natures into chronic irritability, while perhaps their brothers, full of rhythmic tunes and jolly whistles, are never given opportunity to prove the extent of their musical talents. And as the boys do not set about discovering their innate possibilities in those years when their minds are the most receptive, in later years, when they discover for themselves their musical talent, it is generally too late to profit by it as they are immersed in other study or in business. A boy should have his chance before he is fifteen.

Music has a higher purpose than simply to furnish an amusement to the performer and listener. And while this is not the time or place to give a disquisition on the mission and benefits of music, it might simply be stated that a study of, and appreciation for, music is apt to lead to enjoyment to a greater or less degree in the whole family of arts, and, we might say, in beauty in general, in the æsthetics of life. Then there is the purpose that music serves in the home and social life. The musicless home is only one degree better off than the motherless home.

The boy has done nothing to forfeit his right to, at least, somewhat of a musical education. Thirty or forty years ago, there was a prejudice against a young man having anything to do with music unless he be a professional. That feeling has partially disappeared. May its end soon come.

Notice that we do not argue for more professionalism, that we do not urge that the boys study music for the purpose of using it as an income producer. No, we reserve that wish for our worst enemies. But we do urge a more general study of music as a means for developing the æsthetic sense, and as a refined and intellectual pleasure.

Parents should throw off entirely this new world prejudice that music and business are incompatible, that masculine dignity will not fuse with musical culture and artistic appreciation. They need to shut the piano to half of their unmusical daughters and open it to that half of their sons who are musical. The boys will take care of the rest, if the same parental control and stimulus to work is given them that is given the girls.

It is not found, in Germany or France or Italy, that a knowledge of the theory and practice of music unfits a man for a commercial life. Why should it here? There, the business or professional man that can not talk understandingly on musical topics is held to have but a partial education. How is it here?

Then comes the question as to what musical study the boy should take up. If he has given some proof that he is possessed of more or less natural musical talent, it might be well to try a few terms each on different instruments, the violin, the piano, the 'cello, the flute. Then let him push that one for which he has a natural predilection. This trial time will not be wasted. In future years he will be glad of the knowledge thus gained.

A boy may well begin his instrumental music study when he is eight or nine years of age. And what I have said about urging the girl who has no talent for piano playing toward that instrument applies equally well to the piano-hating boy. If the boy has no tendency in that direction, let him study something else. We can never have too many violin players, and there are never enough of 'cellists or players of wood-wind instruments. Let him play something that every body else doesn't play. He will enjoy his work more and take more interest in it.

Vocal study had better be delayed till the boy's voice has gone through its changing period. The girl can begin her singing lessons any time but the boy had best wait. And incidentally, if you want him to have a good voice, prohibit the screaming operation in the public-school room. Many a voice is ruined there before it gets out of the high school.

I have left the study of singing to the last, because it is the most important. Be sure to give the boy a chance to learn to sing well. If he has any music in him, let him have some cultivation of the voice, long enough, at least, to prove that he can not sing. But if he proves that he can, continue the voice culture to the limits of his talent and your pocketbook.

Singing is the most natural method of making music and consequently the most enjoyable, at least to the performer. And good male voices are rare. Try to get up a glee club or a church choir and you will immediately acquire a firm conviction of this fact. But even more rare than good voices are well cultivated voices. That missing tenor voice is the despair of the chorus conductor, the bane of the choir leader. How we brace ourselves as for a dental operation when it is announced that "Mr. Screech, the tenor, will favor us," etc. And then the real and rare delight of listening to Mr. Screech turns out to be not torture but pleasure, on account of his not necessarily large, but cultivated voice.

Give the young men a chance to sing well. Urge them to sing, to study singing. Let them not call up blushes of shame on the countenances of their friends. The young man who sings well is always welcomed in the social circle. And with the instrumental or vocal music, let there be a fair knowledge of musical theory acquired that the boy may appreciate what he does and hears.

Money invested in a boy's musical education is well invested. Give the boys a chance.

A BARCAROLE, BY RUBINSTEIN.

An Analysis.

EDWARD BAXTER PERRY.

Strictly speaking, the Barcarole is an Italian boat-song—"Barca" being the Italian word for boat. But in musical terminology it has been localized and signifies distinctly a Neapolitan boat-song, associated as exclusively with the Vesuvian bay as is the gondoliera with the lagoons and canals of Venice. In each case it is the song of the local boatman, sung to the rhythmical accompaniment of the swinging oar, and entranced in poetic charm by the beauty and romantic atmosphere of the surroundings. In each case also it has served as a suggestive and grateful artistic subject for musical treatment, used by nearly all the modern composers, great and small, one which is particularly suited to the pianoforte and facility adapted to its resources.

In many respects the Barcarole in this in idealized form as a musical art work closely resembles the gondoliera, similarly developed; for instance, in its graceful six-eight rhythm, its gliding, swaying boat like movement, its suggestions of dipping oar and rippling water, and in its sustained song-like melody representing the voice of the boatman.

These descriptive elements are common to all works of both classes, but the characteristic mood of the typical Barcarole is less tender and passionate, more dreary and fanciful than that of the gondoliera. It has less of the human element, more of the sea and its slumbering mystery, less of the lover's sigh and more of the half-seen witchery of sea-sprites and mermaid in the clear depths of inverted sky beneath. To appreciate this mood to the full, one must have drifted, with suspended oars, in a small boat, upon the far-famed Bay of Naples, just as evening fell, with the lofty banner of blue-black smoke waving majestically above the summit of Vesuvius, in the distance, like the pennon of some mighty Earth Giant, an ominous reminder of his terrible, though slumberous, power, with the city rising in the background, terrace on terrace, from the water's edge to the stern, old ducal castle, which crowns the height and looms dark and forbiddingly against the sky, a memory in stone. With the fairy island of Capri lying to seaward and the cool breath of the Mediterranean filling the sails of the countless fishing-boats gliding shoreward, while the boatmen sing to the subdued accompaniment of the evening chimes softened by distance. Seen at midday from the height, under the glare and scorch of the noonday sun, with the discordant, jangling sounds of busy life rising harshly to one, like the cries from some pit of torment, Naples seems a hell; but at the evening hour, from the bay, it is a dream of heaven.

No one has caught and embodied in music the mood and scene of this hour, with its caressing coolness, its murmuring ripples, whispering secrets of other days, like Rubinstein, though many have attempted it with more or less success. Of his five Barcaroles, all beautiful and characteristic, the most faultlessly typical, seems to me, the one in G major.

This is not only one of the most graceful and characteristic, as well as most perfect in form and finish, but also decidedly the most realistic of the five. The rhythmic play of the oars, the undulating movement of the boat and the constant plash of the water are all vividly suggested, and the melody of the boatman's song, original with Rubinstein, is very appropriate and typical, heard in intermittent fragments as if sung fitfully in broken snatches. The chords accompanying melody should be given lightly, though in nearly strict time, in regular, rhythmic pulsations, but with a broken arpeggio effect, with the idea of rippling water constantly in music.

The passages in double-thirds, which form the principal difficulty of the work, must be rendered with the utmost smoothness and delicacy. It is a good plan to begin each passage with a very low and extremely loose wrist, raising it gradually till quite high toward the middle of the run and then lowering it as gradually and easily to the end. This ensures absolute flexibility and enhances the undulating effect. The following little verses, by J. Buchanan Reed, express exactly in words the mood of this Barcarole, and I never play it without thinking of them:

"My soul to-day
Is far away,
Adrift upon the Vesuvian bay.
My winged boat,
A bird afloat,
Glides by the purple peaks remote.
Across the rail
My hands I trail
Within the shadow of the sail.
With bliss intense
The cooling sense
Glides down my drowsy indolence."

Genius is the most beautiful gift with which Nature favors mankind from time to time; through it we are allowed to enjoy what is most sublime—self oblivion in a loftier life.—*Hiller.*

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Passion, whether great or not, must never be expressed in an exaggerated manner; and music ought never to offend the ear, but should always remain music, which desires to give pleasure.—*Mozart.*

EARLY VIOLINISTS COMPARATIVELY CONSIDERED.

What Each Brought to the Technic of the Instrument.

H. W. HART.
Author of "Arranging Music for a Small Orchestra."

Toward the latter part of the seventeenth century, violin playing may be said to have drawn to a focus; the scattered rays of light, flashed from many talented violinists, were concentrated as in a lens in the illuminating genius of Archangelo Corelli, the light of which penetrates even to our time. He seems to have gathered the loose strands of his predecessors and woven them together. One of the earliest composer-violinists, he epitomized the achievements of those who went before him.

Nearly contemporary with him, but not of so high an order of genius, was Antonio Vivaldi, born in the latter half of the seventeenth century in Venice.

Although a brilliant executant, displaying great ingenuity in making new combinations and devising new effects, his claim to remembrance is based not so much on special developments in the technic of the violin itself, as on his development of the concerto-form, particularly in regard to the accompaniment.

In the concertos of his predecessors, the solo-violin was treated little differently from the orchestra violin; while the strictly solo passages were usually accompanied by the bass alone. Vivaldi, on the contrary, very distinctly differentiated his solo instrument part from the orchestra violins, giving to it marked individuality and passages of considerable brilliancy. And, going still further, contributed the first instance of orchestration as applied to the concerto by adding to his band oboes and horns, to which he gave independent parts of their own, not merely a doubling of the string parts.

Vivaldi died in 1743.

When the perfect violin-form had crystalized in the creations of Stradivarius, the instrument itself had reached that point beyond which it was impossible to go. Not so the bow, however, which was far behind its principle in point of improvement.

In 1660, we find violin bows made very much after the model of double-bass bows of to day, and but little lighter in weight. The art of bowing was consequently in a condition similar to that of the bow—stiff, heavy, and with scarcely any variety of expression beyond the simple *piano* or *forte*.

The work of the violinist's left hand is purely mechanical, while that of the right, controlling as it does the medium of expression, is of quite a different character. Without an adequate bow, then, the violin is like a singer possessed of a beautiful voice, but struck dumb, or at least afflicted with stammering.

The perfect violin-bow was not achieved until about 1780, by Tourté, than whose bows none better have ever been made. But in the meantime, improvements were, from time to time, being perfected, and the evolution of the bow had progressed from the ancient implement, which really was a "bow," resembling nothing so much as the complement of the arrow (the bent stick and the string being, in fact, much the same in both), to the bow of 1700, which was not a "bow" at all, but a straight stick with one end slightly bent and with a nut at the other, between which stretched the horse-hair.

Tartini is peculiarly identified with the advancement in the use of the bow, of which he made a particular study. Indeed, it is probable that he contributed to the mechanical improvement of the bow itself, which was, during his lifetime, in the transitory state from the stiff, unyielding stick of the earliest days to the light elastic bow of Tourté toward the end of the eighteenth century. Tartini was the first to have the stick at all elastic, and thus opened up that immense field, rich in varied *nuances*, only possible with a yielding bow.

Giuseppe Tartini was born in Istria, Italy, in 1692. He was a descendant of a noble family and at the age of eighteen he entered the University of Padua with the purpose of studying law. Music, however, received most of his attention, and that, combined with a love affair which culminated in a secret marriage with his bourgeoise sweetheart, seems to have shaped his career. Certain it is that his marriage made him an outcast from his family, and he was forced to leave Padua and endeavor to secure a living.

After many hardships, the prior of a convent at Assisi, who was a family connection, offered him shelter and protection. While with this good friend, Tartini worked assiduously at his violin and at musical composition, the most remarkable work being his famous *Sonata del Diavolo*.

Eventually he became reconciled to his family through the intercession of his friend, the prior, and took his abode in Venice, in order to benefit by the playing of Veracini, a great musician at the head of the Conservatorio of Venice. Though Tartini never studied with Veracini, the latter's playing greatly influenced him.

An intimate friendship was formed between these two and another artist, Mariello, and all three devoted much time to the study of the principles of violin playing, especially to the style and different kinds of bowing.

When Veracini's mind failed, Tartini retired to Ancona, and devoted himself entirely to the discovery of the fundamental principles of the bow in the technic of the violin—principles which no other violinist has improved or altered.

Tartini was also a student of science and mathematics. He discovered the phenomenon of the third sound, which has caused much discussion but has not yet led to any practical result. The third sound is the sympathetic resonance of a third note when two upper notes are played in perfect tune.

In 1721, Tartini was appointed director of the orchestra of the Church of St. Anthony, at Padua. Here he spent the rest of his life. His death, which was looked upon as a national calamity, occurred in 1770.

Tartini's great fame brought him repeated offers from all the large cities of Europe, but nothing could induce him to leave Italy. His violin school at Padua graduated many excellent players, among them, Pugnani, Graun, Nardini, Ferrari, etc.

He is quoted as saying that he never made any real progress in music until after he was thirty, and when past fifty he made a marked change in the character of his playing.

Tartini's compositions number over 150, and not only display great beauty of melody and intimate knowledge of the violin, but also sound musical science. Some of his Sonatas are still played at concerts. His famous "Devil's Sonata," is said to have been inspired by a dream.

While his bowing marked an immense advance, the technic of his left hand was somewhat limited, never exceeding the third position, and his double-stops were, on the whole, simple and easy. Instead of displaying extraordinary skill in brilliant execution, he developed grace and expression. He excelled particularly in the execution of shakes and double shakes, showing that his technic, though limited, was founded on the primary principles of good execution—firmness and lightness of fingering.

[TO BE CONTINUED.]

VIOLIN STUDY.

Profitless Work.

GEORGE LEHMANN.

The average pupil is so absorbed in work which, apparently, points to rapid progress, that he either loses sight of, or inadequately appreciates, the really important details of study. Day after day, week after week, month after month, he gropes about in the dark for that which seems to him a prodigious attainment, rarely consulting his better judgment or doubting the logic of his course. And when, occasionally, it does happen that such a pupil is roused from his mental lethargy—when he finds himself plunged in a thousand perplexities from which escape seems utterly hopeless—when he vaguely realizes that the art of violin-playing demands something more than thoughtless repetitions and familiarity with a mass of undigested music—when all this comes to the pupil as a new and wholly unexpected experience, he begins intelligently to scrutinize questions that have never before concerned him, and soon makes startling discoveries which testify to the absurdities of his past endeavors.

It would be folly to attempt, in a brief article, thoroughly to traverse the broad and interesting field occupied by the gravest questions related to violin study. The subject admits of, and requires, the very broadest treatment, and nothing less formidable than a volume could be made to record its ramifications. But it is possible, even here, to view certain phases of this subject with profit, and to touch upon some elements and conditions of study which should be clearly understood by all students.

Since it is not my purpose now to inquire into the strange workings of the child-mind, or to investigate such matters as properly belong to the field of psychology, let us take the average musical boy, aged fifteen years, or older, and learn, from the character and quality of his work, his conception of violin study.

Let us suppose that this boy has been playing the violin four or five years, and that, during these years, he has received what is commonly considered good instruction. He has long since forgotten the very names of the works which guided him in his earliest musical pilgrimage; he has "passed through" Fiorillo, Kreutzer and Rode, and cherishes the hope of an early acquaintance with the Caprices by Paganini; he has played scores of minor solo pieces, to his own satisfaction and the pleasure of his friends; and only the great concertos and the most intricate musical works can satisfy his ambitions and keep him interested in his studies.

All this naturally leads us to believe that this boy is an accomplished violinist, and that he is in a fair way to high artistic achievement. That he has long since "finished" such difficult studies as those by Fiorillo, Kreutzer and Rode should be convincing proof that he is possessed of uncommon technical ability and no mean order of musical intelligence; and that the Bruch and Mendelssohn concertos, and others of greater difficulties, are the works which, in his own and his teacher's opinion, are best suited to his needs and abilities, naturally inclines one to the belief that the boy's studies have been thorough and conscientious, and that he must necessarily have a clear and comprehensive view of the art.

When we hear this boy play we are shocked beyond expression. His ideas are either unmusical, or he has no ideas at all; his technic is crude and undeveloped—insufficient, perhaps, to meet even modest demands; his tone lacks charm and variety and has undergone no refining process; and, everything considered, there is in his playing little or no evidence that he has passed beyond the early stages of development.

Perplexed, we ask ourselves, How is it possible that the study of such works as Fiorillo, Kreutzer and Rode has yielded no desirable results? Again and again we ask ourselves, Is this the result of poor instruction, or must we attribute such incompetence to a low order of musical talent and intelligence? Unquestionably, the teacher is greatly to blame for such a state of things; but as we are here probing conditions bearing only on the pupil's method of work, we must leave the culpable teacher entirely out of the question, and devote our entire attention to the unfortunate pupil.

Certain daily studies are absolutely indispensable to artistic achievement. Chief among these may be mentioned: the study of scales, broken chords, trills, the long *legato* stroke and the *detaché*. These studies bear the same important relations to the violinist's musical health and strength, as wholesome, daily food bears to his physical health and development. But of the five studies mentioned, how many pupils can honestly say that two receive their daily attention? Few, indeed, are the pupils who can give satisfactory answer to such a question. Even when the teacher has repeatedly made clear the necessity and ultimate good of such studies, the average pupil continues to disregard his teacher's wishes and advice, foolishly believing that five hours devoted to other work is sufficient for his needs. In fact, the pupil is too easily inclined to the belief that scales, for instance, were invented for no other purpose than that of annoying him and wounding his pride; and he is firmly convinced that everything he has ever heard concerning their virtue in connection with technic, is either greatly exaggerated, or a deliberate misrepresentation of fact.

Now, when such a misguided pupil attempts to play a concerto, he is amazed to find that passages, apparently simple, require much and patient application; and (what is utterly beyond his comprehension) after he has practised such passages many days, or even weeks, and has every reason to feel that he has overcome their difficulties, he suddenly discovers that his fingers are unreliable, and that what he is able to do to-day with confidence and ease, is, to morrow, a capricious accomplishment on which he can place no reliance. Unhappy, but determined, he attacks the work with renewed energy, never attempting to discover the origin of his troubles, but tenaciously continuing his blind, plodding course.

Knowing, as we do, that the great Etudes form the basis, if not the nucleus, of the violinist's development, it seems incredible that we can trace to their

influence so few of the benefits which should result from study of their contents. And, indeed, we may search in vain for a solution of this problem if investigation into the character of the pupil's work fails to reveal the cause of his inefficiency. Such investigation, however, will shed on this question all the light we require. It will be found that the pupil is unable to play, even tolerably, a Kreutzer or Rode etude; that he has merely skimmed through these invaluable studies without any appreciation of their bearing on his technical and musical development; that the study of them was to him always a more or less disagreeable duty; and that, when he laid them aside and took up the attractive pieces of an artist's repertoire, he blotted them from his memory, elated at his escape.

These finely constructed studies (many of which, aside from their more practical worth, are certainly musical gems) contain the educational ideas of famous violinists whose pedagogical successes cannot be questioned. They are carefully wrought masterpieces by teachers of wide and varied experience, men who were deeply impressed with the need of contributing to violin literature works of great didactic merit. Nothing, of their scope and high character, had previously been written; and in the then tentative and undeveloped state of violin didactics, innumerable difficulties confronted the pedagogue in the training of his pupils. Kreutzer, Fiorillo and Rode not only embodied, in their etudes, the very highest principles of the art of violin-playing, but they have also given us these principles with scientific precision, and in such musical garb as will ever remain attractive. We know of nothing that can take the place of these wonderful etudes. To them generations of violinists are indebted for their knowledge and accomplishments. In design and treatment they are so complete and exhaustive that they may justly be said to constitute the requisite material for the highest technical training.

And how do most pupils—even very gifted ones—regard these etudes? Simply as a necessary evil. They realize that escape from them is impossible; so they "get over" them as speedily as possible, devoting little or no attention to their important details, satisfied if they but reproduce the notes with tolerable accuracy.

Again it must be said the teacher, too, is culpable; often the pupil's indifference and negligence may be attributed to the teacher's lack of knowledge or conscientiousness. But I am here simply appealing to the pupil to mend his ways, without attempting to prove the degree of the teacher's musical guilt.

OUR CHILDREN.

ALBERT W. BORST.

Thinkers of to-day are giving their best efforts to the conservation of energy in every direction. Our time, our opportunities, our health—are all so many units in the struggle of life, for which the strictest account must be given. When we consider the vast number of boys and girls who are taught music in one form or another, can we truly say that the results attained are not commensurate with the energy spent in such teaching? Is it not the rule that the child commences late, or has too many long gaps between terms of lessons, or is not censured for looking upon the art as of comparatively little value, or is possibly disheartened at the outset by the teacher's methods?

We have plenty of crude ore, but how to smelt it into a metal which shall prove malleable later on, and which shall bring forth some artistic product—this is one of the greatest problems now facing musicians and psychologists. Children have an innate love of sound, but they do not love the labor requisite to harness those sounds for their own practical use; anything which savors merely of the technical is to them an abomination.

A healthy child naturally loves play; he does not, however, care to be a mere spectator of games—at least when he is very young. As a passive listener, therefore, the child is not in his element. He must be personally interested. Now if the teacher can devise some plan of persuading him that he is playing, whilst at the same time he gets his musical faculties developed, then proportionate results are sure to come forth. It is only quite recently that musicians have done anything to drag the youth out of the old slough of mere pedantry, through which so many of us had our early plunge.

This is not the place to advocate any special system, but it is just the place to urge upon teachers to examine any new ideas, and to seize upon what will prove of benefit to their scholars.

The various methods for instructing children in music after the kindergarten plan, appear to embody the following ideas: By taking very young children in small classes and giving them games, figures, diagrams, blackboards, telling them stories, etc. You get them interested—the most vital point. No home lessons or practising is asked for. The pupil becomes as eager to find "two-lined C," or to sing the fifth quickly from a sounded tonic, or to tell what time a piece is in on hearing it played, as he would be to gain a certain number of marbles or to skip so many times in succession.

It is promised by many teachers of these new schools that, after one year, the child will be so prepared to begin the study of an instrument, that all preliminaries will already have been mastered; that the solid foundation will consist of an ear capable of recognizing at once the pitch of the notes and their distance one from another, a full knowledge of the keyboard of the pianoforte and how to write the notes on paper; arm, wrist and fingers prepared as his tools, the power to build up any scale or common chord, to read simple tunes at sight, to memorize the same with facility, and, parenthetically, a bowing acquaintance with some of the greatest composers and of some of the ordinary Italian words they use in their writings.

Now such a comprehensive program appears at first sight as if printed on too small paper, one must allow for the time to mature any such radical change in our system of teaching music. Improvement, however, is rightly demanded and will come as surely as the better methods now in vogue in the singing classes of our public schools.

If then, we can save time when it is so important, and from the start can instill into the minds of our children a genuine love of art, furnish them with a foundation upon which more musical studies may be built later on, and all this under the guise of play, it surely is a *prima faciae* evidence that the matter is worth sifting by every musician and parent.

MUSIC DEPARTMENT OF LENOX LIBRARY, NEW YORK CITY.

It has been suggested that some information concerning the music collection at the Lenox Library in the City of New York, would be of assistance to out-of-town music clubs and persons interested in things musical, some of whom are not even aware of the existence of such a storehouse of information within easy access, and who would be eager to avail themselves of the opportunities it affords.

The Lenox branch of the New York Public Library, is situated on Fifth Avenue, between Seventieth and Seventy-first Streets. It is open to the public on all week-days from nine until six o'clock; no tickets of admission, as in former days, being required. As it is merely a reference library and not a circulating one, no reader is permitted to take books from the building under any condition. Before securing a book, a separate slip containing the author's name, title and date of publication; also the reader's name and address is required for each work (in the case of sets, one slip only is necessary). The reader is privileged to take as many books as he desires at a time, providing he leaves a slip for each separate volume. There are fifty volumes, or more, on the open reference shelves, among which can be found Grove's Dictionary, Fetis, Famous Composers and Their Works, published by J. B. Millet Company.

The North Hall on the ground floor of the Library is devoted to music, genealogies and local histories. A music department was inaugurated at the Lenox in 1888, on receipt of Mr. Joseph W. Drexel's generous gift of his music collection, which numbered over sixty-five hundred volumes, comprising books relating to the history and literature of music, autographs of celebrated musicians, prints relating to music (including portraits of composers, etc.), and music for the church, theatre, chamber, etc., among which will be found a copy of the first edition of Handel's oratorios in score.

This library of Mr. Drexel's was formed by the union of the libraries of H. F. Albrecht, of the late Germania Musical Society, and Dr. La Roche, and augmented by importations of works from Europe. Mr. Albrecht spent over thirteen years in different countries in the formation of his collection, and it would be difficult to find a finer one of its kind.

When the Music Department of the Lenox was opened, all books bearing on this subject were sent up from the Astor Library, it also being a branch of the New York Public Library, and these, added to the Drexel books, with the gifts and purchases of the following years, now bring the number of volumes in the music catalogue up to about ten thousand, or more, each of which is catalogued under the subject, as well as author, and title where no author is given, or in the case of the editor or compiler publishing the work, or when the title is a "catchy" one.

The catalogue is a dictionary card catalogue, the books being entered upon their subject as well as author, enabling the reader, with very little bother or trouble to himself, to find, in a very short time, exactly what the library can give him on any particular subject. For instance, anyone looking for music of any particular country, has only to look under the heading, "National Music," subdivided into countries. Folk-songs, in which so many are interested at the present time, have also a separate section in the card catalogue. For those interested in the ancient forms of notation, etc., the "Paléographie Musicale," published by the Monks of Solesmes, is helpful, also the graduals, missals, etc., found in the library; as well as the publications of the Plainsong and Mediæval Music Society.

The Music Department does not boast of any musical instrument, such as a pianoforte for the use of the public, as there is no room in the building that could be devoted to that purpose. When the new library is completed, perhaps a piano might find place. One ingenious music reader, however, did not allow the absence of an instrument to hamper his enjoyment of the music before him, for no sooner was he provided with several large folio editions of compositions, than opening each and laying it carefully on its back, he tilted back his chair and with both hands in his pockets, began whistling loudly. It is unnecessary to add that he was at once suppressed and made to understand that a repetition of such conduct would make him liable to expulsion from the room.

The library is rich in orchestral scores. Under "Opera—Full Score," in the card catalogue, can be found works of Beethoven, Gluck, Handel, Wagner and many others. Under "Oratorio—Full Score," come the names of Handel, Haydn, Liszt and Mendelssohn. The librettos to these can also be had, with the usual translation.

Seated at the tables provided for readers in the North Hall, one usually sees a goodly sprinkling of the gentler sex. The Pedigree Department is responsible for the presence of many of these fair dames, who are engaged in that most delightful occupation of looking over family records. This does not mean, however, that the music department is devoid of women readers. On the contrary, of the average number of readers in the music department, per month, one-half are women; among whom, as well as among those who go to make up the other half, can be seen many well known authorities on music—foreigners as well as our own countrymen—consulting the catalogue day after day in an untiring search after data for some important work which the music world eagerly awaits.

The library subscribes to all the good music periodicals, both foreign and domestic, a list of which can be found on the desk for the use of the public.—*R. L. H. M.*

There exists a very general impression that the great masters are wedded principally to their violins, and that the bow plays but an unimportant part. Such is far from being the fact. The bow comes first, and great and serious as the loss would be, the artist could the better afford to part with one of his violins than any of his bows, and especially the one upon which he relied the most. The bow must be suited exactly to the violin, it must be in absolutely perfect condition, in accordance with the artist's temperament, or it would be impossible for him to do himself justice in playing. A bow must be made by a master in order that it may yield to the player's feeling, and it is oh! so difficult to make such a bow. An artist usually has four bows. His "best" one used for staccato playing, one for practice and one for solos. He could not play with any other bows than his own.

And when an audience disperses, can you guess what griefs the singer may have comforted, what hard hearts he may have softened, what high thoughts he may have awakened?—*Bulwer-Lytton.*

THE VOICE.

Mr. Frank Herbert Tubbs, Associate Editor.

THE SINGING VOICE.

Article Eleven.

FRANK H. TUBBS.

The Singer's Sensation.

There are times when every singer realizes that he is making a tone which is delightful. He knows that all effort has been removed, and he can for the moment, let himself go free. An abandon of movement is his for the moment, which is so unusual and delicious, that he is in ecstacy. But it is liable to be like "The Lost Chord." He doesn't know how he did it; and, try as he may, he finds himself unable to make that tone again or bring himself into the mood which he had when doing that singing. This attempt at instruction for the large groups, which we know looks forward month by month for our instruction, may help some to make permanent the ideal tone which thus far they have been able to catch only for a moment.

When nothing but pure tone is used and nothing acts wrongly, vibration only is felt. In preceding lessons, we have led up the details. We have shown the training needed for breathing, for obtaining freedom of larynx by means of the limp tongue, for inducing secondary vibration and connecting it with primary vibration, and for extending that vibration over the body. That ought to be all that is necessary. The help of the teacher is needed, however, with most students to see that this correct work is carried out. The guardianship of the growing student constitutes the greatest amount of attention at personal lessons.

Natural and normal action has no sensation. The act of talking is not felt; the act of ordinary breathing is likewise without sensation. These two acts constitute the basis of singing These two acts must be developed on natural lines till they can answer all the demands of singing. Artificial and unnatural action can be felt and such must be removed. That means that all the organs of voice production are to be induced to work naturally and normally. All students have over-estimate of what they must do to sing, and nearly all teachers have notions based upon error. The students are like the rustic boy who engages in boxing. He beats the air, just as all vocal students over-attempt. Educators have said that education is a constant "Don't!" There never was a diamond which did not need polishing. The work of the student in bringing his voice under control consists in cutting off superfluous crudity until nothing acts wrongly. These lessons have taught what is to act and how it is to act. Now avoid having it act wrongly. The best way for one to know whether it acts correctly or not, is by the test of sensation One can bring every individual organ used in singing into the greatest activity and have no sensation.

Here is suggestion: (It seems unnecessary to number it as an exercise.) Select a note in the middle of the voice; sing "ah," upon it, noting whether any sensation can be felt or not in any part. Sopranos and tenors may well use the note "A;" altos and baritones, "G;" basses, "F." These notes in ladies' voices are in the lower medium register; in men's, in lower chest. The organs to inspect with the "mind's eye," are the chest, throat, tongue and jaw. Keep repeating that note until it can be sung without sensation anywhere. It may take twenty attempts before that one note is right. Get that note right, anyway. Don't leave it "half right." That is a mistake which students make—satisfied with something half way good. One cause of mediocrity—one reason why there are so many called to take singing lessons and so few chosen—lies in that willingness to stop short of perfect work. It were better to make twenty attempts each day and attempt every day for twenty days on that one note, until it is perfect, rather than leave it not quite right. When it is right take the next lower; make perfect the notes of that register. After two or three notes are perfected the rest come easily. Thus can one vary the exercise in all manner of ways. Runs even, are but single notes spread out, so far as application goes.

Experience teaches the writer, that by far the largest number of imperfections arise from the belief that breath control must be a conscious act. It must not be. In fact, there is no breath control so long as there is sensation of holding breath. Students say they must feel that they are holding either at the sides, at the back, or at the abdomen. Such feeling is wrong. That "Lost Chord" note which we are now seeking can never come while the feeling is there. It is the projection of fear—of self-will—of lower mind. It must go in response to that mental control of the machinery necessary to give us the true singer's feeling. That feeling which permits to throb and pulsate with life, responding to pure musical emotion. On that one tone, then, utilize time until conscious sensation disappears. Then extend that throughout all the voice. "What?" asks some one, "are the high notes to be thus made?" Every one of them. Work up to them. It will take longer to command them than it does those of the middle voice (because laryngeal vibration doubles with each octave), but exactly the same process is to be applied to the high and low parts of the voice as to the middle part.

The singer's sensation is one of vibration responding to emotion. When singing sentiment, expressing musical idea, only may be given attention. When the body has been thus prepared, the throb, mentioned before, is all one can realize. One can hear his voice resounding through the hall but cannot feel himself singing, save that throb which all in the house can feel. The singer feels it most; sensitive souls in the audience next. Some souls feel nothing for they have not yet attuned themselves to the divine art.

Appearance on Platform.

Exercise Thirty-seven, which was given last month, is one which prepares the pliable body. While its purpose, as given, was to obtain the elastic body which admits no rigidity, it prepares the way for stage appearance. Here, again, are suggestions not numbered as exercise: When going out to sing, if the music is carried, have it closed and loosely folded or rolled in one hand and that at about the waist; while walking, let the feet swing close to the floor, keeping the soles as nearly parallel with the floor as possible; advance to a position one yard in front of the position which you propose to occupy, and advance to it on a curve (the latter means that when almost out to the middle of the stage, curve toward the audience); then, back slowly to that position where you will stand when singing. Assume the position given in exercise thirty-seven, namely: one foot forward, the weight on the ball of that forward foot; unroll and open the music to the first page; turn and look to see if the accompanist is ready; when he begins to play resume front toward the audience and look on the music while he plays the introduction; look up over the audience when you begin to sing and don't look on the music except when it is really necessary to see what is coming. Turn the leaves with the left hand as you would the leaves of a book; hold music with right hand by the lower corner; at closing, make a slight inclination of head and body toward the audience (as if it were a good-by bow), and step off with the foot which is on the side toward which you are to go.

The plan above outlined has much in it, and it is very valuable. But, to read it and wait till the concert to apply, it will be worth nothing. Put it into practice every day until it loses novelty; that is, until it is done naturally and without consciousness. The elastic body must now be used. Go over it again and again until it can be done without thinking of what you are doing.

It will be observed that what may be done after one has gotten into place, is gone ever very minutely. The seconds after arriving before the audience and before the singing begins, are about as trying as are any in life. The eyes of the audience is on one. They are scanning dress, style, bearing and all. Any one who is at all sensitive, and every good singer is sensitive, feels the presence of his audience. The singer needs something to do at that critical time and the above suggestions give him something for each second.

Students often ask if they shall bow to the audience when they enter? No. If one is a known singer, or has many friends in the audience, applause will be given as soon as he appears. This should be acknowledged by a cordial invitation (or half bow), and a smile while one is walking. Then if the applause continues till the singer is in position, there may be more bowing. But then, a singer who would have such cordial reception as that knows what to do without being taught. As suggested above, at the finish of the song there would be a little bow. Avoid recognizing anyone in the audience. Bowing to an acquaintance is instinctively resented by the rest of the audience as a slight. There are cases in which one may properly bow. For instance, if one, singing at his home city, has been away a long time and that is generally known, he would be justified in nodding pleasantly to a few friends who were in his first audience after the return. But, audiences resent familiarity and partiality.

Breathing Again.

Teachers and students realize very much of the time that something goes wrong, and in the uncertainty which surrounds voice culture it is not easy to tell what the trouble is. Nor is the teacher who cannot decide quickly the cause of trouble to be blamed. On the other hand, the teacher who is alwaye sure he is right is likely to be a big ignoramus. Training the voice is subtle, because the voice is an expression of mind, and that is a thing about which the wisest know so little that they keep quiet. It takes a big stock of ignorance to get a voice teacher to the the point where he "knows it all." But this fact may be accepted by teachers and students: breathing for singing is a life-long study. You may get away from it for a time, but you must get back to it, and every time you return you will find something new and interesting. This present return will permit us to lay down four statements and then explain them.

First, practice for breathing is physical culture and has nothing to do with singing.

Second, the manner of inhalation while singing is regulated by emotion.

Third, there must be no effort at breath control.

Fourth, breath does not make tone.

The location of the essential breathing organs has been given in these columns, but were all who read this now, even if they have had the previous training, were asked to show by pointing around the body the location of the diaphragm (when its level is in front, at sides and back), not one in twenty would answer correctly. As a test of yourself, student, please write on a piece of paper, before reading further, just where you think it is. The location of the diaphragm is one of the most important things a vocal student can have. If he has lost it from mind he would better stop at once and get this item of knowledge into his active perception. The diaphragm is a large muscle extending through the body from front to back and from side to side, making a platform (practically) on which the lungs rest. It is a floor, not quite level, for it slopes downward toward the back and it has two domes inside. But for the student's purpose the latter fact is immaterial. Now for its level: in front it attaches to the end of the breast-bone; at the sides it is an inch or more lower than that level and in the back it is lower still. Ask a lady student to point out the level of the end of the breast-bone and, almost invariably she points three inches too low. Now, consult the answer you wrote and see if you did not believe the diaphragm was located three inches lower than it is. Because one feels the expansion of inhalation low he thinks the organ of respiration is low. To avoid the mischiefs in respiration know the location of the diaphragm and use that muscle.

The first statement of the four given above means that a student should be given exercises for calling into use the breathing muscles and organs, and that he should use them daily without using the voice. He should be shown the dual act of respiration—inhalation and exhalation. He should be shown how to make pliable and active the organs which take breath and of those which send it out. These organs should be exercised daily, and the best time to do it is in the early morning. In most modern homes, the generous bathing (if not a complete bath) opens the day. Right after this, or with it, should come breathing practice for physical culture. It is well to use it while clothing is removed or while in the bath robe. Five minutes of correct practice at that time is enough for all day, but those few minutes *should* be given it *every* day.

Inhale generously on the real level of the diaphragm five or six times, spreading the ribs well up under the arms and very much at the shoulder blades. Then, next take a good breath without reference to how, and blow the air out through the partially closed lips or through the nose, if the mouth is closed. Repeat that five or six times. That exercises the expiratory organs. Take a breath and hold it as long as it is comfortable. Repeat that a few times. That is all there need be for physical drill in breathing, but that must be daily, and one *must* have in mind the location of the diaphragm.

The second statement needs more room than can be given now for complete explanation. More at another time. Here is a word. When singing, one's attention should be centered upon the words. There is no time for thinking of detail. The meaning sung is the controlling factor. Note how the meaning makes the facial expression: a devout sentiment will bring serious, yet pleasant, expression; telling of the rose will change the face; singing of war will give the stern look, etc. In the same way the expression affects respiration. One cannot test this on himself. Conscious examination prevents analysis. He must watch another singer and, to be sure of getting true test, that other should not know he is watching. It will be found that the light sentiments cause one to take little breaths, and generally only in the upper chest; nobler sentiments call for broader inspirations; florid and brilliant singing will cause inspiration to go down the front of the chest and manifest itself by distension of the abdomen; the orotund voice will call for expansion at the back. If the organs of inspiration and expiration are well trained, nature will select the way to take breath for every sentiment, and the singer need not think much about it.

The anxious face of most students while seeking breath control is enough to spoil any singing. Almost every student tries altogether too hard to hold the breath. Many singers, even to their dying day, believe they must hold their breath somewhere. One says at the back, another at the ribs, and another at the soft wall of the upper abdomen. It is all imagination and nonsense. While it is true, that during singing, these spots must be firm and still, there must be no sensation of holding. The *feeling* of holding is something more than is needed and that sensation must go before perfect breath control is had. Mental control of all parts of the body can be secured to the extent of removing all sensation. One should carry his mental control that far. At any rate, he should apply it till he does not have any sensation of holding the breath.

Breath sets into vibration the vocal bands which are in the larynx, and so far as making tone is concerned, that is all the breath does. If breath made tone, the more breath used the more tone would be made. Any rightly trained singer can demonstrate that he can make much or little, loud or soft, tone and not change the amount of breath because of change of voice. It is well, then, to avoid the habit students fall into in their zeal of taking enormous breaths. Overcharging the lungs is a more common and more serious fault than under-supply. Take little breath and conserve that.

The matter of breathing and study of its principles grow wonderfully simple when we take into account that we all over work as does a country boy when he tries boxing. A few scientific strokes are much more effective, and all can use them.

OPERATIC ARIAS.

Vi ravviso—La Sonnambula—Bellini.

W. LOWES-HEATH.

As a general thing the training received by bass voices in this country is apt to be a little too limited. Of course, with the development of music and wider appreciation of singing art this training is being somewhat modified, and the term "bass" no longer makes one think of a low D or C as a necessity.

Still, the inclination is somewhat too prevalent among us to think of but one part of a bass voice as being important, *i. e.*, the low part.

Teachers should not allow bass voices under their care to form the habit of vocal shirking. The lower voice should be divested of its rumbling quality and be subjected to the control of the will over the larynx instead of allowing it to sink down by its own weight. The middle voice should be lightened and tempered that the full voice may acquire traveling power and be kept up to pitch.

The upper voice has been the Waterloo of most basses, and this is due not to disability but rather to defective training. If the natural weight of a bass voice be not properly handled, with an intelligent understanding of the best methods of equalizing it, the effect of regular exercise is to transform that weight into thickness, by which the upper voice is simply suffocated. The truth of which is most palpably demonstrated by a great many of our native basses.

Basses should drill a great deal on the middle and upper-middle voice, striving to eliminate all thickness and control the weight.

Don't allow the lower tones to sing themselves if you would be sure of them. A bass, after singing continuously for a length of time in the upper register, should have no difficulty in dropping to low F and giving it out in a clear, bright tone. This, however, is only to be achieved by a proper and conscious control of the larynx.

Contraction is a dangerous word, and its significance is not for the uninitiated, but in the voluntary control of the lower notes something of the sort takes place and the process should be understood by the student. If any student be tempted to make experiments let him be sure he knows what he is about and has a good teacher to guide him.

The aria under treatment this month is one of the best in the old Italian school and wonderfully well adapted to impart an easy, flowing, singing quality, and graceful style to the bass voice.

The subject matter is simple reflection of boyhood and youth. There is nothing to tax a singer's mind, and he is free to yield himself up entirely to the pleasure of singing the charming and graceful melody.

On the way to his home Count Rodolfo arrives at the village about three miles distant from the castle. He asks: "Is there an inn in the village?" and Lisa responds: "Here is mine." The count, examining the house, continues: "That one; ah, I know it well!" and, to the surprise of the assembled peasants, who do not recognize him as the count, he continues to designate the different landmarks familiar to him as a boy: "The mill, the fountain, the wood, and there, hard by, the factory."

The recitative offers no difficulty. The greater part is conversational and interrogative and is to be sung brightly. The last phrase is the most important and should be well accented and sung intelligently.

The grace notes are sung so that they supersede entirely the notes to which they are attached. The whole phrase is taken "a piacere," which means use your own ideas as to time and pauses. The count's eyes rove round the scene and he recognizes the different objects: "Il mulino—il fonte—il bosco—E vioin la fattoria."

ILLUSTRATION 1.

Accent grace notes till they supercede principals.

Begin about half voice and crescendo as each object is named, up to the D♭. Give it a slight hold and diminish as you come down, with a ritard, and hold on the grace note. This last part forms the modulation which introduces us to the cavatina.

The count gives himself up to that sweet pleasure which one feels on returning, after a long absence, to the peaceful scene where boyhood's days were passed in happy thoughtlessness. All the more pleasant do they seem because he realizes that, though the places are the same, time has flown, carrying his boyhood away with it, nor can he ever find those days again except in memory.

In this spirit he begins the cavatina: "Again, I behold you, ye pleasant places, where so happy, tranquil and serene the days of my youth I passed. Dear spots, I found you, but those days I shall find no more."

It is marked "Andante Cantabile," which here means a swinging movement and sustained singing tone throughout.

The first phrase, "Vi ravviso," is marked *pp*. But the piano tone must be rich and not breathy, and the portamento well marked but clean. The phrase, "O luoghi ameni," begins with a crescendo, expressive of pleasure, which diminishes as you come to the A♭, and the sixteenth notes are sung piano and slightly accented.

Repeat the sames ideas in the next two phrases.

A slight crescendo begins in the phrase, "Si tranquillo," with the grace note accented. The crescendo continues in the following phrase, "I di passai." The first three notes are slightly accented with a suggestion of ritard. The C is held with a full, candid tone, which is carried by portamento to the B♭.

The next phrase, "Della prima," still has the crescendo with a marked ritard and a slight hold on the second D♭. After the short break of a sixteenth rest the phrase continues piano with the time accents well marked.

The sixteenth notes consequent upon the dotted eighths must not be sung jerkily. They should not be taken at their printed value, but rather with the intention of the composer, which was evidently to preserve and bring out the rhythm of the words and still keep the flowing character of the melody. They come on the unaccented portion of the words.

The second part of the cavatina should be sung in a full, free and flowing tone.

The phrase, "Cari luoghi," begins piano, the time is held back and the voice lingers on the words. In the next phrase, "Io vi trovai," a crescendo sets in and each note is well accented in conjunction with the ritard up to the C, the D♭ of the next phrase being anticipated in the portamento.

In the phrase following, "Cari luoghi io vi trovai," beginning with the D♭, the voice breaks out full and free and the time is accelerated, flowing evenly to the end of the phrase. The effectiveness of this phrase lies in the contrast to the ritard of the two preceding.

ILLUSTRATION 2

Sustain the tones well, but pronounce clearly.

To bring out the full significance of the phrase, "Ma quei di non trovo piu," the B♭ should be cut off just a little and breath taken before continuing the phrase, the rest of the phrase is sung with a slight ritard, a hold and crescendo on the C.

The phrases which follow, "Vi ravisso o luoghi ameni, in cui lieti in cui in sereni," are of secondary value, being repetitions of the sentiment of the first part, and forming a sort of interlude before repeating the melody of the second part.

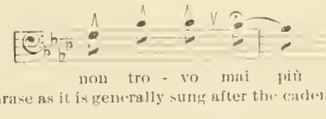
The first part of each crescendos as it mounts and diminishes to the close, the time accent being well marked.

The repetition commences very deliberately, but with the second phrase the time is taken up, the voice comes out full and free and the whole is sustained with flowing breadth to the end.

As regards the cadenza, it can be either sung as it stands, or a different one may be supplied by the teacher, more suited to his own ideas, or better adapted to the capacity of the student.

The final phrase, "Non trovo piu," is generally taken, as in the illustration, and not as it is written.

ILLUSTRATION 3.



Final phrase as it is generally sung after the cadenza.

So far the Andante, and now we come to the Allegro.

In the foregoing cavatina the count has been lost in his own reflections, but now, as he looks round among the villagers, he sees that some merry-making is afoot.

In a few passages of recitative he says: "But, among you, if I mistake not, to-day you celebrate some holiday." They tell him it is a wedding and he asks which is the bride, upon which they point out Amina to him.

"She is pretty," he says, "and very graceful. Come, let me look at thee. Ah! what charming features."

The recitative needs no special treatment with the exception of the phrases addressed to Amina. These are marked "a piacere" and should be well accented and sung piano. In the last phrase, "O il vago volto," there is a pause after "Oh," which is full of

meaning. The count is struck by the beauty of Amina, which also calls up before his mind another beautiful face, known and loved in the past. In this thought he addresses the following directly to Amina:

"Thou knowest not, with thy beautiful eyes, how sweetly thou touchest my heart, recalling to my mind an adorable beauty. She was, as thou art now, in the full morning of youth."

This movement is allegro The voice should be kept light in quality, flowing, free and easy. Brightness and graceful vocalization are its leading characteristics, and are the lessons which the student should try to learn from it. It teaches also the lesson of quick, easy breathing.

The crescendos and diminuendos suggest themselves and the accent is almost entirely that of the time.

There is an extensive cut in this movement which can be better explained by the teacher in the actual study.

For all basses, no matter what special line they intend to take up, as soon as the voice is well enough in hand, there is no better study in the world than this little scene from "Sonnambula."

It lies entirely in the middle and upper-middle voice. It imparts lightness, facility and security, and teaches the use of a sustained and flowing tone without being unwieldy and ponderous.

It is a solfeggio with words, one of the most beautiful ever written, and after continued study of it a bass realizes that he can sing other things besides second bass in a quartet, or songs that are transposed for the special purpose of carrying him to low E or D.

The low tones of some basses are very beautiful, but they should not be allowed to eat up the rest of the voice.

SONGS AND SONG WRITERS.

FRANK H. TUBBS.

Equipment of singers must go farther than vocal training or the possession of natural voice. It would seem, in view of the place of singing as entertainment, that any good voice not very badly used could answer all needs of the singer. And, were entertainment all there were to singing, it might be true. But there is another side. Singing is the expression of the soul through an art. With the development of man into higher demands which is going on a rapid pace, higher and greater expression must be engrafted upon the singer. It is necessary, then, for one who claims to be a singer to have more than voice. When the voice is ready his education must go into music. To know music one must know history, and the men who provide material to use in the art. That is why singers should know song writers, composition and the bearing of music (particularly songs), upon the present day, and upon the age when the songs were written.

Music *per se* and the program music of the day have differences. Previous to the last century when songs developed into their present form, writers clung to what we now term the classics. They wrote after a certain musical form which was stamped as correct. We are wont to think they dared not depart therefrom. Two thoughts come which will bear verifying and students will perhaps learn from them that composers were only obliged to conform to the set rules because of things outside of music. First, poets wrote in a sweet but colorless form; second, composers were not men who were made strong through contact with other men and with great events. These are outside of composition. One reason why the operas of the eighteenth century have not lived is because of the poor librettos. Even a Mozart, whose operas have lasted longest, could not so dress the librettos as to save them. Beethoven, the giant of the nineteenth century, wrote music *per se*, adding to the prevailing forms his inimitable coloring, but even he was unable to find poetry suitable for expression of his great soul when he would write songs or opera.

Those were strenuous times which ushered in the nineteenth century. Napoleon had awakened all the fight there was in civilized Europe. That awakening developed the greatness which was in men. Musicians came into contact with them and, by attrition, grew worn to productive shape. Poets also felt the force. The romantic school of composition was the result and it could no more be helped than can the explosion be prevented when fire and gunpowder unite. Those strenuous times never stopped. Down the decades of the century activity among nations developed and it reached to the individuals. Then came into being a strength of character with each decade much superior to that possessed before. Music could not fail to grow under it; musicians enlarged; poets became more enlivened and emotional. Berlioz, Wagner, Tschaikowsky and Brahms touched elbows with kings and scholars. They were obliged to mingle with men. The result is that they produced a kind of music in song which even now is not understood. The majority of music students pick them over and can't see much in them. The lighter music is more to their taste. The entertainer finds nothing whatever in them, and he does not realize that it is because of his lack of culture. The fault is not in the song or music, but in the ignorance of the so-called musician. Now, the best music of any age is an "acquired taste" in the sense that one must educate himself to it. The music has so much of soul, of vivid imagination, of depth of emotion, that no superficial glance or inconsiderate attention will reveal its nature. One must go in for severe study. "Art is long" and it grows "longer" with every generation. Were this intended for a plan of study we would say the education of the singer should be the history of song in its relation to its own times; the study of composers and corelative human nature; composition of songs; fullness of emotional expression; and means of rendition. This would constitute a fine musical education, and if anyone has a soul for music it would keep him busy about as long as he is permitted to stay on this earth.

PRACTICAL TONE PRODUCTION FOR THE STUDENT.

ALAN GRAY.

It is a puzzling question to the student and a difficult one for the teacher to make plain. To explain it in words may result in the student's getting an intellectual appreciation of it as a principle, but this will not help much until he feels it practically in the emission of his own voice; for the proof of the principle is ever in the preaching.

To the average student the request from the teacher to "sing naturally" conveys nothing. That's what he is striving to do, and as far as he knows that's what he is doing, and he'd like to know just what the teacher means.

It has often happened in the past, and happens oftener than it should in the present, that the student never gets very close to what the teacher does mean by "singing naturally," for the simple reason that the latter has been unable to explain it, and, by means of properly adapted exercises, make it practically clear enough for the student to take it in.

This, however, is a disadvantage which is greatly modified in the present time. Teachers are more earnest and conscientious than they were; the knowledge of good singing and the methods of arriving at it are infinitely more widely spread and competition is great. This last, while it is undoubtedly an evil in some respects, being too often the source of charlatanism and over much advertising of the patent medicine order, is yet not entirely unmixed with good, for by it teachers are animated to greater study and harder work, and the knowledge that the final test of the teacher must rest in the results obtained, stimulates him to the acquirement of the means best suited to achieve the best results.

For these reasons the vocal student of to-day is not so badly off in this country as he was of yore, for in all the leading centres and in many of the smaller places, there are hosts of teachers; *certes*, there will be many poor ones among them, but there is also a number of good ones, and these last are not so hard to find, especially in the larger cities, for they generally have a reputation which will reach the student.

Most of the good teachers have given special attention and study to tone production, and when the student is asked to "sing naturally" he is also given the exercises specially adapted to help him to a practical idea of what is meant.

Now to sing naturally is a very difficult thing for the young beginner to do. He may shout, or sing lazily, or stiffen his throat, or do a hundred and one other things, but only in very rare instances will he "sing naturally." And that is the reason why Tone Production is of such importance, because it is only by means of correct production that the student is enabled to sing naturally.

As a foundation for Tone Production something should be known of breathing and breath control. I don't think that students generally understand what is meant by breathing deeply. It does not mean that you are to breathe, or try to breathe, into the intestines. Yet many, as far as they can, do just that, and the result is a physical strain with not enough breath to sustain one tone properly. Breathing deeply means to breathe with the diaphragm instead of the chest. The shoulders should remain still, the chest in perfect repose. As the breath is taken in, the diaphragm should first expand, then the ribs should lift from the base and expand upward, the diaphragm sinking just a little but not contracting. When the breath is in muscular force is obtained by gripping or contracting the muscles of the abdomen below the diaphragm, which form a supporting column for the breath. This contraction of the abdominal muscles is practically the only conscious or voluntary muscular action which is to be used in singing. [Many of our readers will not agree with this direction. Shakespeare, at one time, objected to it.—ED.]

But, whatever you try to do, don't take in too much breath. Breathe naturally, directing it simply according to the directions given above. Nature develops supply when the extra demand is made regularly and in a natural manner. A clear, vibrating tone is, by no means, dependent on a quantity of breath.

Having obtained a fair understanding of how to breathe, the student may then proceed to tone production. In the first place, it is necessary to learn how to produce tone without consciously calling in the aid of either throat or tongue. In order that the throat may be left perfectly free to answer a natural call in a natural way, and that the tongue may become loose and flexible, lying flat in the mouth without being held down, unless called upon for the formation of some particular consonant or vowel sound, thus affording a free passage for the tone to the sound cavities of the head and the roof of the mouth.

The first practicing should be done on some simple syllable. I recommend "mem," as its formation helps materially in directing the tone to the lips, by way of the nasal passage and the roof of the mouth. A sustained vowel sound is not advisable in the early stage.

Take the syllable "mem" on the note C in the upper middle voice; pronounce it seven or eight times fairly quickly and very loosely. Take absolutely no thought for the tone itself, simply direct the thought first to the breath that it be taken easily and correctly, next to the muscular support by means of the abdominal muscles, next to directing the breath straight to the head, that it may seem to come to the lips from over and not from under; the breath itself will make the tone. Then give attention to the proper pronunciation of the syllable, which begins with a humming sound, opens out to the vowel sound of *a*, as pronounced in the word "flame," and closes again to the humming sound. By this it will be seen that, although the syllable is pronounced repeatedly, yet the voice is practically singing a sustained tone. During the humming sound, though the lips are closed, the mouth is open inside and the lower jaw should hang loose.

The exercise should be taken first on one note, from C descending by half tones to E♭. Pronounce the syllable quickly and clearly seven or eight times. Begin very lightly, indeed, on a mere breath of tone, allowing the breath to seek its way through the nasal passage to the lips, then crescendos by adding a little more pressure to the breath, but be careful to keep directing the breath ever as high as you can get it, giving no attention at first to the formation of the tone while you give heed to the vibrations in the nasal passage on the roof of the mouth and on the lips.

Carry the exercise down to E♭, striving to keep each tone as light and high as possible and to feel vibrations in the same place. Follow this exercise by one on two notes, repeating the syllable quickly as before on each note ascending and descending. Work up to D♭, so that E♭ will be the highest note. Always begin in a mere whisper and let the dominating thought be the overhead passage of the breath, the perfect looseness of the lips and facial muscles and absolute freedom from the attempt on your part to do anything whatever with the throat. It is true that the throat enters largely into singing, but in order to get the singer's control of it the student must first learn how to let it entirely alone.

Follow the exercise on two notes, with one on three, ascending and descending. Repeat it three times, quickly and lightly, pronouncing the syllable on each note. Carry it up an octave from D♭, making F the highest note. The next exercise is one on five notes, repeated twice, and the syllable pronounced on each note ascending and descending as before. Start on C and carry it up an octave, making G the highest note.

Of course, these exercises have little or nothing to do with voice development and placing, but are concerned almost entirely with Tone Production, teaching the student how pure tone can be made by the passage of the breath alone, and eradicating from his mind the idea that it is necessary for him to do something or other out of the ordinary with his mouth and throat.

There is a secondary purpose, however, in these preliminary exercises, and it is a very important one, and that is to educate the student in the knowledge and use of the resonance cavities of the mouth and head by making him feel the tone vibrate there, no matter what part of the voice he is using.

Flexibility and strength of the lips and facial muscles is also developed, so that later on the student literally sings with the whole face, because some of the tone vibrations strike full on the teeth, while others seem to find support in the facial muscles. Of course, this is more noticeable when the development and placing of the voice is begun on the open vowel.

THEMES.

FRANK H. TUBBS.

Concerning the Choir.

A prominent minister stated recently that at a Church which he was called upon to serve occasionally, the choir caused him sorrow. It was in a way not often reported. It seems that the members of the choir gathered in a room near the one in which the minister was robing just before service. The choir engaged in conversation loud enough to be overheard, and that conversation was of a very coarse nature. It was even vulgar, and the minister was so affected by it that he was rendered quite unfit to properly conduct divine worship. Such an accusation is startling. The word of the minister cannot be doubted and we must believe, although it seems almost too much, that at least one choir has persons in it who are unworthy. They should be dismissed and should be shunned. Our profession should be cleared of the stain which such a choir puts upon it.

The incident makes a topic. What should be the first consideration in engaging a singer or organist? See if he is in sympathy with the worship of the Church. If not, he has no place in that worship. The Church should look to this. That a man can play or sing well must not be made the only recommendation for engagement. It were well if only members of the Church were given positions, and better still if the several denominations selected from membership in their own particular denomination those who are to assist the minister in service. The choir workers become assistant ministers for the time being. They ought to be devout, sincere believers in the creed of the Church. If they are not, they do not belong in the choir. Suppose a Church selected an assistant pastor without enquiring about his belief and faith. Suppose he were needed for a particular kind of work, like visiting the sick, or supervising the philanthropics, would it be well to obtain a man who was a genial caller, in the one case, or a shrewd bargainer in the other? No, if he could not join the people in their beliefs no amount of other recommendation would gain him appointment. Not so in the choir. Any creed, no creed, or worse than no creed, is all right if he can sing or play well. The Church has a duty in this matter. It owes it to itself and the influence of its body to keep immoral thought away. It should not be possible that any minister would ever have his mind, filled as it must be when he approaches his Sunday duties with soul-helps, disturbed by profanity or his refined nature shocked by vulgarity.

Do many of the students who are ambitious to take a Church choir position know that they should not accept an appointment unless they can enter into the spirit of worship of the people whom they expect to serve? If they are not leading the life of a Christian, they do not belong in the Church service. Drop out of the profession or be in sympathy with Church services. The time will come when the choir leader will be looked upon as an assistant minister. The Church does not place him there now. It will some day. The Church must respect its choir people in order to have this respect. There is chance for meeting on proper ground.

All can sympathize with the minister who was so shocked at the conversation of the choir. We can but regret that he did not report the occurrence to that Church and try to secure the dismissal of the choir. It would be a lesson to choir singers. All the members of that choir are noted professionals. Their dismissal for such cause would become known throughout the country. While it would be severe punishment it would be deserved. A choir singer who will let his conversation in the Church edifice just before service become shocking, is not worthy a position among respectable people. We do not want such people to disgrace the musical profession.

It becomes the duty of every one in Church work to exert the highest Christian influence. Those who are working to-day are educating the choirs of the next decade. That means we are preparing the way for greater spirituality in the extended thought of a growing generation. One who is not ready to do all in his power for the future as well as for to-day, does not belong in Church worship. Purify the heart, come into sympathy with Christianity, or leave Church work alone. He who dares, with profane heart, to enter the sacred work invites the visitation of a just God, and he may explain his misfortunes and troubles in life as the result of his own wrong. At all times there is need to guard purity of effort and all institutions working for high ideals and for good, must see to it that their means of activity—"their tools in trade"—are of the right sort. There is room for improvement in the choir and it must begin in the hearts of singers and players.

Hurry!

There is no more busy person than is the musician when he is in the midst of the season. Practice, planning, participating in performances, teaching, learning take up his time so that every minute is full. It is small wonder that musicians are such "queer" people. It is not music which makes them so, necessarily. We all undertake too much and try to cover too much ground in a short time This is especially true of young musicians. Music is boundless. One writer says that if no new music were written for fifty years, there would be enough to use. The greatness of its study and the many channels into which it leads one, stimulates one into a rush. The days become so full that there is constant hurry. After a time one gets to know that he cannot learn and do all, and he becomes interested in a specialty to which he can devote his whole time, and he finds in that enough for him to do. When we can learn that what is done in a hurry is worthless, we become calm. But it takes many a "knockdown" to make most of us lie still. He is a philosophic man indeed, if he is a musician to whom a world has opened to him in music, who can undertake only that which he can do calmly and without disturbing his equanimity. Some reach that point and then what they do is resultful. It does others good and, of course, does the worker good. One cannot do good without getting good. Give and you receive. To give best, stop hurrying and give calmly.

Goethe was clear on this point: "A mind distraught conducts not to the goal; first must we calmness gain by self control." When one feels himself growing nervous and irritable, it is time to seek the self control in calmness. As it is the machine which gets nervous, no advice is better than that which enables one to calm the machine. Stop now and then (take the dose every hour if needed), and inhale five or six draughts of pure air deeply into the lungs. Inhale slowly and calmly. Although this is purely physical, it has the reflex action upon the mind which gives it quiet. We then enter our work with renewed activity. It gets us so we do not hurry so much but we do more work.

Young musicians may be told—although it will not do much good—that whatever they gain in their early years in music will be only the foundation for their later education. They think they are doing a lot and are able to carry out very much. When they look back from mature experiences, they will see that their rush and bustle was empty and productive of noise only. It was firing off blank cartridges. That solid shot which is effective is made out of experience, and the less hurry and commotion the more solid will the shot be made.

Lasting Music.

In the century from 1700 to 1800, there were thousands of operas written. Many composers wrote between one and two hundred. Where are they? Three or four only have lived a century. In the first half of the last century other thousands were written. We hear a few of them now. Examine those which live and you will find they illustrate a truth. They carry an intellectual message. Those which were written for entertainment and those which were written in the mood which made Rossini remark, "Give me music paper, a pen and a morning's newspaper, and I will make an opera," have passed out of sight. Even if the intellectual message is obscure, as is the case in Beethoven's "Fidelio," and Mozart's "Magic Flute," it has to be present to give the opera long life. We come into the works of Wagner and we go beyond intellectuality into spirituality. That is why his operas are so great and satisfying. They appeal to the highest in man. The deeper the spiritual significance the greater the opera. In "Parsifal," the greatest opera ever written, the motives are sublime in their spiritual significance.

Many have pointed out that there is no such thing as religious music. The same chords and progressions are used in all kinds of music. That is true, and it only illustrates the greatness of music as an art. It is the arrangement of that music to express ideas which is the thing. Arranged by a soulful mind to express the highest feelings of the human heart, music becomes spiritual. That this is not realized by composers is the reason why more music is not written at present which will be lasting. No one is writing opera now which can compare with that of Wagner. But little is being written for the Church which will have long life. The trouble is in the failure to grasp the possibility of spiritual expression.

MME. SEMBRICH'S ADVICE TO SINGERS.

Let a girl who wants to learn to sing first make of herself a good musician. Let her learn some musical instrument thoroughly. All women cannot take up the violin, although for singers that is the best instrument. The girl who begins to study singing by acquiring a complete musical education will have made the best preparation possible. With me, it was a lucky thing that I learned the violin, for it helped me more than anything else could have done, I have also noticed that singers who play the violin are more likely to sing in tune than others. But if the violin is out of the question, a girl who would sing had better learn the piano.

Then comes the difficult question of selecting the teacher who can do the most important thing correctly; that is, place the voice. Once that is done as much depends on the pupil as on the teacher. The teacher can do a great deal, but not everything. It is when the pupil has begun to learn singing that her talents as a musician will come to her assistance. If she is a good pianist or a good violinist her work of preparation will not only be easier, but all her practice will be more effective.

It is such music as "La Sonnambula," "Lucia," "Linda de Chamounix" and "Il Barbiere" that trains one to sing well. Learn that thoroughly and let the modern composers alone for a while. If there was anything needed to prove the truth of my theory one would only have to look at Mme. Patti. She is over fifty now, and yet she sings remarkably, and she has her voice left still. Of what other woman can the same thing be said? Look, too, at Lilli Lehmann, who began her career as a singer of the Italian music and is to-day another great example of what the training will do. It was not until she had learned thoroughly the Italian repertoire that she began to sing Wagner. No young ones are coming up to take their places, and the reason is that the old music which trained the voices best is no longer taught. Even in Italy it is not taught to the singer. They immediately begin to sing Leoncavallo or Mascagni, which is just as bad for their undeveloped voices as Wagner's music.

After a girl has learned to sing, the next important thing for her to learn is what she should sing. Certain voices, as so many singers seem to forget, are suited only to certain kinds of music. One may have a voice which would last for a long time in singing the music suited to it. But if it is used in singing Wagner or the dramatic music of the younger composers it cannot endure. There is only a certain quantity of it, and if it be used up in two or three years by singing music to which it is not suited only one thing can happen. But singers seem to forget that with a voice suited to only certain kinds of music it is impossible to succeed in entirely different fields. That is a thing which the singer must learn for herself.

Mme. Sembrich practices now for one hour every day, but not continuously. Fifteen minutes is the longest stretch which she attempts. In dieting for the sake of her voice she avoids only sour things. In order not to get stout, she eats no sweets and very little flour, but her abstinence in this respect is for her figure and not for her voice.

THE ORGAN.

Organ Study.

In this issue is given the eleventh of a series of articles on Organ Study, by an organist of long experience both as a teacher, church and concert organist. This instalment answers various queries evoked by previous topics. It is the purpose of the articles to give practical suggestions so complete and comprehensive that they will aid students of "The King of Instruments" to acquire a mastery over its complications and inexhaustible resources. It is particularly hoped that all who are interested in this subject will send to the editor any questions that they would like to have answered. Due notice will be taken of all that are so sent.—Editor of THE MUSICIAN.

XI.—PRACTICAL SUGGESTIONS IN ANSWER TO QUESTIONS.

WM. HORATIO CLARKE.

Reed Disorders.

J. P. C.—"I have been particularly interested in, and instructed by, your series of organ articles. I am remote from tuners, and the reeds of my organ, particularly the Trumpet, frequently require attention. I can tune and clean it, but sometimes things happen that I am afraid to try to remedy. A note may buzz, or speak slowly, or be too loud, without my being able to adjust it. A paragraph giving some details of the causes and modes of remedying the common reed disorders as far as it is safe for any but a professional reed voicer, would be of great value to many situated as I am."

Answer.—Full directions for cleaning reed pipes were given in Article VIII, January MUSICIAN, on page 26. In addition to what was there given, when the reed with the échallot has been removed from the pipe, it would be well to clean the inside of the pipe out with a swab made with a long, small stick, with cloth tied to the end, to remove any debris which may adhere to the sides, and also spider webs which often interfere with the speech of both reed and flue pipes. The échallot may be removed from the block by means of small gas-pipe pliers, care being taken not to indent it with the grip. The échallot should also be cleaned with a quill feather, and replaced so that the spring wire will bear evenly on the surface, and driven with a wooden block so that it will be inserted at the original mark.

Further than following these directions it would not be safe for one who is not an expert to attempt to remedy a defective reed pipe. If after cleaning, the reed buzzes or gives a false tone, it is doubtless caused by the tongue being out of the proper curve or angle in its bearing on the surface of the échallot, so that there is an obstructed vibration between the spring and the free end of the tongue. When the end of the tongue stands out too far, the tone will be loud and clangy as well as slow of speech. If it is not curved enough, the vibration will be choked in the attempt to tune the reed.

If you will take out the tongue which sounds the worst, describing the quality of sound it produces, and enclose it in a letter to me, I will examine its condition and return it to you with the proper curve adjusted so that it will give the right speech, you mentioning the letter and register.

Registration.

"Could you not give some ideas on the subject of registration, especially of standard works? In studying Bach, for instance, I have worked out plans of registration for the G major and D major fugues that are entirely different from any that are any where published, and to me, much more satisfactory, because in every case the principal subject is taken on a different keyboard. I would like to have your ideas about the registration of Bach's Toccata in F, and your opinions on these points may be of value to many organists who are working in as isolated a position as I hold."

Answer.—The registration is generally indicated in the organ works of modern composers. In the era of Bach, the prevailing style gave more attention to the polyphonic structure as specimens of musical architecture rather than to registration. It was the musical age of intellectual development when the emotional element had not taken form. The organs were crude and ponderous in their mechanism. There were no swell sections nor composition pedals, and when changes from forte to piano were made, the hands were changed on the manuals, and in organs existing to-day there are two sets of peda's, one for forte and the other for piano passages, it not having entered the minds of the builders to use a simple composition pedal to change the stops, as in modern organs.

In German organ music of the past, it was the custom to set the stops at the beginning of the piece for each manual, and if there was to be any change, it was indicated by I, II or III for the corresponding manuals. The largest organs had one section on the gallery front, while the main instrument was in the rear, the organist being between these sections. In some organs the stops were placed in the section behind the organist, so that if he did not have an assistant to manage the stops, he would be obliged to get up and walk across to them in adjusting the stop-handles.

In the organ music of Bach, there are no changes indicated in the registration, and his fugues were not written with the idea of making the changes; but in studying them upon the organ, if a continuity of tone quality can be maintained by each part, it will be more enjoyable in the interpretation. This can easily be done with a three part fugue with good effect, and also in certain portions of the four part fugues. It would be interesting to others if you would write a brief description of how you have worked out your plans of registration of the two fugues you mention, specifying the number and book of Peter's edition in which they may be found.

The Toccata in F is generally played with the roar of the full organ throughout, but it can be made more effective in the introductory canon by taking each hand upon a separate manual, with well balanced contrasting combinations, while the long pedal note on F should be sustained with soft 16 ft. and 8 ft. pedal stops, with the pedals not coupled with the manuals. The pedal solo would be given with full pedal coupled with the full I section, ending with the three chords on the full organ. In the canon which follows, the hands may be reversed from the position of its introduction, with the same combinations, with the same soft pedal stops on low C, uncoupled. The second pedal solo will be given with full organ coupled to the pedals and continue full to the finale. If the organ has only 27 pedal keys, measures 20, 21, 22 and 23 may be omitted from the second pedal solo without detriment to the musical form.

In the succession of grand climaxes which follow, there is not a good opportunity for changes in registration without disturbing the continuity, unless one has a well drilled assistant to manage the combinations. It is not unusual for an organist playing a concert program to have the assistance of a helper on each side of him in rendering transcriptions of orchestral music, so that the varied effects may be introduced without breaking the rhythm.

A Broad Assertion.

E. M. S.—"In your article X, on 'Internal Construction,' do you mean to make the sweeping assertion that all the large organs of the past method of construction have the serious defects to which you allude, and that all the celebrated organs in Europe built upon the old systems are not standards in regard to musical and mechanical value?"

Answer.—From a scientific point of view the assertion is broadly implied, and every conscientious expert will acknowledge the facts stated. It is made from personal experience with the old methods. During my professional engagements in various churches, a number of large organs were built for my use under my personal supervision according to the highest methods known. In one instance, where the organ had ten pedal stops and three manuals, no expense was spared in skill, labor and material. The organ had been set up in the edifice and the pipes put in. Every precaution had been taken to guard against known defects. The wind trunks were of unusual size and the chests were of large size, so as to afford ample speaking room for every pipe.

On drawing the "Octave" to set the temperament, to my great despair, nearly every key which was touched in the centre of the manual caused the pipe above and below to sound, and other pipes more remote also. The pipes of this stop were immediately taken out, the top board dressed off and the slides refitted, and the pipes replaced. But there was no improvement and the majority of the pipes had to be "bled" and revoiced before the tuning could be begun. To "bleed" a pipe is to bore a hole in the side of the foot to prevent a pipe sounding when a valve leaks or there is a "run" of the wind from a leaking channel or V groove, a practice which is to be deprecated if it is possible to avoid. With many of these pipes the bleeding hole had to be of the size of the orifice in the foot, and consequently each pipe thus "doctored," had to receive double the quantity of wind to insure its speech.

The night of the inaugural concert had been fixed only five days beyond this discovery. On trying the other stops, nearly all of the metal trebles were found in the same condition and had to be treated in the same way and revoiced and regulated. Where organs were built for me, I always attended to the final regulation, and to add to my despair, when I drew the softest stop in the Swell Section, I found that when a full chord was played, the notes of the right hand would feebly sound, so much so that even four part harmony could hardly be played, and so of the other fourteen swell stops! Here was a predicament!

The builder was distracted. The tickets for the opening had been sold, and a first payment was to be made toward the organ. The order was given to "bleed away!" And the beautifully voiced pipes were "bled." Then the consumption of wind was so excessive that the hydraulic motor was inadequate to supply the demand, and another one of larger size had to be procured before the concert could be given, and new plumbing attached. Notwithstanding that the vitality of the organ was gone, the program was adapted to meet the adverse conditions, which were not made known to the committee any farther than to tell them that after the concert the organ would need a week or two of regulation.

This did not obviate the great defect. Next, another large reservoir was made, the size of the swell chest, and placed directly underneath, over the Choir Section with no better result, for not a chord could be played with the left hand without shaking the right hand notes beyond tolerance.

The next experiment was to take the two thousand or more pipes out of the Swell and Great Sections. This being done, the top boards were carefully examined to see if there were twists or "casts" in them, but they were found to be true. Next, the slides were taken out and no defect was discovered. But when the tops of the sound boards of both Great and Swell chests were examined, they were found to be warped or twisted by having absorbed dampness from the newly plastered walls. In consequence of this warping, the slides could not rest evenly upon the veneer surface, so that the escape of wind was more than the grooves could carry off, and the surplus found its way into the nearest pipes.

As it was impossible to take the large chests out, the dressing down and truing of the entire surfaces had to be planed with the debris falling down in among the action-work and mechanism, to be slowly and carefully removed. Then the "bled" pipes had to be soldered where the wounds had been made, and all again revoiced, placed in the organ, regulated and tuned. And all this expense came upon the builder, who had done his very best to fulfil every detail of the contract.

This is only one experience with the slide chests in large organs. What was written in Article X concerning defects was from things seen and heard. The larger the chests, the more liable they are to defects. Some builders try to avoid these by using two chests entirely separate from each other, the larger pipes running from the outside toward the center in alternate order, by whole intervals, as C, D, E, F♯, G♯, A♯, B, etc., on one side, and C♯, D♯, F, G, A, etc., on the other side, but in the instance referred to, although the pipes were in alternate order, both the Great and Swell chests were entire.

The Choir chest being narrower was not affected. In small organs of only four or five slides on a chest, these defects are not apparent, because the wind channels under the pipes are shorter and the amount of wind used is less in proportion, so that in small one and two manual organs the old method will prevail, because where they are used the demands which the higher class of organ music require are not expected.

The noted organs in Europe all have their serious defects, known only to the builders. The old German organs, with their multiplicity of mixtures and unsympathetic reeds, would not bear a close comparison with the modern voicing and scales. The buildings in which these organs have the privilege of resounding, add much to the musical effect when they are heard. A poorly voiced organ in one of those grand gothic arched Cathedrals with solid stone pavements, will have a much better effect than a superior instrument placed in a stuffy American edifice with carpeted floors and upholstered pews to absorb and muffle the vibrations.

Pianoforte Pedal Attachment.

C. W. G.—"I intend to have a set of 30 pedal keys attached to my upright piano. How should they be placed in relation to the keys, and of what dimensions?"

Answer.—Your pianoforte will stand on blocks five or six inches high, according to the kind of action you will use. There are two ways of attaching them, one by means of a fan frame set of levers placed under the pedals, which concentrate under the 30 sticker rods which extend down from the remote ends of the piano keys, beginning with the lowest C key. These levers extend at the radiating ends immediately under the heels of the pedal keys, where the motion is sufficient to actuate the piano keys.

The other method is by means of a roller-frame placed under the remote ends of the piano keys, which are moved by stickers going upward from the roller arms, the rollers being moved by trackers which the pedals pull down.

The pedal naturals should not be less than 27 inches long, so that the depth of touch at the position of the heel will not be too shallow. The distance between the naturals should be 2⅜ inches from center to center, and the keys should be set under so that the front edge of the sharps will be two inches nearer the piano than the front edge of the manual sharps, in a plumb line. The distance from the top of the pedal naturals to the surface of the white keys should be 32 inches, and the middle C of the pedals should be in a plumb line with middle C of the manual keys. The height of the seat should be 20 or 21 inches above the naturals, according to convenience.

A Choral Organ.

S. M. A.—"I am one of a committee appointed to raise money for the purchase of a new instrument for our Chapel, for use in our mid-week services and Sunday-school. In considering the comparative usefulness of a grand piano or organ, I should like to know if a small pipe organ would not best serve our purpose in sustaining the voices in our devotional music? As different persons would play it from time to time who could not use sub-bass pedals, could it not be made so as to give a deep-toned bass when played by the hands, and also be blown with two blow pedals as with reed organs? As the instrument would be placed in an alcove, the case might be plain, either with neat screen-work, or with simple front pipes. Will you kindly make out one or two schedules for such an instrument and give the probable cost?"

Answer.—If the desired instrument is to lead and sustain the voices in hymns, anthems and chants, and used only for simple voluntaries, a well-voiced single manual pipe organ without a pedal keyboard, constructed according to the following specifications would be very useful in a Chapel or country Church where a regular organist could not be obtained.

Compass of Keyboard, Five Octaves from C C.

1.	8 ft. Open Diapason, from Tenor C	49 pipes
2.	8 ft. Dulciana, from Tenor C	49 pipes
3.	8 ft. St. Diapason Treble, from Tenor C	49 pipes
4.	8 ft. St. Diapason Bass	12 pipes
5.	4 ft. Octave	61 pipes
6.	4 ft. Flute	61 pipes
7.	16 ft. Bourdon Bass	13 pipes
8.	Sub-Bass Coupler.	
9.	Octave Melody Coupler.	

Although short and divided stops are not recommended in larger organs with two manuals and pedals, in such instances as are here indicated there is quite a saving of expense and room without any apparent loss in the strength of the bass, the St. Diapason Bass being so voiced as to be drawn with the Dulciana, and when united with the Bourdon Bass, the break from the Open Diapason is not so much perceived—the whole being enclosed with a swell box—excepting the Bourdon Bass. The Sub-Bass Coupler is an important feature in playing harmony. It is not a coupler which brings down the sub octave notes of a chord, but simply the lowest note in the octave below of any chord played below middle C. Thus in playing the harmony of a hymn as written, the left hand will play the bass and tenor, and for a sub-bass, instead of playing the bass in octaves and the right hand taking the three parts, simply drawing this coupler will, in addition to the bass note played, give the octave below of this bass note with the same effect as if a pedal sub-bass were played. Thus any one who plays a piano or reed organ, can at once play such an instrument with its full bass power.

The Octave Melody Coupler, instead of doubling all the notes of a chord an octave higher, simply doubles the highest note of a chord so that in leading the voices the melody of a hymn is clear and distinct. When the common Octave Coupler is used in a pipe organ, the effect is noisy and the highest part is indistinct, because the upper tones thus doubled are strongly out of balance with the tones of the middle compass.

This instrument could be blown by the player, with two blow pedals with ease, and the expression governed by the Knee Swell projection at the right. The pipes all being in the Swell, excepting the Bourdon Bass, a screen front would be preferable to having dumb display pipes A left Knee lever could bring on the full organ, and the nine stop knobs would be arranged in one line over the keys. Such a choral organ would cost about $800.00.

As the lowest vocal compass of hymn tunes and anthems is FF below tenor C, a more effective schedule is thus given:

Compass of Manual Keys, 61 Notes.

1.	8 ft. Open Diapason, from FF	56 pipes
2.	8 ft. Viol d'Orchestré, from FF	56 pipes
3.	8 ft. Dulciana, from FF	56 pipes
4.	8 ft. St. Diapason Tube, from FF	56 pipes
5.	8 ft. St. Diapason Bass	7 pipes
6.	4 ft. Octave	61 pipes
7.	4 ft. Flute	61 pipes
8.	16 ft. Bourdon Bass	13 pipes
9.	Sub-Bass Coupler.	
10.	Octave Melody Coupler.	

In this instance, the Open Diapason could be entirely outside of the Swell box and the lower pipes used in front, all the other pipes excepting the Bourdon Bass being enclosed in the Swell. In both these specifications, the Bourdon Bass would be of the same scale and power as in a pedal organ. The Viol d'Orchestré is a powerful string-tone stop equivalent to a reed stop, with no tendency to be out of tune. This instrument would cost about $1000.00. If the first three stops should be carried through 61 notes, with an undivided St. Diapason, the value would be about $1150.00.

Nervous Organists.

C. H. P.—"Is there any cure for nervousness in public playing? I recently gave my first organ recital and knew my pieces perfectly, but in the opening number I was so overcome with "stage-fright," that although the music was before me, I lost control of my thoughts and had to begin over again. Fortunately, I made no complete break! but played a few long modulating chords until I found out where I was. It put a damper on my freedom throughout the whole program, and resulted in such a state of mental depression that I quite made up my mind never to make the attempt again, for fear of a recurrence of the experience."

Answer.—You are not alone in such an experience, and have the sympathy of many who suffer likewise from this nervous condition. Musical natures are extremely sensitive to the fear of criticism, a somewhat morbid state which requires time and effort to overcome, until one can be independent of what is *imagined* to be the opinion of others. Many minds are so delicately organized that after a first experience in public playing, they shrink from repeating the attempt, and permanently retire from appearing in a public program. Yet, in a Church service they do not suffer from nervousness, and retain freedom of thought and execution.

There is a cure for this trouble if one can begin early enough to prevent its aggressive influence. When we become deeply interested in any subject upon which our minds are intensely concentrated, we forget to breathe normally and deeply, so much so at times that the lungs do not seem to inhale and exhale. In musical study this constantly occurs without our being conscious of it until attention is directed to it. You have often given a deep sigh of relief after practicing over and over a difficult passage, which you will call to mind as you look back upon your work. This sigh was the natural effort of the lungs in recovering from the suspense.

While we do not control the systole and diastole motions of the heart which drive the blood through the veins, arteries and lungs, as well as through the brain, power is given us to control the depth of the breathing. If this is suspended during mental action, the result is always unhealthy and exhausting, because neither the impurities of the blood are carried off by exhalation nor fresh oxygen taken in by inhalation. Hence there is often a headache and depression after close musical application. This is experienced by many musical students, and the study of organ music calls for a great amount of concentration, because the feet are also engaged, in addition to the art of registration with which the memory must be on the alert.

The prevention and cure of nervousness and exhaustion must begin in acquiring the habit of deep breathing at all times. Get control of your lungs in your practicing. Think about your breathing while you are studying and reading books, always breathing with the mouth closed. Keep this up when you are walking in the fresh air. Try it next Sunday through your organ prelude, and through the anthems and hymns, as well as through the sermon. In addition to this, take all the gentle exercise you can, both in and out of doors. Keep up this habit of deep breathing during your waking hours until you have control of your lungs on all occasions, and your nervousness will be cured. This will not be attained without persistent and unremitted effort on your part, it is so easy to forget it when absorbed in study.

The next time you give a public recital, do not be influenced by the fear of criticism. Probably not one in the audience could play the pieces on your program. Do not ever encourage the thought that an adverse critic is always looking over your shoulder on the notes and watching for mistakes in manual or pedal playing. It is all imaginary. An unfair critic is a mean, selfish man, and is not worth minding. If you always exercise a kind spirit toward every one, breathing out only good will and never criticising others, you will not be molested by unfair critics. Be your own critic, and if you do not attempt any piece until you know it is mastered, and keep up your deep breathing, your nervousness will be conquered That player only has enemies who assumes superiority and ignores others, and such a person has not often a sensitive artistic nature.

One word more. In public playing, learn to forget yourself, and strive to interpret the musical thoughts of the composer rather than cherishing the very natural desire of attracting attention to your attainments. This is a fundamental principle of musical hygiene in its application to organists, pianist and vocalists.

If any one has discovered a better cure for nervousness, the readers of The Musician would be glad to hear about his method, as C. H. P. has introduced a vital subject which is closely related to the development of musical students in all branches of the art.

The Tone of Old Organs.

V P.—"Does the tone of an organ improve with age like a violin?"

Answer.—There is no reason that an old organ pipe a hundred years of age should produce any better quality of tone than when it was finished.

It is the scale, firm material and voicing of an organ pipe which gives it a characteristic timbre. This is entirely a different process of vibration from that produced by a violin string. The latter depends for its sonority upon the proportions of the front and back united with the age and quality of the wood. A good violin thus made improves with age and use. A poor violin always remains a poor violin, no matter how old it is. Therefore, there can be no comparison drawn between an organ and violin in this respect. It is only a romantic idea that an organ grows mellow with age. Old organs were voiced with less wind-pressure and with a milder quality of tone in the Diapasons than modern instruments, which gives the

impression that they have become more mellow when contrasted. As far as reed stops are concerned, one has only to hear one in an old organ—without its having been revoiced—to form a very clear opinion concerning its improvement by the addition of years. The old organs of this country contained no string-tone stops, but the mixtures were so prominent in their shrillness that when the full organ was played, the chords of disc ords united with the squalling trumpets, so absorbed the mild Diapasons that the effect was very unmusical as compared with organs of the present.

SLIDE CHESTS FOR SMALL ORGANS.

M. G. W.—"If the great defects exist which you mention in Article X, will small organs continue to be made with slide chests?"

Answer.—Yes. Up to a certain capacity or number of stops, these defects do not assert themselves. It is when the number of pipes is increased that the "robbing" of the wind is apparent.

As before remarked in this article, with small wind chests of four or five slides, the channels are short, and there are a less number of large pipes which consume much wind; and for such instruments there is no condemnation of the slide chests.

STOPS AND REGISTERS.

M. A.—"I notice that sometimes you use the word 'stop,' and at other times 'register;' which is correct?"

Answer.—Both words are used to express the same idea, being synonyms. For centuries the word "stop" has been in conventional use in organ music and literature, as well as "register." In musical instruments the word "stop," means the closing of an aperture in the air passage in wind instruments, or where the fingers are pressed upon the string in instruments of the violin class, or the frets of a guitar, mandolin, etc. It was thus first used to shut off certain ranks of pipes. The rank of pipes was next called a "stop," and the handle which moved the slide also, as well as mechanical handles or knobs. So that the general meaning applies to the knob, push button or key, and whatever is accomplished by the indicator on which the name is engraved.

The word "register" also is used to indicate a movable cover, stopper or sliding plate to admit or exclude the air, in mechanics, and also the object on which a record is made. So that this word answers as well both for the indicator knob or key and what is accomplished by it. It therefore makes no difference which is used to convey the meaning any more than as if one person insisted on calling a cart a "team," and another a "wagon," another a "carriage," and still another who would prefer esthetically to call it a "vehicle."

If any reader can suggest a better name than "stop" or "register," it will be presented for the consideration of THE MUSICIAN organists. In the articles on "Organ Study," the word "stop" has been used to signify a rank of pipes so called by the name indicated, the word "knob" being used when referring to the arrangement of the handles.—*Clarigold Manse, Reading, Mass.*

OPERATIC MUSIC IN CHURCHES.

Editor of THE MUSICIAN.

Dear Sir—In a recent lecture on Church Music, one of New York's leading musicians condemned very strongly the use of operatic and similar selections of light-class music as an aid to religion. He attributed this ingrowth to that American institution—the quartet choir.

One of the leading Philadelphia newspapers took the matter up and interviewed the "leading choirmasters of the city." The testimony gathered, as reported in said paper, was unanimously opposed to the dogmas of the New York leader. The ground, viz., was taken, that the people must hear what they liked, and, farther, that what was good enough for the theatre was right for the church.

As to the constitution of a church choir, a good deal must be left to the taste of the congregation and what they have been accustomed to. But as to the class of music used, that is a totally different matter. We do not usually leave the selection of either bodily or intellectual food to the judgment of our children. Why should we let the congregation, whose insight into art is mostly but a very superficial one, be arbiters as to what is fit for the needs of the sanctuary?

Early in the last century it was not a very heinous offence in England for organist and male members of his choir to sing obscene ditties on Saturday nights in the tavern and to use the same tunes next day to words of the most solemn import. Whilst this would, of course, be no longer tolerated, yet, if we are to have no dividing line between the Opera and the Church, the partnership is likely to prove disastrous to the latter. A great deal of the blame for the lack of devotional music in many churches must be scored against the pastors. Do they chose nursery rhymes for their discourses?

In the exceptional case where music to some secular song is also appropriate to words adapted to the services of the Church, the selection and also the responsibility should rest upon the person specially engaged as director of the choir. Many argue that all music is good. To this it must be replied that it is the associations connected with certain strains which make them objectionable. Our Margherites and Zerlinas have most charming *canlilenas;* but memory is too strong to detach these melodies from the personalities of the character for whom they were composed.

Our concert givers no longer sanction the pieces which used to delight the patrons whom Mozart described as having "long ears." Surely, the Church ought not to be behindhand in fostering the very best that art can furnish. If she caters to the merely sensual, she can, assuredly, not expect to reap the spiritual. And the reformation which will ensue for such backsliding on the part of religion's handmaid—which is sure to follow—may have more sweeping consequences to the Church than the latter can conceive of. The whole subject seems of such importance that it is worthy the most serious consideration of our best educators and teachers of ethics.

ALBERT W. BORST.

HYMNS, TUNES AND ORGANIST.

R. HUNTINGTON WOODMAN.

We have frequently regretted the tendency of many organists to treat lightly or even contemptuously the hymn-tunes which they are called upon to play in the irregular church duties. Some musicians have even gone so far as to condemn the words of certain hymns as weak, trashy and even hypocritical. That is going a step too far, even if the criticism is prompted by good motives. It is not the business of a church musician to criticise the poetry of a hymn. Let others who are better qualified do that, and let musicians do what they can to improve the musical part of what may be termed hymn-worship.

Admitting the fact, for it is a fact, that many tunes, venerable in their associations, and earnestly loved by thousands of people, are weak and trashy, does that justify any one in treating them contemptuously in a service and playing them in an irreverent and slipshod fashion? We think not. Even an old and musically decrepit tune has certain claims which ought to be respected, not only by organists and church-goers, but by lovers of music generally. Not only as a relic of a past generation does the tune command our attention, but we must recognize that from such music our forefathers drew what musical ideas they had, and that psalm-tunes played an important part in the early history of music in this country.

Perhaps we owe more than we think to the old psalm-tunes of 1776. To William Billings, whom Dr. Ritter calls the "Yankee disciple of the English psalm-tune composer," belongs the honor of being the first American composer. He had a certain gift of melody, although his harmony was atrocious, and his psalm-tunes became very popular. Besides his musical abilities, he apparently had the shrewdness of the proverbial Yankee, and taking advantage of the revolutionary war, which caused the universal hatred of everything English (even psalm-tunes), Billings transformed the psalms into political hymns, and adapted some of his lively tunes to them. "Many of the New England soldiers," says an article in an old magazine, "had many of his popular tunes by heart, and amused themselves by singing them in camp * * * * and his tune 'Chester' was frequently heard from every fife in the New England ranks."

Psalm-tune singing seems to have been almost the only style of music in vogue until about the beginning of the present century, and even then it held its own and continued to be a power in the church and the home, and it has continued in its strength to the present day.

As new influences were brought into musical matters by the formation of musical societies and the immigration of foreign musicians, the character of the hymn-tunes became changed, and much of the old was discarded for the new. In our own day we see a gradual change for the better going on in church music, but there are still some of the old stepping-stones that are not washed away. These old tunes, which are the product of undeveloped musical intellects, have served their purpose, and probably in a quarter of a century will be almost forgotten.

There are certain old tunes that will live forever by reason of their inherent musical worth. They are respected by all who know them. But the weak and trashy tunes should not be treated contemptuously, however poor they are musically. They are the stepping-stones to better things, and are all the time helping some people to understand a better type of music. What should be condemned is the flooding of the market with poor stuff simply for the sake of gain. Much of this finds its way into the Sunday-schools of the land and holds up a low ideal before the children. Experiments have proved that the children of parents who, in their mature years, cannot "catch on" to any but the lightest music, will take up tunes by the best masters and learn them quickly and enjoy them greatly.

Let us, as musicians, respect the claims of the old tunes and realize the associations they have to many yet living who have been brought up on them; but let us also see to it, as far as practicable, that the young people are given a type of music which will stand the test of intelligent criticism. Reforms come gradually, and time will do what no amount of vigorous antagonism can accomplish.

A writer in the London *Musical Standard* gives the following interesting anecdotes of English organists:

"The writer, on attending the funeral of a mutual friend, well remembers riding in the same carriage with the brothers E. and J. Hopkins, telling of the first time that J. B. Sale (then organist at the Chapel Royal) attempted pedal playing, the organ having just been supplied with the proper pedal board, etc. Sale, during the performance of the Magnificat made his debut as a pedal player. After the bad effect of the first few bars, Hopkins, sitting by the side of the performer ventured to pass his hand behind the back of the organist and secretly put off the pedal stops. The Magnificat being ended the performer in ecstasy exclaimed, 'I never heard a wrong note!' Afterwards one of the naughty children of H. M. C. R. posted at the organ gallery door, 'Pedal playing done here by Wholesale (Old Sale).'"

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Dr. W. H. Cummings was one of the four solo boys at the re-opening, after restoration, of the Temple Church in November, 1842. He has contributed some reminiscences to the *Sunday Times*. "During the first few months at the Temple Church the choir of eight boys and six men was placed in the present organ gallery; but very soon the better arrangement of choir seats in the body of the church were obtained. The musical arrangements were made by a select number of the Benchers, of whom not one had any knowledge of music. There was, however, amongst them a kind and benevolent old lawyer, William B., who had a great love for music, and, I suppose, read much of current music-literature, and had formed an idea that all church music composed later than Thomas Tally's was vain and effeminate. His self-assertion and confidence imposed on his brethren, who looked upon him as an authority; and, under the circumstances, Hopkins experienced some difficulty in recommending such music as he thought desirable. I remember one Saturday afternoon we were rehearsing in the church the music for the following day, and were singing the Psalms to a well-known double chant adapted from Spohr, exhibiting the composer's predilection for chromatic harmonies. Mr. William B., at the close of the Psalms, addressed one of the choir boys, and asked who was the composer of the chant. The boy who, in common with his fellows, loved the chant, knowing if he replied Spohr it would be disapproved, boldly and unblushingly said he thought it was by Byrd, whereupon the old gentleman remarked, 'Ah! beautiful! There's nothing like Elizabethan music.'"

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Dr. W. H. Cummings relates another anecdote of the delightful "William B." "I remember a new set of 32ft. pedal pipes being supplied to the Temple organ by Bishop, and the authority before-named (William B.) declaring they were magnificent, because 'when they sounded they shook the spectacles on his nose.'"

IN THE MUSICAL WORLD

AMONG OUR SCHOOLS AND TEACHERS.

On March 27, in Cleveland, O., pupils of Walter S. Sprangle and Walter C. Tuttle gave their twenty-third concert.

The pupils of Kirpal's Flushing (L. I.) Conservatory gave a splendid program at the Waldorf-Astoria, New York, recently.

The Hyperion Concert Company, with G. L. Gordon, conductor, gave a successful concert at Hudson, Mich., February 22. Mr. Gordon is an earnest worker.

Mr. W. Irving Andruss, director of the music department of Doane (Crete, Neb.) College, gave a piano recital. The program was varied and well contrasted.

The third and fourth Faculty Concerts of the Toledo, Ohio, Conservatory of Music were given on March 8 and 18. The programs were excellent and gave opportunity for good artistic work.

A musical evening was given at the home of Mr. J. N. Alexander, Duke Centre, Pa., on March 28, 1901, under the direction of F. J. Fuller, at which Mr. Fuller's pupils gave a good account of his work as a teacher.

The Oratorio Society of Bethel College, of Newton, Kansas, gave Haydn's "Creation" on March 8, with a good body of singers. Prof. B. F. Welty was the conductor. This is the kind of work that does much for musical progress.

Pupils of Mr. E. T. Baldwin, of Manchester, N. H., gave an interesting concert on March 28. The audience was large and the attention close. Mr. Baldwin's work is receiving proper appreciation at the hands of his fellow citizens.

The Sinfonia Club, a description of which was published in February, has issued a very tasteful and interesting year-book, giving a full history of the organization of the club. It is sold for seventy-five cents, and is valuable to those interested in the doings of the club.

Mr. Wm. H. Pontius, of Dubuque, Iowa, gives the people of that city plenty of good music. On Friday evening, March 8, a memorial concert for Ethelbert Nevin was given, at which all the compositions were by this lamented composer. On the 14th, Mr. Pontius' pupils gave an interesting concert.

Mr. Oscar Nadeau, of New York, is carrying on what he terms "Courses in Appreciation," a suggestive title, by the way. In these he explains all the principal factors entering into the art of music, thereby enabling the student to understand, discriminate and love the true and the good in music. This is certainly a valuable and much-needed work.

The Mount Olivet College Conservatory of Music continues its splendid work in developing musical culture. The eighth annual concert was given March 18, presenting a program of great excellence. After miscellaneous numbers, Arthur Goring Thomas' Cantata, "The Swan and the Skylark," was sung, with Mrs Lizzie E. Bintliff as conductor.

At a song recital given by Mrs. George V. Brown, contralto, pupil of Herve D. Wilkins, March 7, the following attractive program was presented: Organ: Allegro (from Fifth Sonata), Guilmant; Canzona, Wolstenholm. Songs: "Sunset," Dudley Buck; "Under the Rose," Wm. Arms Fisher: "Summer Night," Goring-Thomas; "My Little Love," Chas. B. Hawley; "Loch Lomond" (ancient Scotch tune),——; Irish Love Song, Margaret Ruthven, Lang; Duet, "The Lord is My Light," Buck.

Pupils of Emil Liebling gave a recital, at Chicago, Ill., March 9, at which the following program was played: Spanish Dances, Moszkowski; Polka Noble, Joseffy; Wedding Music, "Lohengrin," Wagner-Liszt; "At the Spring" (with second piano), Joseffy-Liebling; "The Song of Night," Kullak; Prelude, Chopin; Arabesque, Stiehl; Dance of the Driades, Conrath; Sonata, Op. 53 (first movement) Beethoven; Nocturne, Op. 55, No. 1, Chopin; Etude in A flat, Joseffy; Polonaise, Op. 11, Moszkowski. Mr. Liebling played a recital at the University of Illinois, on March 1.

Mr. W. Waugh Louder gave a lecture-recital at Staunton, Va., in the Concert Lecture Course of the Virginia Female Institute. The program follows: William Tell Overture, Rossini-Liszt; (*a*) Elves at Play, Heymann; (*b*) Butterfly Etude, Chopin; (*c*) Menuetto Antico, Sgambati; Sonata Appassionata, F minor, Op. 57, Beethoven; "Siegfried and the Rhinedaughters" (from "Twilight of the Gods," "Ring of the Nibelungen"), Wagner; Berceuse, Chopin; Invitation to the Dance, Weber-Tausig; Military March, Schubert-Tausig; Wedding Mareh and Elfin Revels (Fantasie on "Midsummernight's Dream"), Mendelssohn-Liszt.

Following is the program of a Recital given at Ad. M. Foerster's Studio, on Saturday, March 30, 1901, by Miss Katherine Hilligrove, pianist; Miss Nettie Purdy, soprano; Miss Magdalene Klarner, soprano. Impromptu, Op. 142, No. 2, Schubert; (*a*) The Maiden's Lament, (*b*) Ave Maria, (*c*) Who is Sylvia? Schubert; With Verdure Clad, "Creation," Haydn; Impromptu, Op 142, No. 3, Schubert (Theme and Variations); My Heart "Samson and Delilah," Saint-Saëns; (*a*) Hark, Hark, the Lark, (*b*) My Sweet Repose, (*c*) Faith in Spring, (*d*) Margaret at the Spinning Wheel, Schubert; Concerto, Op. 11, Chopin. (*a*) Allegro. (*b*) Romanza. (*c*) Finale. With second piano.

A series of very interesting musical events has taken place at Wellesley College since the advent there of Mr. H. C. Macdougall. On Sunday evening, March 24, Lenten Easter Vespers were held in Memorial Chapel, the program is worth considering and is printed herewith: Processional, "O Sacred Head Now Wounded," J. S. Bach; Prayer; Service Anthem (From "The Seven Last Words of Christ"), T. Dubois; Lenten Sonnets: "The Garden," "The Ninth Hour." "Martha," "Very Early In the Morning"; Service Anthem (From "Mors et Vita"), Gounod; Tenor Solo, "Hosanna," Granier; Service Anthem, "Break Forth Into Joy," Barnby; Prayer; Recessional—Bass Solo and Chorus, "Onward, Christian Soldiers," Macdougall. On the 25th a song and violin recital by Misses Anna Miller Wood, mezzo contralto, and Carolyn Belcher, violinist, was given. The programs of these affairs are exceedingly well-gotten up and in thorough keeping with their character. Mr. Macdougall played an historical organ recital in connection with Louis C. Elson, lecturer, under the auspices of the Music Commission of Boston. As such a program is suggestive, it is given here:

*Claudio Merulo (1533–1604). Toccata.
†William Byrd (1538–1623). Pavane.
*Girolamo Frescobaldi (1587–1654). Capriccio pastorale.
‡Dietrich Buxtehude (1635–1707). Choral.
‡Johann Pachelbel (1653–1706). Ciaconna.
‡Johann Sebastian Bach (1685–1750). Saint Ann's Fugue.
†George Friedrich Handel (1685–1759). Allegro pomposo. (From the Fifth Concerto, third set).
G. F. Handel "O Lord, Correct Me." (From "Rinaldo.")
‡F. Mendelssohn-Bartholdy (1809–1847), Andante with variations. (Posthumous work)
ʔTheodore Dubois (1837–——). March of the Magi. (By desire).
†Edwin H. Lemare (about 1865–——). Pastorale in E major.
ʔCamille Saint-Saëns (1835–——). Thou, O Lord, Art My Protector.
ʔFelix Alexandre Guilmant (1837–——). Finale from the first organ sonata.

*Italian school. † English school. ‡German school. ʔ French school.

AT HOME.

Fritz Kreisler is pianist as well as violinist. At the Waldorf-Astoria, he played the piano to Mr. Max Bendix's violin in Emile Beruard's suite.

The dates of the Kansas Musical Jubilee have been changed from May 28–31 to June 4–7. Information can be had from the secretary, B. S. Hoagland, Hutchison, Kansas.

The New Chickering Hall, Boston, was opened February 8, with a concert, at which appeared Mme. Szumowska, Mr. Pol Plançon, the Kneisel Quartet and Mr. H. M. Goodrich (accompanist).

The London Philharmonic Orchestra has honored Mr Edward MacDowell by asking him to conduct one of his own piano concerti in London this spring, the soloist being Mme. Teresa Carreno.

Mr. and Mrs. Georg Henschel gave their second song recital in Pittsburg, at Carnegie Hall January 21, on the occasion of the two hundred and seventy-third reception of the Pittsburg Art Society.

Dr. Henry G. Hanchett has just finished a very successful concert tour of the West and South. He gives an analytical description of the numbers on his program and is doing a great deal of excellent work.

A recital was given by the orchestral class of the New England Conservatory of Music recently, at Sleeper Hall, by advanced students. There were two selections by the orchestral class. Mr. George W. Chadwick directed.

Johann Bach's Oratorio, "St. Matthew's Passion," had its first presentation in New York in over nine years, on Tuesday evening, April 2, in Carnegie Hall, by the Brooklyn Oratorio Society, under the direction of Walter Henry Hall.

Fritz Stahlberg, of the Pittsburg orchestra, has composed the music for an operetta which will have its first production the coming summer in Berlin. He is as accomplished a pianist as he is a violinist, and a very scholarly musician.

George Hamlin and Sydney Biden gave a song recital in University Hall, Chicago, February 7. The program was one of novelties, the Brahms, Franz and Götze compositions being all that were in any way familiar to the majority of concert-goers.

A project is on foot for the establishment of a permanent opera scheme in New Orleans to replace the present poorly managed affair and to share performances with Chicago, giving thirteen weeks of opera in New Orleans and eight in Chicago. An effort has been made to enlist Mr. Grau in the work.

Jean de Reske's salary this year represents the highest sum ever paid to any singer for so many performances as he is to give. For at least forty appearances he will receive $2,450 each, and it is readily conceivable he may appear more frequently, thus bringing up his compensation for the season to considerably more than $100,000.

Herr Eduard Strauss and his Viennese Orchestra left America February 16, by the Koenigen Luise for Bremen. The turnee of the orchestra has been in every way successful, especially in the Far West. The orchestra has visited over 100 cities and given 150 concerts. Beginning at the Waldorf-Astoria on October 20 last and ending February 11 at the Academy of Music, Brooklyn.

Edward Baxter Perry closes his season of a hundred and five Lecture-Recitals at Fitchburg, Mass., on April 9, and will go at once to his summer home, Baymount, Camden, Maine. Except for one season of concert work in Europe, Mr. Perry has filled more than a hundred engagements per year in this country for fifteen consecutive years. This is a record never equalled by any other pianist, American or foreign.

The Sembrich Concert Company was disbanded in San Francisco recently. She will soon sail for Europe. Mme. Sembrich was attacked with an obstinate throat trouble in Salt Lake City, which developed so seriously that when she arrived in San Francisco she was unable to appear after the first night. Later her physicians advised her that she should not sing again this season, and the company was accordingly disbanded.

The Central Methodist Episcopal Church, of Wilkesbarre, Pa., was dedicated in a series of elaborate services beginning on March 24, and continuing until the 31st. Music played an important part in these services. The organ numbers were of the best type and the choir music and vocal solos included most excellent music. Charles G. Goodrich is organist and choirmaster, and was assisted by Miss Saidee E. Kaiser, soprano; Miss Grace W. Duncan, contralto; Thomas R. Williams, tenor and Orval H. Yetter, bass.

A course of five illustrated lectures on music was given by Miss S. C. Very, Fellow of American College of Musicians, and Associate Pianist of Trinity College England, under the auspices of the Piano Club of Bridgeport, Conn., at the residence of Mrs Charles G. Sanford. The subject was "Music the Science," divided as follows: Thursday, Feb. 28, The Violin and Bow. Thursday, March 7, The Reeds of an Orchestra. Thursday, March 14, Brass Mouth-pieces and Tubes. Thursday, March 21, The Action of a Piano. Thursday, March 28, Acoustics in Music.

Clement Tetedoux, the veteran singer, died suddenly on Friday morning, March 22, from an attack of pneumonia. Mr. Tetedoux, a Parisian by birth, has spent most of his life in America. Some years ago he founded the Gounod club of Pittsburg, giving only oratorios and operas, many of which were performed by this club for the first time in this country. Mr. Tetedoux went to New York from Pittsburg, and then to Chicago, returning to this city about a year since to take charge of the vocal department of the Pittsburg Conservatory of Music. Many singers who have become noted on the concert stage owe their artistic success to him.

Mr. W. E. Fairclough, F. R. C. O., assisted by the choir of All Saints' Church, Toronto, Can., gave an organ recital on March 25. The program included the following: Concert Overture in C Minor, Alfred Hollins; Romance in D Flat, Edwin H. Lemare; Fantasia in F, W. T. Best; Anthem—"Come unto Him," Ch. Gounod; Larghetto from the Clarinet Quintet, Mozart: Duet—"I waited for the Lord," Mendelssohn; Canzone in B-Flat, W. Wolstenholme; Toccata (from a Suite for the Organ), Felix Borowski; Anthem—"Come, my Soul," George C. Martin; Allegretto in B Minor, Alex. Guilmant; Imperial March, (arranged for the organ by G. C. Martin,) Edward Elgar.

The Chicago Orchestra annual request program was as follows: Overture "Sakuntala," Op. 13, Goldmark. Symphony No. 3, F major, Op. 90, Brahms; Allegro con brio. Andante. Poco allegretto. Allegro. "Tristan and Isolde," Wagner; (Prelude and Isolde's love—death). Les Erinnyes, "Tragedie Antique," Massenet; (*a*) prelude. (*b*) Scene Religieuse. Solo (violoncello), Mr. Steindel. Andante con Variazioni (from the "Kreutzer" sonata), Beethoven; Orchestration by Theodore Thomas. Marche Funebre, Chopin; Orchestration by Theodore Thomas. Allegro molto vivace, Tschaikowsky. Finale. Adagio Lamentoso, Tschaikowsky. (Two last movements from Symphony "Pathetique.") The requests for the symphonies were as follows: Beethoven, No. 2, 1; Beethoven, No. 3, "Eroica," 1; Beethoven, No. 4, 1; Beethoven, No. 5, 2; Berlioz, "Fantastique," 1; Brahms, No. 3, 76; Dvorak, No. 5, 6; Goldmark, 'A Country Wedding," 2; Mendelssohn, No. 3, "Scotch," 1; Raff, No. 3, "Im Walde," 5; Raff, No. 5, "Lenore," 2; Schubert, No. 2, "Unfinished," 3; Schubert, No. 10, 2; Svendsen, B-flat, 9; Tschaikowsky, No. 6, "Pathetique," 25; Tschaikowsky, "Manfred," 1.

The inaugural recital of the new organ in the Central M. E. Church, Wilkesbarre, Pa, was given by I. V. Flagler on March 18. The program was as follows: Improvisations displaying the resources of the organ. Gloria from 12th Mass, (Chorus Choir) Mozart; Transcription, "Tannhauser," Pilgrim's Chorus, Evening Star, March and Chorus, Wagner; Serenata, Flagler; Oriental Music from "Feramors," Rubinstein; Trio, Nocturne I, F Major, Behr; Recollections of the Alps, introducing Alpine melodies and thunder storm, Flagler; Allegretto, arranged for the organ by Mr. Flagler Chaminade; Torchlight March, Flagler; 'Cello Solo, Mr. Thomas H. Rippard, *a* Reverie, Vieuxtemps; *b* Etude Caprice, Golterman; Concert Variations and Fugue on the tune "America," Flagler.

Sumner Salter, continuing his series of Sage Chapel (Cornell University) organ recitals, played three fine programs, the third of which was entirely devoted to works of Bach. Sonata II, G minor; Last Movement; Introduction; Fuge; Merkel. Symphonie II, in D. Third and Fourth Movements; Andante; Scherzo; Widor. Romauze for Violin in F, Beethoven. Pastorale in E, De la Tombelle. Fantasie in D, Op. 87, for two performers, Andante; Allegretto; Allegro Vivace; Fuge; Hesse. Sonata V, in C minor, Op. 80: Allegro Appassionato; Adagio; Scherzo; Recitativo; Ceoral et Fugue; Alexandre Guilmant (March 12, 1837). "O Fatima," Von Weber. "No one my grief can feel," Tshaikowski. (*a*) Cantilene Pastorale; (*b*) Mareee Religieuse, Guilmant. Compositions of Johann Sebastian Bach, born at Eisenach, March 21, 1685, died at Leipsic, July 28, 1750. (I) Prelude and Fugue in E minor; Chorale: "Herzlich thut mich verlangen;" Prelude in G major; Mr. Vocke. (II) Air for Violin from Orchestral Suite in D, Mr. Egbert. (III) Air from Pfingst Cautata: "My heart ever faithful," Mrs. Tyler. (IV) Adagio from Toccata in C. (V) Largo from Concerto for Two Violins in D minor. (VI) Toccata in F.

ABROAD.

The Chopin autographs of pianoforte pieces, owned by the composer's pupil, Mlle. Gavard, have been acquired by the Conservatoire of Paris.

In Rome, A new society, bearing the name of "Boccherini," has been formed for the cultivation and popularization of chamber music. M. Pélissier has been appointed its director.

Mme Emma Eames has recovered from her illness and will be a member of the Covent Grand Opera Company next Spring. Ternina, Gadski, Melba and Breval have also been engaged.

Commemorative Tablets have been affixed to the houses at Schönau, known by the signs of "Zur Harfe" and "Zur Eiche," in which Beethoven resided during the summer months of 1811 and 1812.

The prize of 1000 francs, offered by the Academy of Fine Arts, Brussels, for a pianoforte concerto with orchestra, has been awarded to L. Louis Delune, a pupil of Edgar Tinel, the composer of "St. Franciscus."

Weber's "Freischutz" still has an average of 250 performances a year in the opera houses of Germany, though it is 80 years old. On December 9, Stuttgart had its 250th performance of it, the 200th having been given there in 1888, the 100th in 1855, the first in 1822.

Emperor William has decided that the Berlin monument of Richard Wagner is to be placed in the Thiergarten Strasse. It is to be chiefly of marble, and the cost will exceed $25,000. Designs for the monument, for which prizes are offered, must be sent in by June 1.

The Paris Grand Opera gives 190 performances a year, four of them free. The government pays $160,000 to cover expenses, yet there is always a large deficit. The present opera house, during the twenty-three years of its existence, has brought out forty-one operas and twelve ballets.

Saint-Saens is not only a great composer, but an astronomer, whose writings are honored by publication in the *Bulletin de la Societe d'Astronomie*. And now he has tackled philosophy and is given his ideas on materialism, idealism, immortality, etc., to the world in the *Nouvelle Revue*.

The anniversary of Cimarosa's death (January 11, 1801) was commemorated in Vienna by an exhibition of pictures, autographs, etc. relative to the eminent dramatic composer and his more important Italian contemporaries, and a performance of "Il Matrimonio" at the Conservatorium.

M. Camille Saint-Saëns lyric drama, "Samson et Dalila," was produced for the first time, with a German version of the libretto, at the Stadt Theatre, Bremen, recently. Capellmeister Jaeger conducted the very brilliant performance, and the work was received with marked favor on the part of a numerous audience.

Mozart's Concerto for Three Pianofortes—hitherto almost unknown—was recently performed at Carlsruhe. According to Köchel, the concerto in question, a work of bright and graceful character, in F major, was written at Salzburg in 1776, and was performed several times in the two following years, under the composer's direction.

It is said that a remarkable tendency in the musical life of Germany at present is the growing demand for Liszt's compositions in the concert hall. The *Berliner Tageblatt* says that in the one month four pianists—Reisenauer, Busoni, Stavenhagen and Risler—gave special Liszt recitals, and in addition to these there was the oratorio "Christus," and the symphonic poems at the orchestral concerts. "One would hardly venture on so much with Beethoven or Wagner," it adds.

While giving concerts in Spain, Ignace Paderewski received word on March 22, that his son Hippolyte had just died. He at once started for Warsaw, and has announced that he will not appear in public again for a year. Paderewski was married in 1879, when only 20 years old, to a Polish girl, who died shortly after the birth of their son. The boy was hopelessly crippled, and has been the object of the pianist's solicitous care. They have lived together at Paris. Last year Paderewski was married for the second time.

Vladimir de Pachmann gave a piano recital at Leipzig, for the first time in twelve years. His program included Bach, Weber, Liszt, Schubert and Chopin, and was rendered with the beautiful tone and phrasing that are known to be his. His audience was very enthusiastic. Pachmann has great magnetism, and that even outside of his playing, he sways the audience by his will. They follow his moods invariably. For instance, after arousing his hearers to great hilarity by his remarks and gestures and the very impudence of his apparent disregard for their presence, he suddenly becomes stern and absorbed. Instantly, every face takes a correspondingly serious look. Then, as though satisfied with his experiment, his body animated by degrees, the unearthly grins reassert themselves on his otherwise thoughtful and impressive features, and the auditors laugh again at their ease. With this thought in mind there is an uncanny sensation in hearing and watching him. The weird idea possesses one that the clownish pantomine which he carries on, without the slightest danger to his concentration on the music, and his music itself, the perfection of sensuality, are all traps for the unwary, to amuse him. But if Pachmann is a Mephistopheles of the drawing-room, it must be admitted he is rather a good natured one, for after playing a long and trying program, he gave seven encores.—*Concert-Goer.*

PUBLISHER'S COLUMN.

"Blossoms burst from every branch,
From out the copses a thousand voices sing."

These words of Goethe aptly describe the spirit of the "Idylle," by Bendel, with which the music pages are begun. The breath of Spring is in its measures. The legato melody and accompaniment of the first part should be played with a free, singing tone, and shows out well in contrast with the staccato second part. It will repay study. Well adapted to commencement time is the next number of the supplement. "The Academy Bell," by W. F. Sudds, is a very pretty duet, which tells a story of schooldays. Although the theme is the beginning of school, its reminiscent character makes it suitable for use when friends gather to see schooldays end. The music is as fresh and charming as the words, and its form as a duet or two-part chorus increases its usefulness. "Dance of the Reapers," by Wilhelm Fink, is sure to please by its charm of melody and harmony. It is clear in form and very attractive both as a study and a piece. "My Little Princess," by Hans von Aachen, is quaint in rhythm and bright in melody. It is not easy because of the care it demands in phrasing and in a proper handling of the bass, but is well worth the practice it requires. "The Express Train," by Richard Tourbie, is a brilliant Galop, full of dash and "go." Like a real express train, its engineer must have it well in hand before trying to speed it, or there may be a wreck. Dainty and light is "Fairy Picture," by Hugo Reinhold. A quiet, singing melody, with a light moving accompaniment presents the picture. "Dearest Flower," by Alfred Wooler, is a ballad, which will prove attractive on any program. Simple and unpretentious, it gives chance for effective singing. The supplement closes with a "Silhouette," by Reinhold, which compresses in its one page a great deal of real music. It is a good study in staccato.

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A recent mail brought two letters to the publishers of THE MUSICIAN, both relating to the music published in each issue. One of these letters complains that the music is so poor that it cannot be used, that the writer has seen only two good pieces in the journal during the last few months. The other says the music is not popular enough, and cannot be used on that account. Here are two statements directly contradictory, both coming from friends of the journal, who mean their criticism kindly. The publishers surely are placed in a dilemma, for these letters are but representative of many others equally divergent in views. The question is, what sort of music shall be published in THE MUSICIAN? The journal is published for the benefit of its readers, and it is their wishes that the publishers want to satisfy. But what are these wishes? How are they to know what sort of music is really desired?

They are willing to publish just such a class of music, and of just such grades of difficulty, as will best answer the purposes of their readers. They have no hobbies of their own to satisfy, and in an effort to arrive at a conclusion, they not only ask but urge every reader of THE MUSICIAN, who is interested in this question, to send them a plain and *definite* statement of the kind and grade of music he or she would prefer to have published in each month's issue. Kindly respond promptly and fully so that there can be no misunderstanding. Remember that there are twenty-four pages devoted to music and that variety is necessary as well as quality. We await these statements with expectancy and will give them the fullest consideration.

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This number of THE MUSICIAN contains some particularly valuable matter. Dr. Hanchett's second article on "The Study of the Sonata," gives evidence of the practical value of the series. The article by T. L. Rickaby, "A Critique and Some Comments Thereon," opens a question of vital interest to every teacher who gives recitals. The Teachers' Forum touches an important phase of professional preparation, and in the organ department Answers to Inquiries are given on subjects met by every organist. Some very valuable articles are in hand ready for publication, and future numbers will bring much instructive matter to earnest readers.

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If in need of a Metronome, one that will give entire satisfaction (all others are worthless) and last a lifetime, send your order to the Hatch Music Co. Owing to the increased cost of manufacturing Metronomes, prices have been advanced by nearly all dealers. We still offer them at the old prices—another proof of our claim that you save money by purchasing from us. We handle only the best makes, and guarantee every instrument for two years. All complaints receive careful attention and prompt adjustment. Our prices ($2.50 and $3.50) are very low, and we offer an extra discount on orders for six or more instruments.

In a recent issue we spoke of the growing demand for meritorious pieces of the easier grades and drew attention to the fact that we have been making a special and successful effort to meet this demand. The following abstract from a letter received a few days ago from the head of a large institution is a proof of this. "We are well pleased with your music. It is well-chosen and quite appropriate to the difficult grades. *The teachers admit that they never had a better choice.* Please accept our grateful thanks." We have received many similar letters which want of space will not permit us to print. Send for our "Selected Lists of Pieces in Different Grades"—furnished for the asking.

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THE MUSICIAN should regularly reach *every* teacher and student of music. It will prove invaluable to those students who contemplate making a business of teaching. It is not only in the instructive articles, by leading writers, that THE MUSICIAN proves valuable to teachers. Its advertising pages are filled with announcements which will interest all teachers and students, and it will pay to consult them. If subscribers will send the names and addresses of those whom a magazine of this character will benefit, the publishers will gladly send a sample copy.

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Agents Wanted.—THE MUSICIAN wants good, live representatives to solicit subscriptions. Those having a knowledge of music preferred. Full particulars, including sample copies, order blanks, other helps and terms, will be sent to all who desire to make a trial of this work. No other field of subscription work offers such liberal inducements.

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Our *Special Novelty Offer*—an original plan by which you can obtain one copy each of our new sheet music publications at nominal cost—will interest you. Full particulars will be sent upon application.

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NEW PUBLICATIONS.

The new music listed below contains some excellent publications for general use. The piano music is all in Grades II and III. The songs are varied, and among them are some good teaching songs. Comments have been made where they will add to the usefulness of the matter.

SONGS.

Blue Eyes and Brown. H. P. Hopkins. Key G: D to G. 40c.
A worthy song, bright and musicianly. Can be made effective.
Dainty Miss Mignonette. J. H. Clarendon. Key D: C sharp to E. 50c.
Down the Line (March Song). H. T. MacConnell. Key G: C sharp to E. 50c. A sprightly song, useful for school programs. Easy to sing.
How Sweet the Hours, etc. H. Winderstein. Key D: C sharp to F sharp. 60c. A graceful, sentimental song. Flowing melody.
I'd Like to Call You Mamma. S. S. Oakford. Key G: D to D. 50c.
Lady, I Love Thee. Aimé Lachaume. Key E flat: F to F. 50c.
A serenade. Thoroughly commendable. The guitar-like accompaniment is effective.
Lou Lou. Theo. H. Northrup. Key F: C to F. 50c.
Tell Mother I'll Be There. Chas. M. Fillmore. Key A flat: C to F. 25c.
There's a Picture in My Heart of You. Edith Pond. Key A flat: D flat to Eb. 50c.
All That Glitters is Not Gold. J. W. Casey. A flat. D natural to E flat. 50c.
Clover Blossoms. S. Townsend. Low Voice, B flat: B flat to D. 50c. An excellent song. It is singable, well written and good for study and recital.
Fill Up Your Flagon. R. Coverley. High Voice, G: D to F sharp. 50c.
Fill Up Your Flagon. R. Coverley. Low Voice, C: G to B. 50c.
Fill Your Stein. C. L. Mittell. Bass or Baritone. E flat; B flat to D. 50c.
Good Old Way. J. T. Kelly. A flat: E flat to E flat. 50c. Smooth and singable, without depth.
It's a Maid, Sweet Maid. W. R. Anderson. F: C to E. 50c.
Lovingest Face in the World. E. W. Corliss. G: D to E. 50c. The face belongs to the mother, and the song is healthy in sentiment. The music is attractive, without especial excellence.
Mine. Max Bendix. E flat: B flat to E flat. 50c. A thoroughly musicianly song. Will need to be well sung to do it justice.
Rose of Love. R. Coverley. E flat: C to F. 50c. This is another good song for a teacher's repertoire. It is not unduly difficult, but will repay study.
Zamora. H. W. Loomis. D: A to F. 60c.

PIANO.

Fiddle-Dee-Dee. Lancers. Arr. by C. Hoschna. 50c.
Frog Puddles. Howard Whitney. 50c. A jolly piece; good practice in hand and arm control. Popular, but not trashy.
Pasha's Dream. Chas. Bendix. 50c.
With Might and Main March. Nat. D. Mann. 50c.
Wonder Medley of Popular Airs. F. W. Meacham. 75c.
Zamona. Wm. Loraine. 60c. There is an oriental flavor about this which gives it a pleasing effect. It is quite bright.
Barnyard Frolics March—Two-Step. J. W. Bratton. 50c.
Beautiful Vision. Reverie. Op. 10. A. W. Holt. 50c. Of the taking, melodious class. Its musical construction is slight, but it will please.
Fairy Voices. Nocturne. C. D. Blake. 50c. Similar to the above.
Good Fellowship Waltz Quadrille. C. Hoschna. 60c. A graceful waltz. Presents no particular difficulty, but sounds brilliantly.
Iris. Intermezzo. E. R. Ephraim. 50c.
"Pixies Carnival." H. Englemann. Easy teaching pieces:
Pixie King March,
Frolic of the Pixies,
Queen of the Pixies Waltz,
Pixies Schottische, } 30c.
A set of teaching pieces in this well-known writer's style. They are tuneful and not hard.
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A good transcription of this martial hymn.
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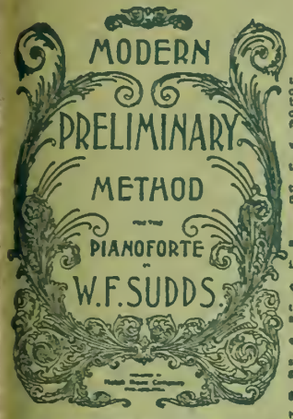

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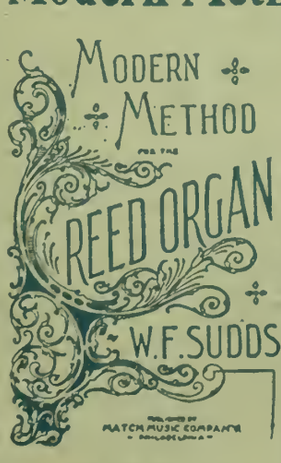

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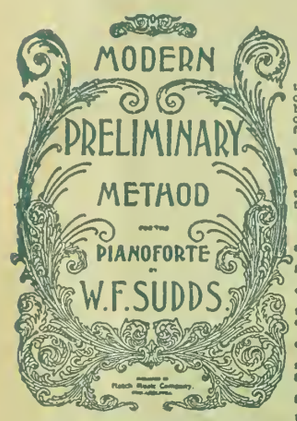

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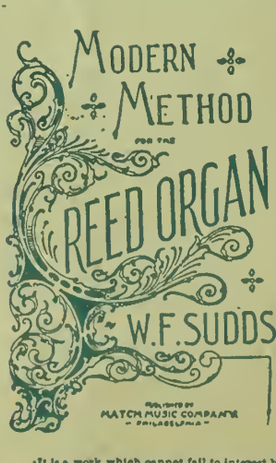

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DON'T IDLY DREAM, BUT DO!

Don't idly dream! There is no time for dreaming.
No time to drone and loiter on the way,
With opportunity each day is teeming,
That, till you deign to waken, will not stay.
Be then alert, for all around you calling
Are voices, to press onward, heard by few;
Heed them, and venture, with no fear of falling—
Don't idly dream, but do!

Don't idly dream! Great deeds await your doing,
Deeds that will live, and you in them may live.
Noble your thoughts, each day your strength renewing,
Be you but true, that strength your faith shall give.
Life striving round you bids you, then, awaken;
Look where the future grandly stands in view.
In God press onward! Be your trust ne'er shaken!
Don't idly dream, but do!

—*Boston Globe.*

TRAINING THE PUPIL FOR PUBLIC PERFORMANCE.

AIMEE M. WOOD.

Among an audience seated comfortably at the verage pupils' recital, and more or less critically nclined, there are few who realize or appreciate the mount of work, the vicissitudes, and the strain and tress involved on the part of both teacher and players, n the preparation of the program which usually seems, n the opinion of most of those present, easily arranged nd execu'ed. Many teachers have attained success nd prominence through perseverance in the matter of ecital-giving; others are not including recitals by ieir pupils in their routine of work, either having ever given them, or become discouraged, after equent efforts yieldi g little return commensurate ith the time and labor expended.

"For my own part," complains one who has thus ersevered, and his words find echo with a majority f teachers, "I have almost always found pupils' oncerts severe afflictions; for, apart from the trial to ne's nerves, it is extremely disappointing that one's ost promising pupils never play their best, and that ose musically far inferior get most of the applause mply because, being too cold-blooded or too conceited to feel nervous, they make showiness and dash' cover all shortcomings; also, there are few ings more irritating and disconcerting to the earnest acher than for people to come up at the close and wish effusive congratulations on the 'talent' and progress' of those very pupils he feels most dissatfied with. And then the fond mammas come round d expect one to praise a 'dear little Mary's,' or Fanny's,' or 'Lizzie's' performance (woe betide ou if you don't!), and to echo 'how quickly the arling child gets on,' when one knows all the time e is a lazy little witch, who won't practice and oesn't advance one inch. On the whole, one is mpted on such occasions to wish pupils' concerts at richo, or, as the Germans more poetically express it, n the land where the pepper grows!'"

There are many arguments in favor of these times trial for teacher and pupil, which far outweigh jections urged by teachers who are not giving citals, the most common being that the work involves departure from routine, taking the pupil's attention om the usual course of study; the nervousness of e pupil during performance before others is also ed, and these, with a third, the protest of parents ainst the time occupied in preparation, seem to clude lesser obstacles. But the question remains, ould not every pupil be able to play from memory fore his friends at the shortest notice, and more pecially at the recital for which he has been carefully illed, without the fright and apprehension which ually accompanies the performance? And as it ems too often evident that he is not, may not the lt lie in the system of training?

A Successful Method.

At a class recital recently given, the problem had been solved in the case of the pupils who took part. As the time came to each to appear upon the platform and play before the large audience, there was manifested only a calm confidence, and an entire absence of self-consciousness, both before and during the ordeal. The youngest, a child of seven, played the Spanish Caprice, by Schmoll, with an abandon that fascinated the listeners, while the oldest pupil, a young man of eighteen was recalled twice after his number, the Rhapsodie, No. 10, of Liszt. Each piece on the program was artistically and charmingly performed, and each pupil, save the lad who had played the Liszt Rhapsodie, was appearing for the first before a large audience. The hall was filled because the recitals have become popular and interesting to this extent. There was no spiritless playing, and the pupil seemed to have no thought of self, nor of the audience save to make them enjoy the piece.

The system under which these students are trained was found upon inquiry, to be an outcome of thought and experience on these lines. A modest studio held the listeners at the initial recital years before; the secret of the teacher's present success is simply that he is attentive to new ideas, both of his own and others, tests them, adopts the best, infuses his pupils with his own magnetism, suggests and describes, taking for granted that all must be done, but neither supports nor leads. One principle is fundamental: The nerve devitalization which is made the basis of each movement from the first lesson onward. Relaxed muscles in the technical training are secondary and tributary to this training of the nervous system, which constantly goes on under the wise eye of the teacher, its results being apparent in the concert work of the pupils, where the lad of eighteen manifests the repose of a mature artist, and the child of seven, by nature of a diffident and sensitive temperament, has been trained to flower-like confidence and unconsciousness of aught but the giving of pleasure. Fright and self-consciousness while playing in public have too long been considered an indication of the musical temperament. Rather, they denote that the player has never been taught the value of right nerve conditions, a force at the helm which insures ease and confidence.

The successful pianist is the outcome of this method, in which the preparatory work from the first lesson, is included with, not considered apart from, the usual routine, overcoming thus the first and third objections, as given by teachers who are not adopting pupils' recitals in their work. The clavier is used as an indispensable aid in the building up of a technic, developed step by step, from the merest finger action to phenomenal velocity in trill, scale and arpeggio playing; and in memorizing, the clavier is the reliable factor, the method of work with the concert piece being as follows: The notes are first studied in sections, apart from the keyboard, until the whole can be written upon music paper by the pupil, without referring once to the printed sheets, and without his having played, or even heard a note of the piece. While this method has been regarded askance by teachers, on account of the time required, it will be found that practice brings surprising facility until at length it proves a much quicker and an absolutely surer way than the old one of memorizing at the keyboard. At the clavier the work goes on, without the aid of the ear, the practice being slow, and still in sections. After the piece is brought gradually to the proper tempo, it is found to be committed so thoroughly that the pupil is able to begin at any part or given phrase, or even to execute it backward measure by measure, from the end to the beginning. Touch, expression and shading have been acquired with the memorizing apart from the instrument, and also at the clavier keyboard.

Going to the piano for the first time with the piece, it is played, perhaps, a trifle mechanically at the outset, but without notes, without technical errors, and at the proper tempo, the expression, shading, touch, etc., needing only the after tonal-coloring, together with a gradual deeper conception of the content, the composer's meaning, and the power to convey the latter accurately to the listener.

All this, however, might avail little in enabling the performer to do either himself or the teacher credit at the final test, were the preparatory work to be carried forward in the old way, leaving the student untrained in conditions and habits of mental repose.

Advantages to the Pupil.

The desire to give pleasure by playing, and to perform easily and well for others, becomes the greatest incentive to work, if the results keep pace, even to some degree with the aims. It is the break-down which discourages, as well as the constant dread and timidity, which is the outcome of the methods of preparatory work. It may be noted that the quality of the early mental training a player, whether amateur or professional, has received, may be determined at once by the manner at the instrument.

There are benefits which the pupil derives when the work is made part of the regular routine, and adapted in practice to his needs, which are often at once apparent, others following in a gradual, steady development. Train a child for concert work from the beginning by correct ways, and test after test in playing before others will further aid in developing the qualities which make the successful performer; and in addition to this development, and including incentive for the work, the drill establishes the habits of thoroughness, of perseverance, patience, of self-reliance, of concentration, and of a self-poise which will be found manifesting itself in lines outside the music-life and endeavor.

An advantage even to the youngest student will be found in "Criticism Afternoons," when each pupil is obliged to play, even if it be only a scale, arpeggio, or finger exercise. The others listen attentively. Each is called upon in turn, and rises as at a school recitation, giving some opinion or criticism of the performance. As the work upon the concert pieces progresses, they are played by portions or sections, and subjected to criticisms by the class, and these often prove of a remarkably discerning nature. The teacher occupies the position of Corrector of Criticisms, and faults or lack of discernment in the latter are pointed out and set right. Thus the critical faculty is developed in the student.

ONE OF MENDELSSOHN'S PECULIARITIES.

It was while studying in Leipzig that I learned of one of Mendelssohn's peculiarities. Playing to my teacher, Herr Wenzel, one day, the Variations of Mendelssohn, I pointed to the closing cadence of the theme and remarked that it was written slightly different from the same cadence a few measures before this. Herr Wenzel seemed pleased that I had observed this, and said that it was Mendelssohn's custom to write a passage or a phrase in two different ways, when it appeared twice in the piece; and he instanced several phrases from the Songs Without Words, which I had also taken notice of. "Yes," said Herr Wenzel with a peculiar smile, "it was Mendelssohn's peculiarity to write the same thing in two different ways, when it occurred twice in the piece, but when it occurred only once and he wanted it in two different ways, what did he do?" That was a problem beyond my powers of solution, so after enjoying my perplexity for a few moments, he said: "He published it in Leipzig one way and in London the other way."—*Madame A. Pupin.*

THE Teachers' Forum

Conducted by N. J. COREY

This department is inaugurated for the purpose of uniting the many teachers who read THE MUSICIAN in a bond of professional brotherhood. It is to be their medium for the interchange of ideas, experiences, encouragement, discouragement and difficulties. The fullest correspondence is invited. The questions will be answered and suggestions given by the conductor and the contributions of those who wish to gain new light or to present their methods will be printed. We propose helping ever teacher who will permit us to do so; we intend to do everything possible to overcome the isolation with which you are burdened. Will you co-operate with us?

No conditions are attached; the department is open to *all* MUSICIAN subscribers. Address all communications to the Teachers' Forum, care THE MUSICIAN, Eighth and Locust Streets, Philadelphia, Pa Do not hesitate, but be among the first to ask help, or to give some other teacher a suggestion. Let us know what you would like to have treated in its columns.—Editor of THE MUSICIAN.

"The gates of art are closed unto none; who so entereth thereat, though he seeketh perfection, yet shall he not find it."
—*Ancient Egyptian Papyrus, 3580 B. C.*

TEACHING PROBLEMS.

It is a great pleasure to note the large amount of intelligent interest which this department in THE MUSICIAN has excited. Both the questions and the suggestions that have been received indicate capacity, scholarship and earnestness. It augurs well for pupils and for art when teachers are evidently so desirous of giving their very best and highest ability to their chosen profession. And it cannot fail to greatly stimulate those in charge of the Teachers' Forum, and to send them to their work with constantly renewed and increasing enthusiasm. It is a pleasure to feel oneself in touch intellectually with those standing upon a common ground and serving a common cause, the cause of the present, and thereby, the future development of Musical Art in America. There is every reason to hope and to believe that this century will, at its close, see the blossoming of a fresh flower upon the plant of our national growth, and that commerce and invention will be supplemented by the higher forms of civilization only possible to a community where wealth and prosperity unite to secure a certain degree of the leisure essential to the cultivation of these forms. The fusion of races and the originating of conditions dependent thereupon and upon comparatively novel forms of government, should result as happily along art lines as it has along those antecedent to them, and America should assume a dominant position here as elsewhere. In order to secure this, those of us who are working in the beginning of this probably most fruitful epoch, must lay our foundations broad and deep. Elementary they may be, in a certain sense, but elements are basic and more or less unalterable. Let us then be patient in our apparent day of small things, and never allow ourselves to be discouraged by an apparent apathy which seems to surround us. There is soil to prepare before even planting can begin, and the process is long, toilsome and slow in its awards. Let us believe that it will eventually prove effective and none of our endeavor will seem so difficult, nor fail to carry farther than if we worked without the vision of what is to come. And we must carry the same spirit into our contact with the individual pupil. There will be disheartening problems, and, now and then, insoluble ones, but we shall accomplish something in every instance. And it is a help to all when we work together, as we are trying to do in this department. It is not possible, much as we should like to do so, to send individual answers personally to correspondents, nor to assume the full function of a teacher and map out exhaustive courses of study, etc., to those who honor us by consulting us. But as much specific information as lies in our power, along general lines, will be furnished, and matters questioned or suggested will be treated as themes whenever possible that may interest all readers.

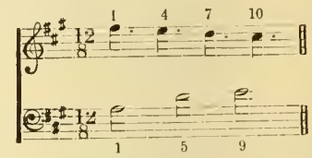
A recent correspondent asks: "How far should one go in a term of twenty-four lessons in teaching a child piano or organ (age from eight to twelve, or from twelve to twenty), who has never taken lessons? Besides the lessons, how much of scales, chords and harmony should be given? Should pieces be given? How many and give names?" This correspondent asks more than can be answered. These are matters which depend upon the ability and the temperament of the pupil. Some children, as well as some older persons, are as receptive as others are careless, indifferent or incapable, and some who are really intelligent and earnet, have minds which move slowly, though effectively. Others apparently bright are not retentive, and must therefore retrace steps they seemed to take easily. A hard and fast system cannot fail to work detrimentally. Some pupils will go too far, others not far enough, under such a system, and both courses are fatal to proper results. Keen and patient study must be made as to the personal ability of each pupil, from lesson to lesson, and the work prescribed must be entirely governed by the revelations of such study. Melody is the charm, almost always, which secures a child's interest in music. Therefore, exercises should be as melodic as possible and little pieces used to hold the will captive and secure the pupil's desire to practice. As a general system of instruction upon which to base a course of study, there is nothing better than the Graded Course. It is carefully graded in numbers, and a list of supplementary teaching pieces is given in each number. If the work is too progressive for some slow pupils, it can be supplemented by carefully selected pieces corresponding with the proper grade. Discrimination is needed, however, in the selection of the pieces, a different selection being necessary for a pupil from eight to twelve than from twelve to twenty. Although in the latter case, the original technical ability will be no greater, nor will the hands be more flexible, yet the purpose and endeavor being stronger and clearer, the result will be more swift and the mind more capable of understanding a higher class of composition. A statement of this kind in reality, needs many reservations, however, for conditions and surroundings have so much to do with what a pupil will be able to appreciate. A child of ten that has been brought up in musical surroundings where a great deal of high class music has been heard, will take more kindly to one of Schumann's little pieces than will a pupil of twenty that has never had any opportunities of hearing good music. The musical taste of a pupil needs to be cultivated, step by step, in the same manner as taste is developed in any other department. It is hard for some music teachers to come to a realizing sense of this fact. Children in the public schools are not given Shakespeare to study in their earliest lessons. And yet some music teachers are surprised that pupils do not at once like the music of Bach. It is not natural that they should. The needs of pupils should be studied from this standpoint quite as attentively as from any other. A teacher should keep a record of every successful teaching piece carefully graded, and in this way a repertoire will gradually be accumulated that will be sufficient for most emergencies. It is a good plan to keep a copy of each in stock if possible.

Another correspondent writes: "I would like to present a problem. I have a boy of about twelve years among my pupils. He has only recently come to me, and has had two terms (forty lessons), with another teacher. I gave him second grade studies and he read them quite well, one hand at a time, keeping pretty good time and fingering correctly. But at the second lesson he could play them with only one hand at a time. At the third lesson he still became fearfully entangled when urged to use two hands. He can play the scales one hand at a time. I was patient several lessons, then procured for him first grade studies. He still goes halting when he uses two hands. When I inquired whether he practiced with both, he replied: 'I played them a couple of times that way.' I explained and firmly impressed (so I thought), upon his mind the necessity of practicing with two hands. What more can I do?"

Nothing, save to insist upon no single hand work, assuming, of course, that sufficiently simple music has been selected, and to enlist, if possible, the home authorities in supervising the practice enough to see that it is so conducted. It has been within the experience of the writer that persons gifted musically were unable to learn to play the piano or organ, while becoming proficient upon other wind or stringed instruments, because of this very thing—they simply could not finger with both hands at the same time. This may seem an anomaly, but it is none the less a fact. The pupil just described may belong to this category, or may merely have acquired a bad habit. In the first instance the trouble may be incurable; in the second, the habit must, of course, be cured by the substitution of a better one. We would not be understood to say that reading each hand separately is a bad habit for a beginner, or even at first practicing each separately, when given a new composition or exercise or scale, but the overdoing of it is bad. The double action of the mind and hands should be stimulated from the beginning. If any other solution should occur to any of our readers, we should be very glad to give it place and have presented the problem in exact detail for that purpose.

The same correspondent offers a help to playing different groups for each hand placed over against each other in the same measure, by the aid of a mathematical figure. The figure:

In Variation II of Mozart's Sonata, No. 9, is expressed by our correspondent:



As is stated, the counts will then come as indicated by the figures, and by increasing the tempo, the desired result is to be attained "much easier and quicker than by waiting for the development of the musical feeling," for which it is not to be a substitute, but to which it is to be an aid. Anything which personal experience has proved helpful, may be of practical service to others and we are glad to receive and print it. The fact that such a subdivision has not been found necessary in our own experience makes no difference; the main thing is for others to decide what may be helpful to them in their own work. Our correspondent may gain some self-enlightenment by studying over the fact that in the rearrangement of the Mozart figures, the rhythm is entirely different from what it is in the original, and therefore in reality offers no solution of the problem, but tends to complicate the situation.

The "musical feeling," quoted from us, refers to a perception of the different rhythms which are to be fused in these passages. Rhythm, primarily simple and a musical antecedent in a certain sense, since it implies ordered motion, and ordered motion may exist without melodic or harmonic sequence, is more and more complex in the higher musical forms and calls for more and more intellectuality. Therefore, it is well not to give these forms to those who are not developed to the degree of understanding them without artificial or mechanical aids or devices. Pupils are taken far beyond their depth, in the majority of instances, and we have little original reading or rendering of compositions, because we have little more than a superficial grasp and understanding on the part of those who play them. How many, for instance, who play simply a lullaby, realize or have been taught that the rhythm of a lullaby varies in different countries? That it had its origin in folksong, and these untutored strains took their rhythmic form from the manner in which the children were rocked or put to sleep? Yet would not an explanation of this, and other compositions in the same fashion, be stimulating and helpful to pupils, especially if they should be required to look up what was the custom in each country and then determine the rhythm from it? Is it not our office to call out faculty and give it something whereupon to exercise itself, and are we not apt rather to spare the pupil's endeavor and superimpose upon his or her immature mind our greater intelligence, thereby burdening them instead of benefitting? Many excellent timekeepers show no sense of rhythm whatever; many good (or so accounted) conductors are utterly without appreciation of it. Shall we not then endeavor, from the very beginning, to awaken an interest in it and knowledge of it, based on simple primaries, and sha

we not be careful to keep to the primaries until they are understood? Growth will then be natural and proper, and many difficulties we now encounter would disappear. A little thing done well, rather than a great thing done badly, this is what a pupil is first to accomplish, and lay no irreverent hands upon the larger works until properly trained by mastery of small ones.

We have only space in this issue for one more correspondent, who asks what course of study should be pursued to fit one for being an accompanist? This question suggests the City Beautiful, which lieth four square, "for the length and the breadth and the heighth and the depth of it are equal." Broadly speaking, precisely the same course one would pursue to be a soloist. The same amount of technique, of knowledge of musical form, of grasp of musical literature, and of mastery of the possibilities of one's instrument are essential to each. But—and oh! the significance of this little word—to all these things must be added the tremendous power of sympathy, and the still rarer faculty of self-subordination. Not that the accompanist is necessarily secondary. Indeed, in many modern vocal compositions, the accompaniment is much finer than the song. "You often come across a fifty dollar saddle on a twenty dollar horse," and in writing for several instruments, one is exploited at the expense of the other. But when accompanying the voice or voices, it must be remembered that the musical mood or emotion has been definitely expressed in the spoken word. The tonality of the singer, the utterance, so to speak, of the entire composition has been placed in the realm of the absolute and is under the dominance of that word. The accompaniment must, therefore, keep to the bounds clearly indicated and agree with the singer. And one thing more. The limitations of the singer, or rather of the voice as an instrument, make imperative certain concessions on the part of the other instruments. This has been recognized by all great writers, and a certain amount of liberty in connection with the musical phrase has been permitted in consequence. This varies with each voice, more or less, and the accompanist must therefore learn to understand and sympathize with, not merely the composer, but the one rendering the composition. Every effect must be noted and supplemented. Here again, no course will be so beneficial as practical study with those to be accompanied and observation of their rendering. "Would you be a good writer? Write!" "Would you be a good accompanist? Accompany!" So much for vocal solo work. But, you must "wear your rue with a difference," when you come to the ensemble. There, you are the thread which ties the flowers together, not merely that upon which beads are strung, and you must hold them firmly, the entire bouquet, whether merely a quartette or an entire chorus. Then, you must be prompt, authorative, dominant rather than quiescent or submissive. When accompanying instruments, study the form of expression used in the title. Violin with piano accompaniment is a song without words, with accompaniment; but a sonata for violin and piano is a duet, where first one instrument and then another predominates and both are of equal value, and so of all compositions for instruments with piano.

A competent accompanist is "a thing of beauty and a joy forever." Upon his shoulders rests the responsibility of perfected or of ruined work. No cleverness, no mastery, no genius is safe from or proof against the errors of a bad or even an ineffectual accompanist. And in no department of the musical art is one so unrecognized nor so undervalued. For really good ones, there is an excellent field. But they are so rare that it almost seems that they are like poets, born and not made, or that what Sainte Beuve says of critics may be applied to them, that only one is born in a century! Add then to a usual musical education, special fitness for accompanying by constant practice with voices and instruments, singly or together, and by study of each composition with reference to its dominant part and your own relation to it, and be cheered by the thought of how greatly you are needed and how much you will be in demand, even though the extra degree of excellence in your work over that of the mere performer be not generally recognized. The soloist we have always with us, but the accompanist, of the right sort, very rarely.

Music when thus applied raises in the mind of the hearer great conceptions; it strengthens devotion, and advances praise into rapture.—*Addison.*

AS TO A STUDIO.

CHAS. A. FISHER.

There has been some discussion in the musical papers from time to time as to the propriety of the term. Ought it to be called a "Studio?" Various substitutes suggest themselves, but so far no one seems to have been bold enough to adopt a more appropriate term, and we shall probably be compelled for a while longer to do the best we can with a designation that does not precisely designate.

The purpose of this article, however, is not to enter into an abstruse discussion of terms, but to attempt an investigation of the more practical problem of where we are going to locate the thing commonly known as a studio. In what part of the town, under what conditions and surroundings shall we select the room in which we propose to attend to our work of teaching?

Shall we make terms with the energetic but suave commercial gentlemen who conduct the large music house, for a limited portion of their valuable floor-space at so much a month (including the use of a piano), and proceed to business within earshot of the tuning-room, while a colleague on another bit of partitioned floorspace not far off, is enlightening a pupil as to the mysteries of Concone, and directly below us the Pianola is vigorously expounding the pernicious doctrine of "Everybody his own performer?" Shall we contract with the rent collector of some large modern office building for a quiet room on the sixth floor, with a printing press overhead, a dyspeptic and irascible lawyer underneath, and a "painless" dentist with obstreperous patients on one side of us? Shall we select a silent corner in the topmost story of a family apartment house, with modern inconveniences, and there submit resignedly to the occasional but penetrating odors of the kitchen, all for the sake of securing that freedom from musical disturbance so necessary to the successful pursuit of our vocation? Or shall we (if we are married), prefer to rent a comfortable and unpretentious dwelling on some quiet street, conveniently accessible by means of electric contrivances, and convert our front parlor into a studio and waiting-room? Other possibilities may suggest themselves to members of the fraternity who are of a thoughtful and observant cast of mind.

A quiet studio—at any rate immunity from *musical* noises—is absolutely necessary if the teacher is to achieve the best results, and most of us would doubtless be glad to put up with minor inconveniences so long as this essential element of musical quiet is assured. While we would be inclined to stigmatize as unbearable the perpetual and incisive tremolando of a mandolin, the ubiquitous ragtime piano poundings, or indulgence in the celebrated exercises of Concone in more or less intimate proximity to our studio, we might be content to accept the rush of the electric car, the crowing of a neighboring rooster, the agonized wail of an infant, or even the aroma of boiling cabbage as necessary and endurable evils. The last-named, though noisome, is at least not noisy.

It seems that the rapid modern development of cities, at any rate in the West, has encouraged the popular notion that all professional men must pursue their calling on the commercial basis. With the legal profession this has always been the rule. It is natural to have lawyers clustering in buildings situated in close proximity to the courts of law and official depositories of public records, and within easy access of the business community.

But it has now become the fashion, particularly in the West, for the clergyman to ride to his distant church in an electric car, instead of stepping from the parsonage across a lawn into the vestry; for the physician to have an expensive office in the business centre of the city, and for the music teacher to do business as best he can in some crowded commercial beehive "downtown."

Just why the musical profession, with its especially imperative demand for quiet surroundings, should be thus forced into the noisy channel of modern mercantile progress, is an enigma still awaiting logical solution, but we cannot escape the fact that the old custom of giving the greater part of the week's instruction at the homes of pupils has fallen into disuse, and while to the clergyman and the physician no great hardship seems to have resulted from the new order of things, the question is very far from a definite and final settlement in the case of the teacher of music.

What has the studious preacher of the gospel of music to do with all this crush and bustle?

Why should the sincere advocate of a refining and elevating art feel constrained to spend the greater part of each day in the very heart of all this commercial pandemonium? The main trouble seems to be that the bulk of humanity has not yet learned to appreciate the fact that the earnest pursuit of art and disturbance in any form, are utterly repellant forces; that music and noise cannot possibly be expected to exist peaceably side by side.

Remarked a merchant of intelligence and education to a music teacher to whom he had rented a studio, in answer to the teacher's complaints: "Can you not so concentrate your mind upon your work as not to be inconvenienced by the sound of another man's piano?" "Sir," replied the distracted musician, "most subjects are supposed to be susceptible of discussion, but this question does not admit of argument."

Perhaps in our age of astounding contrivances there will, ere long, arise some architect of extraordinary ingenuity who will succeed in evolving the plan of a building in which the vexed problem of sound-proof studios shall be triumphantly solved. It is needless to say that this marvel of architectural skill would be hailed with gratified delight by all of our sorely tried fraternity whose nervous systems have not yet been completely shattered under the stress of the continued tintinabulations of many instruments, all emitting various "tunes" and exercises at the same time, with more or less distinctness and in a choice variety of keys.

Report informs us that some such buildings have already been erected in the large art centres of New York and Chicago. Perhaps some teacher of more extensive geographical experience than the writer will kindly inform the musical world as to the degree of success achieved in these experiments. Such attempts as have come to the knowledge of the writer in smaller communities—cities say of from 100,000 to 500,000 inhabitants, cannot but be condemned as utter failures by any unprejudiced investigator, who will take the trouble to meander through the resounding corridors and try to remain unmoved under the infliction.

Brethren and sisters of the profession, as to this studio question—is it not a matter of profound concern to each and every one of us? Is it not a pertinent subject for the serious consideration of all those societies of teachers that are springing up throughout the land—leagues formed with the honest purpose of continually improving the efficiency of our work—seeing that in all practical matters what one man doeth is of slight avail?

His magic fingers wandered o'er the keys—
Silent, alas! to him forevermore;
Though, like wave-music on a sun-kissed shore,
The tones float up in wondrous melodies.
—"*Deaf Beethoven*"—*Hodges.*

In the *Century Magazine* Mr. Henschel gives some interesting recollections of Brahms, with passages from his own diary relating to occasions when he was in Brahms's company. Here are some tit-bits:

Brahms said to Mr. Henschel that, in his opinion, a singer may, without hesitation, alter a note in a song which is out of his compass, provided the declamation and accentuation do not suffer.

"There is no real creating," said Brahms to Mr. Henschel, "without hard work. The first phrase of a song may be an inspiration, but I must make it mine by hard work. Return to a phrase months after you have written it down, and it will have taken shape."

"My dear Henschel," said Brahms, "let me warn you to be cautious in speaking of a nobleman's compositions, for you never know who did them."

Mr. Henschel read out from a Berlin paper the news of the death, at Bayreuth, of a member of the Wagner orchestra. "The first corpse," said Brahms. "If I look at the *Tristan* score in the morning, I am cross for the rest of the day."

Brahms taught Mr. Henschel to dive, with his eyes open, and fetch up pebbles.

"In writing songs," said Brahms, "you must invent, simultaneously with the melody, a healthy, powerful bass. You stick too much to the middle parts. I am fond of dissonances, but don't put them on the unaccented parts of the bar."

"I sometimes regret," said Brahms, "that I did not marry. When I was at the right age for marrying I lacked the position to do so, and now it is too late."

Genius at first is little more than a great capacity for receiving discipline.—*George Eliot.*

The pianoforte is at once the race course of our imagination, and the confidant of our solitary and deepest thoughts.—*Marx.*

A CRITIQUE AND SOME COMMENTS THEREON.

S. N. PENFIELD.

[In our last issue the above subject was exploited in an interesting article. Below is printed an exceedingly valuable and common-sense contribution to the series. Read it thoroughly. —Ed. of THE MUSICIAN.]

"A Critique and Some Comments Thereon" opens up a wide field for thought and discussion. In fact the question, "What is music?" has in all ages been most keenly and acrimoniously discussed, and the amount of dissension and bad blood developed between the advocates of different schools of music is surprising.

Churches have been disrupted by the dispute, and it has even made its mark in shaping the map of the world. Strange that concordance should cause such discordance and that lovers of harmony should be so inharmonious. Yet as Wm. H. Seward once said of slavery and freedom, so we find true of the different musical cults, that there is an "irrepressible conflict." It does, indeed, seem irrepressible, for we find the battle lines each year strengthening.

On the one side is a multitude of young and enthusiastic musicians poising their lances for the extreme modern school.

On the opposite side the ultra conservatives, whose chief defensive breastworks are the power of inertia. If the dispute is not in evidence for a length of time, it is because of an armed truce between the disputants. In fact, there is truth and error on both sides. Strong convictions always tend to bigotry, however well founded. The exponents of each musical cult are ever trying to fence in their own special preserve, saying, "Within is the genuine, the simon pure; without are the barbarians, the cheats and the vulgar."

Each side strives to demolish his neighbor's fence while building higher his own. Perhaps the best that can be hoped for is to establish a *modus vivendi*.

Let us approach the subject repeating the aphorisms of Solomon and Schumann, "There is a time for everything," "Beyond the mountains there live people too."

Let us ascend the hill or tower within our own grounds and look down into our neighbor's lot and with unprejudiced eye see what he is doing, why he is doing it, and especially what the results are, for "By their fruits ye shall know them." If we do this with entire candor the results will oft surprise us. We shall find that music, real music, legitimate music, is not a thing of any one school, of any one nation, of the sonata form, the song form, or any other form, of polyphony or of single melody, of warm sensuous tone, or of cold classic purity, of genuine gregorian concords, or of harsh discords resolving into accords. We shall find that the hearty reception which greets a Tristan and Isolde is largely a genuine appreciation of its beauty. So with Beethoven's symphonies, so with Bach's fugues, so with Chopin's etudes and ballades, so with Mozart's operas, with Schubert's songs, with the stately and imposing motets and anthems of the English school, with the delicate and etherial quartet anthems which are now in profusion if we search for them, with the Lutheran and other chorales.

The chorus choir is better suited for some churches and the quartet choir for others, and each succeeds best when confining itself to its proper repertoire.

A Strauss waltz or a Sousa march is just as legitimate as a Beethoven sonata or a Schumann Novelette, if only each is in its place. So with popular songs and two-step marches.

They fill a special niche in the world's musical economy which would be an aching void were they entirely banished from the earth. The vaudeville show, much abused as it has been and made often to pander to low and vulgar tastes, still serves as a pabulum for a large mass of brain-wearied mortals who, if compelled to listen to Beethoven or Bach, would go exhausted and disconsolate to bed.

And as for the bald, stupid and overworked gospel hymns, yclept Moody and Sankey, which are so universally derided by musical people, yet seem to go on and flourish just the same in spite of (possibly because of) all opposition; what shall we say for those? God sees not as man sees, and could we but lift the veil and see how many souls have been brought from our lower classes into the upper kingdom just by these tunes, which to us are so nauseating, I opine we would hide our abashed heads. Now the best of all these myriad styles of music have their times and their places, and when in time and place are legitimate. When out of place they are illegitimate.

The question raised by our critic is one of vital importance. It has been raised by thousands of persons who did not dare to speak it out loud. Our critic has the courage of his convictions and writes from his own narrow standpoint. From his standpoint his argument is correct. The standpoint is also that of a vast host of people, especially in small towns where the opportunities for hearing music are limited. These people and their musical needs are an important factor in the problem. They must be reckoned with and taken into the account. They hunger for music that will appeal to them. When they ask for bread and are given what is to them a stone, they will, if candid, cry out in their anguish as our critic has done.

That he goes too far and while calling for "simpler melodies which appeal to the heart and soul of man," begs for "Money Musk" and the "Virginia Reel," which only set the feet going, makes one smile. Even if true, as he says, that he "did not know a bar of soap from a bar of music," we can yet see from the excerpts of his article that he is moved by "concourse of sweet sounds," and that he is a man of intelligence. Program making is an art far too often neglected. In a vast majority of cases pieces are thrown hap-hazard into juxtaposition with no regard to their appropriateness. Contrasts are of vital importance, but our critic will certainly acknowledge the possibility of two or more pieces being brought together so that one piece shall quite neutralize the effect of another. A program consisting of coon songs (and some of these are really clever), the "Virginia Reel," and in fact anything for voice or solo instrument with a natural, song-like melody should make a homogenous program, and if including, for a contrast, one or two numbers showing rapid, brilliant and clear cut execution, it should give genuine pleasure to the listeners, and more so than if half this same program were severely classical or taken from the extreme modern French or German schools. Encore numbers can well be drawn from popular and well-known airs.

Patti with her "Home, Sweet Home," and Nilsson with her "Suwanee River," and Rubinstein with his "Ruin of Athens" and transcription of "Sweet Home," for their encore numbers, made themselves extremely popular all over the land. But our critic should certainly know that in any program where the salient features is a symphony or a great dramatic aria or a high-toned sonata for piano or violin, it would be the height of absurdity to follow it with a droney "Musk" or a coon song. In large cities the problem largely solves itself. There is room for everything. The symphony concert, the chamber music concert, the Wagner opera, the Verdi opera, the comic opera, the piano recital, the song recital, the organ recital, the oratorio concert, the part-song concert, the vaudeville performance, each serves its own purpose and draws its own audience. Even the churches with their boy choirs, mixed choirs, quartet choirs, precentors, etc., appeal to and attract a varied clientele. Things largely shape themselves and no one need go where he does not like the music. To be sure any music that is regarded as noble, classic and high-toned, as such, will attract all the aspiring society people who often really neither enjoy or comprehend it, yet must seem to. But the proportion of these fake connoisseurs is steadily growing smaller, for the public taste gradually but surely forms itself on models that are presented to it. No longer can performers now safely count upon the ignorance of their auditors and palm off upon them an indifferent entertainment. Each year a larger proportion of people understand, appreciate and enjoy a fine performance of a classic program. These conditions are specially applicable to large cities. In smaller cities and towns the case is different. Our critic probably lives in a small city where there is little opportunity for hearing classic music and he can not be blamed for finding it "barbarous." In most small places a concert will not pay its expenses unless it attracts nearly all the better class of people in the place. And of such an audience, probably a goodly proportion are in the same boat with our critic, but are not as frank as he in confessing their low taste. What shall the program maker do in such a case? Shall he make his program to suit the taste of the probable minority who hunger and thirst after high-toned music, or descend to the level of the probable majority who are better satisfied with "Money Musk?"

At first sight it would seem that the wish of the majority should determine, that the entire program, including encores, should consist of airs already popular or of new airs of the same diatonic order, and in church music that all the hymn tunes should be of the Sankey—McGramahan—Case type which appeal instantly and only to the surface feelings. Yet in all this, we are not taking into the account the rising generation which is now forming its taste and has not yet risen to the dignity of writing musical critiques in the papers. Shall a parent be content that his young people grow up without knowing "a bar of soap from a bar of music?"

Music is a progressive art. There are heights and depths of feeling, sentiment, passion, devotion in modern works utterly unknown to writers of past generations. We can not expect older people who, to-day, pay the expenses of concert and church music to appreciate all this. But do they not owe something to their children? They are glad to give to these better school, college, travel and art advantages than they had themselves. Why not musical advantages as well? Is it not just a trifle selfish for older people, whose taste is already crystalized on a pretty low model, to insist on the same low model for their children's taste? And if they reply that they hire piano teachers to educate the children in the higher grades of music, do they not overlook the fact that the art teacher in music or in painting will labor in vain, if after a lesson in the higher principles of the art, he should take the pupils to see daubs or hear maudlin representations? In the art gallery and the concert room, models are offered as representative art works and we have no right to expect water to rise higher than its source. Clearly, it is the prudent thing for the "Old Guard" to make some sacrifices for the benefit of the raw recruits.

Yet, is there no medium ground? No concert program of common interest and mutual advantage to all, old or young, musician or amateur? Surely. Mozart pointed the way when he crowded his great opera, Don Giovanni, with delightful airs, all in perfect taste and comprehensible to the veriest tyro in musical matters.

There is a great profusion of real music which will appeal to all. Plenty of music based on lovely singable melodies. Embellishments, fiorituri and roulades are ever in place if only they set off in a more beautiful light the melody on which they are based. When the embellishments themselves claim the main attention and the melody is only the excuse for the embellishment, the music looses its *raison d'être*. As to the squeaky, upper tones of the violin, there is an element of justice in the criticism. It requires a quick ear and long practice to play in perfect tune and with a musical tone, rapid passages in the higher registers. Young players take kindly to these, because they think they are doing great things when they can play in the 'steenth position.

It is usually safer and more musical to confine one's self to the first or second position. As to chorus singing, it always interests and stimulates the young people. In small places where solo artists are lacking, it may furnish the chief amusement and uplift for the people.

HUMOROUS MOTIFS.

It was Mina's second lesson and she felt very proud when her teacher pointed out to her middle C on the piano. After the lesson she rushed to her home and impatiently waited for her father to come in the evening.

"Oh, papa," she cried, as she threw herself in his arms; "you don't know what I know!"

"No, indeed I don't," he said, gathering her up.

"Ask me," said the coy little maid.

"Now, what *do* you know?"

"Well, don't you think my teacher's piano is divided in the middle by a great big C; but I don't believe ours is, for I looked and there's some man's name in the middle."

The Rathskeller is one of Philadelphia's most noted cafes where congregate many convival lovers of music, especially Germans One evening, a young and well-known composer of popular music, seated at a table with a few friends, suddenly received an inspiration and hastily improvising staffs on the back of a bill of fare, quite a la Schubert, began to jot down the melody. A portly waiter who was standing near, seeing the use the bill of fare was put to, exclaimed: "Wait, my friend, I will get you *white* paper instead."

"This will do," the composer said.

"Ach," the waiter replied, wholly unconscious of his humor, substituting note paper for his precious bill of fare, "what will a man say if he orders cheese and then sees on the other side—'Farewell to Annabelle!'"

THE STUDY OF A SONATA.

Beethoven's Op. 2, No. 3, in C.

DR. HENRY C. HANCHETT.

THIRD ARTICLE.

In former articles discussing some general considerations and the rates of movement belonging to the various portions of this work, instruction was given as to the method of numbering the measures for reference, with reasons for selecting the plan. A number is to be placed before every bar, single or double, just as they come on the page, regardless of the completeness of the measures, or of single or double endings in case of repeats. Each new movement begins with number one of a new series of numbers.

The most significant and important single consideration in the construction of music is that relating to the length of sounds. Everything living has its periods, and even in inanimate nature we see regular successions of events, like day and night, tides and swells in the ocean, gusts in the winds, and phases in the moon. Our years are divided into heart-throbs and respirations, and we act on impulses and acquire by vibrations. Without much training we find no pleasure in music unless we recognize the beats and pulses that ally it to our own lives, and a transient interruption of accenta by long pauses and in syncopations, arouses suspense or bewilderment. All is confusion in a printed score unless we are supplied with a meter sign and a series of bars; yet the hearer is satisfied if he can determine whether the meter is dual or triple, and leaves further refinement in the category of non-essentials.

The *Meter* of a piece is something quite distinct from the notes themselves or from the time in which they are to be played. In the sonata before us the first movement is signed for four quarter notes in every measure, yet the very first measure is entirely devoid of quarter notes, being made up of a half note, four sixteenths and two eighths. Nevertheless, the meter is a real thing, and its pulses—strong, weak, medium, weak—make their impression as truly in this measure as in the seventh, where for the first time notes and pulses exactly correspond. The arrangement of notes to make up the value of the meter sign constitutes the *rhythm* of the piece and is entirely at the command of the composer so long as the sum of the note values is made equal to the sum of the pulse values in every measure. The rate at which the pulses move and the consequent time values of the notes constitutes the movement, and by a simple and natural substitution of terms may be called the *time* of the piece, but every performer knows that the time may vary while the meter remains the same, and just as easily the meter may vary while the time remains the same. Why, then, it should be the well nigh universal habit of even good writers and even teachers of music to use the word time in place of meter is difficult to understand. There is no such thing as "common time" or "six-eighth time" in music. Time is a period of duration, and if a piece occupies a little time in performance, there is no harm in saying that it is "fast time" or "Allegro time;" but the arrangements of beats in a measure should never be indicated by the word time. Say "common meter," or "six-eighth meter," or "three-quarter meter," or whatever it is; and when one asks for the "time" a piece is written in, reply: Allegro, Andante, Adagio, or whatever may be the fact. Even if editors of magazines, newspaper critics, authors of annotated programs or text books, and teachers disagree with you, you may still nurse the comfortable feeling that you have used the correct term and made the right answer.

The meter sign does, however, have some slight relation to time. For example: If the first movement of this sonata had been written in two-half meter instead of four-quarter meter it would have indicated Beethoven's intention of securing a *faster* performance, because the unit of time is the measure note, and if the time is Allegro, with a half note as the unit, the rate would be faster than Allegro with a quarter note unit. This fact must be borne in mind in considering certain suggestions of Herr Heinrich Germer, who in his edition of this sonata, says that the meter of the second movement should be four-eighths instead of two-quarters, as Beethoven has it; and that the meter of the third movement should be six-quarters with every other bar erased, instead of three-quarters as Beethoven has it. In the case of the Scherzo, this change would not alter the time, because the measure note is unchanged, but the Adagio would go much slower in four-eighth meter than in two-quarter. Herr Germer's suggestions usually have the effect of setting one to thinking, and if he were in the habit of placing his comments in foot notes and giving Beethoven a fair opportunity in the text to express his own mind as to how his ideas should be put on paper, it would be well if the Germer edition could be widely studied; but as he inserts his own ideas in the text and in some instances does Beethoven the honor (?) of inserting a foot note saying how the original edition appeared, and furthermore, as his ideas are often foolishly pedantic, and as he inclines to the absurd use of the slur introduced by Riemann, I would recommend his edition only to students who have two or three other editions in their libraries. Yet I must think that with regard to this Adagio, Germer is right in his view of the meter. In two-quarter meter there is but one accent in each measure, contrasted with a weak beat. In four-eighth meter we have a strong and a mild accent contrasted with two weak beats. The effect of the latter, therefore, is to make the accentuation less marked and the flow of the music more smooth and calm—exactly what is appropriate in this Adagio. In fact, it would be well nigh impossible to play the many thirty-second notes of the movement without introducing the mild accents called for by the four-eighth sign. But no such endorsement of Germer's idea of six-quarter meter for the Scherzo can be given. In fact, he is compelled to make the 41st measure one of three beats, and to balance this by a similar treatment of the 66th (the first ending) in order to get the movement into double measures, and his plan causes him to begin the Trio on the fourth beat, which is manifestly contrary to its metrical character. The measure syncopation at the beginning of the Coda is also perverted.

This thought leads naturally to a consideration of those larger metrical groupings in which the measure itself becomes a sort of compound unit. If one plays the Scherzo fully up to time, for example, he will note how readily most of the movement lends itself to the plan of counting one to each measure in groups of fours, as does also the trio. The last movement, too, displays a regular metrical grouping of measure pairs—a stronger and a weaker measure—from beginning to measure 298, this latter measure being filled by a rest and covered by a fermata, making its time value double and thus causing it to represent two measures of silence. From that point the indicated time changes and the small pauses make the rhythmical grouping a little less distinct, but it exists throughout the movement with remarkable regularity. In the Scherzo, the regularity is interrupted by a group of three measures (39, 40 and 41,) by a single extra measure (63, or 64), and by an extra measure at the end of the trio. The coda ends with the first beat of the third measure of this larger metrical design.

In the earlier movements no such regularity in measure groupings asserts itself. In many cases in the first movement, contiguous measures will be of equal metrical importance, in other cases they will group themselves in twos as at the very opening, and at 27, 39, etc. In other cases they will group into twos, but with a different conception of strong and weak in accordance with the staff in consideration, as at 47 (corresponding to 48 in the left hand) and 130. In some places a figure occupying two measures will start on the odd-numbered measure with its principal accent, at others, a group exactly corresponding in every other respect will start on the even-numbered measure, showing that somewhere between them an uneven arrangement of measures must have been made—exactly where it is sometimes a little puzzling to say. Such an example may be seen by comparing the figure beginning on the third beat of measure 77, with that beginning similarly in 91. It will be necessare to note here that by reason of the first part having a double ending, the written numbers will be odd after the double bar that correspond in accent to the even-numbered measures before the double bar; that is, should the first part be played through but once it would terminate in the first half of measure 91 following measure 89, and being thus in a proper sense an even-numbered measure. In the midst of this measure begins a figure two measures long, exactly like one which began in 77 in an odd-numbered measure. I wish to emphasize this point particularly, because in later articles when we come to examine the punctuation of the sonata we shall see, I think, that it is false to define a sentence or any part of a sentence as consisting of a definite number of measures. A particular sentence is of course so many measures long; but sentences in general have to do with the *structure* of a work, not with its meter, and except in dance forms (which may be considered to include the Scherzo) the structure is as much a matter for the invention of the composer as is the rhythm. Composers are not in the habit of making sentences of definite metrical length, no matter what the authorities on form may say or think about it. But this matter must be postponed at present. Next month we will examine the rhythm of our sonata.

THE DAISY.

With little white leaves in the grasses,
Spread wide for the smile of the sun,
It waits till the daylight passes,
And closes one by one.

I have asked why it closes at even,
And I know what it wished to say,—
There are stars all night in the heaven,
And I am the star of day.

—*Rennell Rodd.*

OPPORTUNITIES.

C. N. MCHOSE.

Success in life may be said to depend in a large measure upon the promptness with which opportunities constantly presenting themselves to each and all alike, are seized and improved. Time, itself, is a golden opportunity. Action and effort, filling wisely—persistently, each fleeting hour, will inevitably bring one, day by day, nearer the goal of his desires. Do you ask yourself, sometimes, "Why is my practice hour no longer a pleasure, but rather a weariness, a dread?" "Why is my playing so cold and meaningless compared to my friend's, whose performance seems always soulful and pleasing?" "Why have I become so indifferent and discouraged?" My fellow student, you have not made the best use of your time. The reason why you cannot play one piece perfectly; why you always fail to do yourself justice at your teacher's recitals, and are compelled to go home displeased with yourself, while others are carrying off the honors, is because you have not given your piece enough time and study. Those who have succeeded, while you remain in the background, are those who, despite discouragement and obstacles, have made good use of the opportunity of *time*.

Reading is another opportunity. Reading makes us rich in thought. To be a true musician we must live as it were in the lives of our great masters, we must be full of their energy and vigor, and we must be imbued with the spirit of love for their art. "We are a part of all that we have met," is a living truth, but if you have not met in spirit those whose works you are studying, your interpretation will be indeed superficial, faulty, meaningless, and unfruitful. Read, then, the lives of the great artists and composers, and you will be heirs of amplest heritages of all the best thoughts of the great masters, and your music will be filled with soulfulness and beauty.

The practice of writing down thoughts and facts, for the purpose of holding them fast, is an opportunity that should be improved by every student, and one which will be found invaluable, since it prevents the escape of many a precious thought, and bit of acquired knowledge, into the dim region of forgetfulness. Entitle your Note-book "Gleanings," let the pages contain hints of ways and means for the bettering of touch and technique, ideas on interpretation, and notes on harmony and counterpoint, together with little incidents or events, bearing upon the trend of your own work, culled from the lives of the great masters, to light you as with inspiration flashes upon your way.

You will be what you make of yourself. Talent and genius amount to nothing, unless the possessor will develop these gifts by persistent, diligent and tireless turning to advantage of opportunities. Is it your wish to become a great player, or an artist? Do you desire to become a critic or teacher of note? Or an able admirer of all that is grand and sublime in music? Then I will say to you, "Do not despise the day of small things." Every hour well employed, every piece well learned, every book well digested, are seeds sown that will bring forth a rich harvest. The road to success in this noble art lies along the old highway of steadfast well-doing; and they who are the most persistent, who work in the truest spirit, making use, from the least to the greatest, of each opportunity as it presents itself, will be ever the most successful.

Young Composer's Column.

RULES.

1. MSS. marked "Young Composer's Column" must reach us by the 10th of the month to ensure notice in next issue.
2. Each MS. must bear the full name and address of the writer; the initials will be used unless a *nom de plume* is added.
3. Stamps must be enclosed if MS. is to be returned, but it is to be distinctly understood that the Publishers assume no responsibility for any MS.
4. No charge is made for the examination of any MS., and compositions of any nature may be submitted. The criticisms will be general and of such a nature as will be helpful to those honestly desiring frank and unbiased criticism.
5. No criticisms will be sent through the mail.

R. F. S.—(401). "Wing Wisdom" has a rather good tune and the song sounds as if it had been sung and had been liked. You cannot expect us to say, with any decision, whether your talent is worth cultivation until we have an opportunity of seeing several of your compositions. Your harmony is weak in some places (meas. 11, 12, 16, 18); the effect is bad from the third beat in meas. 16 to first beat in meas. 17. Let us hear from you with some more pieces.

Eli Presto.—(402). Have we not seen "A Ramble" before under another title? There's something in it, but it is so well covered up that it takes a sympathetic soul to dig it out; why don't you study? We have reminded you of the fact that near you (seventy miles to the Northeast) is a fine music school with a splendid musician at the head; you can study there with no loss of professional prestige. You *must* do something of the sort or you'll never learn to express yourself in music or get out what's in your heart. "A Ramble" is pretty poor in its present shape. If you wish a detailed criticism send it to us again.

F. E. C.—(403-406). Your MSS. did not reach us in time for the April number; see Rule 1. Your compositions show marked talent and considerable study. In the 14th and 15th measures of "the wondrous beauty" the last and first bass notes respectively better be B flat and A; you have weakened the effect of the climax in meas. 15 by having F for the bass in meas. 11; we recommend changing meas. 15 as above. By all means, have a bass note F in meas. 18. "Good Night" is too long drawn out and "sugary." "They kissed" is better, but you must change the chord in meas. 4, 4th beat; it is too harsh. "Thou art so like" is the best of the lot; don't you think, however, that shouting out *ff*, "praying that God may keep thee," borders on the ridiculous? Come again!

A. L. W.—(407). Your melody is good, but your MS. is illiterate; the twenty-one errors indicated by an X or A are all of them serious ones; inexcusable, in fact.

M. F. H.—(408). You surely do not expect us to correct harmony exercises; this column is for composers, not harmony students. Take lessons by mail from some of the teachers who advertise in THE MUSICIAN.

Tosto.—(409). The waltz is very clearly and beautifully written; you ought to correct the consecutive octaves at A. The section B-C is nonsense; you'll have to remodel it—as it stands it sounds like nothing at all. Is this your first attempt? If so, you ought to feel encouraged; let us hear from you again.

R. E. W. J.—(410). Your ideas are far in advance of your power of writing them down; your musical education has been, evidently, superficial; we have seen all sorts of queer spelling of chords, but never before this have seen the dominant triad in A minor written with an A flat instead of G sharp. Perhaps you will say, as you read this, "Well, what of it! Isn't A flat the same as G sharp? What a fuss over nothing!" Do not believe it; you must be particular, you must be exact. We think your song has some merit; in fact, we are sure that you have a good deal of music in you. Your song, however, is so illiterate, so queerly written, that we shall decline saying more till you rewrite it and send it again.

M. A. S.—(411). Your song has not altogether escaped monotony on account of the rhythm; your accompaniment, too, keeps down in the heavy part of the piano. In the 4th and 5th meas. we indicate consecutive fifths between melody and bass; these are bad—look out for them. In the third measure from the end A natural should be written B double flat. In 3-4 time divide eighths into three groups, not into two. Your melodies are good, your harmonies well chosen and the impression you make distinctly favorable. It is a long time since you sent anything in.

G. E.—(412). You send no address with your MS. The four opening measures are excellent in every way; the rest of the piece disappoints us; it is common and not always correct. You have talent; write, write, write; spoil all the music paper you can get hold of! It takes *practice* to make a good composer.

Rohilla.—(413). The ideas in your male quartet are good; the harmony is fairly correct; the melody is simple and rather pleasing. It is just the sort of thing that shows a musical nature and a simple, pleasant way of making music; you should make a better bass, though; your bass simply hops up and down as the case requires: it does not walk along scalewise. Calling your piece a male quartet doesn't make it one. If you could hear it sung you'd be a very-much-surprised composer! Your piece is really for S. A. T. B., not T. T. B. B. Your 1st Bass is above your 2d Tenor most of the time and above the 1st tenor some of the time! As some one says in one of the Sullivan operas, "Here's a state of things!" In other words, remembering that the two tenors in male quartet music are written an octave higher than they sound, your first measure must not be written thus:

but thus:

or, better still,

The art of writing well for male voices consists as much in letting the music slip easily into two or three parts, so that it shall not thicken up too much, as in anything else.

J. P. M.—(*Alabama*). We are quite as much pleased in giving you help as you are in receiving it. Let us see your compositions.

H. W.—(*Pa.*). We are glad to be assured of the "common authorship"; doubtless you gave us the facts, as you state; we have so many letters, however, and from so many people, that we fail to remember everyone's authography. Give your teacher our sincere compliments and receive for yourself our congratulations on your "gumption." As to printing, wait awhile; when you have a set of good things together then try printing them; one piece amounts to nothing. And, besides, your mazurka is not original enough. But, if you persist, write to the Hatch Music Company for particulars.

REVIEWS.

THE OPERA PAST AND PRESENT. By William Foster Apthorp. Published by Charles Scribner's Sons. 12 mo. 238 pp. Price, $1.25.

This volume is a valuable addition to musical literature. In this time, when the study of a subject is not confined to a single text-book, and various phases of a general subject are given special treatment, the publication of a book which gives so accurate, careful and comprehensive view as this work does of the opera, is a matter of importance to all musicians.

The Opera as a form of Art, is considered as an integral part of music, and the various schools and composers are viewed in their effect upon the development of this form rather than in their intrinsic excellence. This view point places little value upon Handel as a composer of operas. Despite his genius, he did little or nothing toward the improvement of opera, while many whose position as composers is far from high, exerted a strong influence in developing it. To study the history of opera from this standpoint is far better than to devote so much attention to those (and their works) who wrote, or attempted to write in this form.

The author holds that the principles avowed and promulgated by Wagner, were identical with those in accordance with which the opera was established in Florence in 1595. Its diversion by the Italian school led it away from these principles; Gluck combatted this error, but it remained for Wagner to destroy it.

The book is the expression of original opinion and criticism, is accurate and well proportioned. It is included as one of those to be used in the Courses of Home Study inaugurated by the Music Teachers' National Association. It should be added to the working library of every reader of THE MUSICIAN.

CHOIRS AND CHORAL MUSIC. By Arthur Mees. Published by Charles Scribner's Sons. 12 mo. 251 pp. Price, $1.25.

This, and the preceding volume belong to the "Music Lovers' Library." Choirs and Choral music have received considerable attention, but nothing quite so comprehensive as this book has been gathered between the covers of one volume. Its author is a Choral conductor of many years' experience, and he has treated his subject historically as well as practically. A chapter on Amateur Choral Culture in America very interestingly details the organization of singing societies in this country, and the conditions from out of which they grew. From the severely bare services of the Puritans to the ornate Choral service of to-day is a long cry, and the growth of Choral music is exceedingly interesting. The last chapter discusses the qualities that should be possessed by a good chorus singer and chorus conductor. The requisites of good choral performances are also touched upon. The reader of this book should have in mind that the word "choirs" does not particularly refer to Church choirs, but is used in its broader sense.

There is a lack of good literature relating to this subject, which makes this book doubly welcome. The Scribners are doing a service for musical literature that should be appreciated by musicians. In this series alone they have provided some extremely valuable and timely works. Careful in their choice of authors, and issuing their books in substantial binding and clear print, they should be upheld in the good work they are doing.

Questions Answered.

[Under this heading THE MUSICIAN will be pleased to answer any questions submitted by its readers which may be of general interest. *All questions must be accompanied by the full name of the questioner.* Answers will be published without such names. Those who send questions should take care to state clearly what information is wanted. Only such questions as will be of interest to general readers will receive attention in this column. All others will be answered privately, for which purpose stamps should invariably be enclosed.—ED.]

S. C. E.—Short lines over notes, $\bar{\ }$, indicate a *slight* emphasis and full value—not extended value. It was originally known as a *vibrato* mark, and was applied to string instruments. In playing *legato* octaves with alternating fingers, use a finger touch if lightness is desired. For heavier tone a little hand pressure should be added.

L. P.—The musical novel, "Charles Auchester," was written by E. S. Sheppard. In it are introduced, under fictitious names, Mendelssohn, his sister Fannie, his pupil Sterndale Bennett, Joachim the violinist, and some other musicians.

A. M. P. B.—Movements vary in different localities and under certain circumstances. Approximately the metronomic marks are:

Polka, ♩. = 104.
Waltz, ♩. = 72.
Schottische, ♩ = 80.
Galop, ♩ = 160.
Quick March (two-step), ♩. = 120.
Majestic March, ♩ = 96.

J. T.—*Senza replica* and *senza repetizione* mean the same thing, that is "without repeats or repetition." They are generally used in connection with *Da Capo*.

Fina.—Short score means that the four voice parts are written upon two staves—as in Hymn tunes—instead of each voice having a staff to itself. E. Schütt, the pianist, was born in Russia in 1856.

O. I. N.—Anton Seidl died in New York. He was a Hungarian, born in 1850. Wm. Shakespeare, the English vocal teacher is still living.

B. P.—The holding of pauses are rather indefinite as to length, as good taste regulates it. However, musicians generally agree they should be sustained *at least* twice the value of note, or rest, over which they are placed.

It has been discovered that the human voice is produced by forty-four different muscles. Fourteen of these serve for the emission of 16,380 sounds, and the others aid the production of some 175,000,000 different sounds. That is, these forty-four muscles go to produce millions of different tones which acoustics distinguish as absolutely distinct one from the other. No wonder the diva "comes high."

RANDOM SAMPLES OF TEACHING PIECES SUGGESTED BY THE SEASON.

MARIE BENEDICT.

In these spring days, what may the piano student find for her own study, whose mood is in sympathy with the mood of the season? Freya, in the old legends, goddess of the spring, of flowers and of music, has summoned the birds once more to their northern homes; has called to the trees to unfold their fringes of golden green, their blossoms of pink and white; has called to the fields to don their dresses of delicate green with clustering anemones and violets. They have heard her voice, and have responded and are still responding to her call. Not with that seemingly almost instantaneous growth, that sudden bound into the fullness of life, which characterizes the spring of far higher latitudes, but with the more gradual movement which we love to watch, which we may all enjoy. In music even the very youthful students may find the sweetness of the season reflected in Mendelssohn's "Spring Song." The winsome melody, in its simple and beautiful harmonic setting, will charm as long as there are students, and professionals also, who have in them the love of the genuinely musical. Grieg's "Spring Song," which I have elsewhere analyzed, and the same composer's "Spring Fancies," are among other compositions suggested by the season. The very name of Sinding's "Fruehling's Rauschen" is eloquent with the first faint stirrings of the new life now filling the world of Nature; with the first low, sweet response of the delicate young leaves to the caress of the soft spring breezes.

In these days, if possible, so arrange your hours of work in studio or practice room that you may find time to hear, and to appropriate, the message of the spring-time to yourself. Time to stroll in the woods and fields; to seek out the wild flowers in their homes. To study the tints in Nature's tapestry as, under the marvelous spell of the Artist, they change and deepen from day to day, and week to week. Time to so absorb the spirit of all this beauty that something of its inward power shall be reflected in your musical work.

In the Andante of Grieg's E minor Sonata, we have another number whose spirit is peculiarly appropriate to late spring or early summer. Its slow, sweet melody is unmistakably pastoral in mood. It sings the freshness and charm of the June days in one of the upland valleys of Norway, which has only recently, and as if by magic, changed the dull tints of its winter robe for the full perfection of its early summer dress. Over the valley bends the brilliant sky of that far north, its brilliance intensified in contrast by a few fleeces of white cloud, resting here and there against the blue. Presently, the silvery notes of a shepherd's pipe float out over the valley, from the hillside where its owner is watching his flock. The piano imitation is so perfect that the phrases are absolutely unmistakable. Then suddenly comes a quaint little dance theme—its melody, rhythm and accentuation all so peculiarly characteristic that one may easily fancy it accompanying the sport of the half human sylvan creatures with which the stories of the olden time always people the forests and the groves.

But ere long a change begins to creep over the Nature picture; the blue skies are disappearing; and suddenly, a storm sweeps down from the rocky heights above the valley, darkening the landscape with its cloud curtains, and rousing all the voices of the forest to join the wild storm chorus. This, however, is only one of Queen Nature's many moods; ere long the storm chorus is silenced; peace once more descends upon the valley, and the Andante closes with the satisfied chord of the tonic; as in assurance of the final retirement of the storm.

This sonata was one of the first compositions of importance which Grieg wrote after his return to Norway, with the determination to allow the Norwegian life and the Norwegian spirit to speak through his music, and after his consequent study of the folk-lore and folk music of the country. As another has said, it plainly shows the influence of these two sources of inspiration; the influence of that national spirit which, speaking through his music, so easily leads the listener captive.

The slow melody, which is the principal theme of the Andante, should be marked, in delivery, by full, well sustained tone. Its mood and style are those which, in the orchestra, belong to the clarinet, and the student should keep this effect in mind, in the production of her own tone.

In the Minuet, which immediately succeeds the Andante, we have a peasants' dance, and the curiously characteristic mood, content and movement of the music are most interesting. The contrast is as absolute between its style and that of the usual minuet, with which thought is apt to associate the elegance and glitter of the court and social functions of which it was so prominent a feature in the olden times, as is the contrast between the two classes of people. This Minuet, as a well-known New York musician recently said to me, pictures the hard handed, heavy footed men of the soil; whose lives are filled with labor, that others may spend their days in leisure; who know and see little but hard, sordid work from year's end to year's end; who know little or nothing of life's higher pleasures. The theme in four sharps, opening in piano, with its attendant change from minor to major setting, with its rising, instead of falling phrases (which latter for the most part characterize the rest of the movement), is an interesting instance of retention of rhythmic style and melodic individuality with change of melodic mood. As it were, the same person, under very different circumstances; or, to put it in another way, a gleam of new and brighter ideals for the sons of the soil; or again, a little love passage between a peasant youth and maiden.

This movement of the sonata affords fine opportunity for practice in producing full, resonant chord tones; in gaining volume without hardness of tone, an acquirement so absolutely essential to the work of the piano student.

In the same composer's "Papillons" we have yet another attractively suggestive number for summer study, or for spring study, that it may be ready for summer playing. Its delicate chromatic runs, with their constantly changing tonal tints, may readily picture to the fancy the airy flight of these "flowers of the air," now rising, now gently descending, now poising for a moment on leaf, or rose blossom; their iridescent wings flashing back jewels of color with their every motion. A very delicate, very sure, perfectly controlled running touch is the pre-requisite for the satisfactory rendition of this style of composition.

One of the most exquisite of summer idyls in tone is the introduction, comprising the first two or more pages of Mr. Edward Baxter Perry's "Memory of Last Island." Its inspiration was the descriptions, in Mr. Lafcadio Hearn's prose poem by the same, or partly the same title, of the long July days on that ill-fated "L'Isle Derniere" the Last Island, in the sense of most removed from the mainland, of the group lying off the mouth of the Mississippi five decades ago. "Days born in rose light, buried in gold." I regret that memory will not serve me for further quotation from Mr. Hearn's wondrously beautiful descriptive lines, and that words will not convey the charm of the interpretation, in Mr. Perry's music, of the mood of the scene which Mr. Hearn describes. For the pleasure and the benefit of the large body of amateurs for whom the piano work as a whole is too difficult, these first pages should be published in a separate sheet. I know of no music which more perfectly realizes the mood of calm and beauty in this phase of Nature, something of which we have all felt in the long summer days by the sea.

To turn to the more prosaic, the useful side from the technical standpoint, this introduction gives one effective left hand practice in bringing out a well sustained and beautiful melody tone at the top of chords, both when rolled and when not arpeggiated, but struck; while the right hand finds at the same time most useful technical work in the rippling accompaniment which is its share, formed of a combination of single and double notes in an effect most fascinating to the ear, but which comes by no means so easily to the fingers.

My spirit like a charmed bark doth swim
Upon the liquid waves of thy sweet singing
Far away into the regions dim
Of rapture—as a boat with swift sails swinging
Its way down some many winding river.—*Shelley.*

A man's success in life is usually in proportion to his confidence in himself and the energy and persistence with which he pursues his aim. In this competing age there is little hope for the man who does not thoroughly believe in himself. A man who can be easily discouraged and turned aside from his purpose, a man who has no iron in his blood, will never win.—*Edward L. Bill.*

Music herself teaches us harmony.—*Beethoven.*

Music washes away from the soul the dust of everyday life.—*Auerbach.*

PLAYING FOR PUPILS.

EFFIE W. MUNSON.

Shall I, or shall I not play for my pupils?

The above is a much discussed question, and the end of the discussion seems yet far distant. Like every other point on which "doctors differ," there are two sides to be considered, depending largely on the nature of the pupil. A small child will frequently have so quick an ear, that if it hears the tiny phrases of the lesson played once or twice by the teacher, it is able to play them itself with a degree of accuracy that is surprising, and the teacher leaves the little one believing that the lesson is well on the way to being learned correctly. On his next visit, however, he finds, to his disappointment, that all has been forgotten, because the tiny tot has followed by ear, and, not having a clear comprehension of the notes, was unable to help itself when the memory picture grew dim. In such a case, playing for the pupil is of no possible benefit.

I once had a pupil who had been under the care of another teacher for some time. When the little girl came to me, her former teacher said, "I see you have Mary X; she took some lessons of me, but she is very dull in music." I knew the child was a bright pupil in school and that she was anxious to learn to play, so was puzzled for the first lesson, because she *was* dull, apparently.

A little investigation revealed the fact that Mary depended largely on her sense of hearing, and scarcely knew one note from another, although struggling with pieces far beyond her reach. The difficulty being recognized, exercises in sight reading quickly wrought a cure, and in a short time she began to make rapid progress. Here was also an instance where playing for the pupil was positively harmful.

On the other hand, a small pupil whose efforts to penetrate the mysteries of time values seemed unavailing, quickly grasped the matter through her sense of rhythm on hearing the phrases played for her. An older pupil came with a Mozart Sonata, playing the Allegro in a most cumbersome and laborious fashion, though the Andante went well. The Allegro being taken in hand, the bright, sparkling style was pointed out, and the various touches to be used were noted, all to no purpose. The idea escaped the pupil, though he made desperate efforts to catch it Said the teacher, "Let me play the movement for you, you may get the idea better." At the close the student, being requested to try once more, refused, but at the next lesson brought the same Allegro vastly improved. So also with a Bach Gavotte. Explanations of the proper touches to use in gaining the desired effect, all avail little compared with the magic result of the performance of the piece by the teacher. Some say, "I do not want my pupils to imitate me. I want them to express their own individuality."

Never fear but they will do that, if they have any individuality to express. Possibly they may copy their teacher for a time, but sooner or later, if the divine spark be latent within, it will express itself in the interpretation of the music played.

Another point sometimes advanced against the teacher's playing for his pupil, is that a busy master can not find sufficient time for practice, and is frequently unable to play satisfactorily for his students. Unless your pupil has very slight confidence in your ability as a pianist and teacher, he will gladly overlook false notes or other slips for the sake of the help your playing will be to him. If he has the saving salt of common sense in his composition, he will know that the busy teacher is rarely the finished artist, and he will thank you heartily for the ideas furnished him by your conception of the music he is studying, and if he be endowed with real talent he will not follow servilely in your steps, but will appropiate and develop all that comes to him through hearing a composition, and will profit by it far more than by any verbal explanations and analyses of the muscular action used in producing certain results.

The poet Saint Amant was in the company one day of a man with very black hair and a gray beard, and as this queer combination appeared to the poet to be rather *bizarre*, he turned abruptly and said: "Apparently, Monsieur, you have worked more diligently with your jaw than with your brain."

The works of those who have stood the test of ages have a claim to that respect and veneration to which no modern can pretend.—*Sir Joshua Reynolds.*

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THE M. T. N. A. CONVENTION.

Preparations for the meeting of the Music Teachers' National Association are progressing steadily. A distinctive policy having been settled upon, the details of the meeting are shaping themselves readily. The policy of the administration has already been alluded to, and the following excerpt from an editorial in the *M. T. N. A. Messenger* states it very succinctly.

I. That the M. T. N. A. is an educational body intended to exert a steady, elevating influence on National Music Life by means of a continuous educational activity.

II. That its real work should be done during the entire year, and not at its annual meeting alone.

III. That its annual meetings are necessary as a means of cementing the feeling of brotherhood and professional coöperation that should exist between members of so important a profession as that of Music.

IV. That the annual meetings should partake of the educational nature of the Association's work, the activity of the year being reviewed, the business body expressing its wishes and directing the officers. The program should be in the nature of a Summer School from which direct instruction is derived, and stimulus given for another year's labors. The concerts should be in keeping with the ideals and purposes of the Association.

This policy is an abandonment of the festival idea, and constitutes as the watchword of the Association, *Education*, with a definite, clearly defined and well organized method of operation. The program of the coming meeting is based on this policy. Every item has a distinct educational bearing upon the advancement of the participant and the future of the organization. For the first time, no particular bid is made for general patronage. This meeting is intended to appeal to the profession in a peculiar degree. While the concerts will be such as to please the music lover and attract a general audience, they are primarily designed to supplement the other educational features of the sessions. The musical profession is invited to go to Put-in-Bay in the capacity of educators who desire to exert a real influence on their art, and listen to artists who will exemplify the best there is in that art, take part in pedagogical discussions, receive instruction, through lectures, lessons and discussions, from those whose experience enables them to speak with authority, and to plan for an educational campaign that will result in the uplifting of the standard of professional proficiency throughout the entire country.

It is not now possible to give all the features of the program, but enough detail is fixed to insure a very fine meeting. There will be six concerts by artists of acknowledged reputation. Among them are Wm. H. Sherwood, Alberto Jonas, Arthur Foote, Allen Spencer, pianists; the Yunck String Quartet, with Mr. Yunck as violin soloist; Mrs. Helen Boice-Hunsicker, soprano; Geo. Hamlin, tenor; Sidney Biden, baritone; Fletcher Norton, baritone. Negotiations are in progress with other soloists of reputation, which promise to result favorably. It can be relied upon that the six concerts will be of an unusually artistic type, and well worth going to hear. As has been stated in a former issue, a new departure will be inaugurated in the shape of *Lecture Lessons*. These will occupy an hour and a half each day. Each subject will be taken up and carried through progressively, and in such a way that they will not conflict. The class on *Piano Technic* will be conducted by EDWARD M. BOWMAN, of New York; *Normal Methods*, by MRS. EMMA A. THOMAS, of Detroit; while *Voice Culture* will be placed in the hands of a prominent teacher. DR. HUGH A. CLARKE, of Philadelphia, will conduct the work in *Harmony*, if the health of his wife will permit. Other teachers of prominence, whose names will be announced later, will also take part in these lessons. Of the various attractions offered by the Association, the *Messenger* says:

"These classes will receive a thorough drill in modern methods as applied to each specialty, and will thus gain a clear idea of the essentials which make the musician successful in any of these branches. It would be difficult to over-estimate the value of such a unique opportunity to the teacher or student who is anxious for improvement in his art. The educational idea will also be extended and amplified in the daily morning lectures. They will be on topics of general interest, and will be held in full session. MRS. THOMAS will lecture on *Normal Methods;* PROF. WALDO S. PRATT, of the Hartford Theological Seminary, will speak on a subject apropos of the educational work undertaken by the Association.

"The Round Table discussions will occupy an hour and a half at the opening of each morning session. These discussions have been very popular in previous meetings, and great care has been taken in their arrangement. Each one is devoted to an especial subject—piano, organ, voice, harmony, public school music, etc., and is placed in charge of a chairman. They are informal in character; some papers are read, but the principal object of the chairman is to elicit individual opinion and promote general discussion, hence their interest.

"The delegate meeting will be held one day in advance of the general meeting. There is every prospect of a full representation of men and women prominent in State musical circles, who will handle the questions at issue with discretion and vigor. The hearty response made by precisely this class of musicians is a gratifying proof that the serious aims of the Association are meeting with recognition from the earnest members of the profession. They feel that there is no more fitting work for the Association than a campaign of education, and stand ready to aid it by counsel and personal influence. Seldom during the twenty-five years of the existence of the Association has any measure met with such acclamation and unanimity of support.

"Too much can hardly be said of the locale chosen for the meeting. Its choice for this occasion exemplifies the peculiarly American idea of mental improvement combined with pleasant and relaxing surroundings. Put-in-Bay Island has long been known as one of the most popular summer resorts in the West. Its natural surroundings are ideal, and everything possible has been done for the comfort and pleasure of visitors. There are five large hotels, an electric railway, many handsome summer cottages, fine bathing beaches, while every facility for out-of-door amusements has been provided—golf, tennis, yachting, fishing, boating, etc. There are fine roads for wheeling and many romantic excursions to the caves, rocks and woods of the island can be made. Its historic associations give it a noteworthy place in American history. It was from Put-in-Bay harbor that Commodore Perry sailed to meet the British fleet in the War of 1812, and it was from there that he sent the famous despatch to General Harrison: 'We have met the enemy and they are ours.'

"The Convention will be held at the Hotel Victory, and the members will be under one roof. The hotel possesses ample facilities for the various round tables, delegate meetings and concerts, an assembly hall seating seven hundred people, and a still larger hall being available. The management of the hotel are in hearty accord with the efforts of the officers of the Association to make the meeting a noteworthy one, and have made numerous concessions to our comfort and pleasure.

"Exceptional privileges are promised the members of the Association. The hotel rates by the day will be substantially reduced, with a still further reduction, if the stay is prolonged to a week. The rate of one-fare for the round-trip has been granted by the Central Association, and we are assured that the Western will do so at the proper time. The Eastern and Southeastern Associations have granted a rate of a fare and a third on the certificate plan. The concession of one fare for the round-trip includes territory from Buffalo and Pittsburg on the east, to, and including, Colorado and Utah and the Dakotas on the west; while that of a fare and a third is for the territory east of Pittsburg and Buffalo, except the New England States, and the Southern States south of the Ohio and east of the Mississippi rivers. The railroads have agreed to extend the time, so that ticket holders will be allowed to spend a week on the island if they desire. It must be borne in mind that these concessions are open to others than professional musicians. Anyone interested in music, whether professional or not, can obtain an associate membership by the nominal fee of three dollars. This will entitle him to all privileges of the Association—admittance to lectures, concerts, etc., reduction of hotel rates and railroad fares—except, of course, participation in business meetings.

"Put-in-Bay is easy of access, being sixteen miles from Sandusky, sixty miles from Detroit, sixty-five miles from Cleveland. All railroads centering in Buffalo, Sandusky, Toledo, Detroit and Cleveland, make daily connection with the steamers for Put-in-Bay. A visit to the Pan-American Exposition and to Niagara Falls can easily be made. Steamers leave the island every afternoon for Buffalo *via* Cleveland, arriving at Buffalo early the next morning.

"Opportunities for recreation and social enjoyment will be abundant. The claims and distractions of a large city will not interfere with resumption of old friendships and the formation of new ones. Early in the course of the meetings a reception will be arranged in order to give members occasion to become acquainted with each other. A steamer will be provided by the hotel management for a moonlight excursion around the islands.

"In view of the many attractions offered by the coming meeting the question ought to be not, Can I afford to go? But, Can I afford *not* to go? Such a combination of musical enjoyment and educational advantages with romantic and unusual surroundings is new in the history of the Association. It is the earnest hope and belief of the administration that the occasion will prove one of signal benefit to the organization. It can easily be made so by the hearty coöperation of all who can and will lend a hand to the great cause which it has espoused—the raising of educational standards in music. Send application and fees to Thomas a'Becket, 1541 North Nineteenth Street, Philadelphia, Pa."

The attention of our readers is again called to the request of the publishers for information and suggestions regarding the music published in THE MUSICIAN. They are anxious to include that which will be most useful and pleasing to our subscribers, and you can help them in this purpose by giving them your frank and definitely expressed opinion.

BUSINESS OR PROFESSION, WHICH?

T. L. RICKABY.

The question has frequently been discussed as to whether it was the proper thing to speak of music teaching as a "business." Many consider it undignified to do so, and carefully avoid anything that would give their work a commercial aspect—except taking the fees; and some do not even do this, as the pupils are expected to lay the money on the piano, discreetly covering it—the money, not the piano—in an envelope!

Now the dictionary definition of business is as follows: "Employment; that which occupies the attention and labor of men; occupation; profession; calling." Profession is defined as "the business one professes to understand, and to follow for a subsistence; calling; vocation; employment." According to this, the two words are synonymous, being really identical in meaning. At the same time, however, the work of preachers, lawyers and musicians is very essentially different from that of those who buy and sell, or of those who labor at the forge, the bench or the plough, and while the same dignity and honor are attached to all honorable employment, whether its demands are on brain or brawn, there is a natural tendency to distinguish between the one and the other. Perhaps it is just as well that it is so. I might further mention that I prefer to speak of those who study with me as "pupils." The doctor has "patients" (usually); the lawyer, "clients"; the grocer, customers; the teacher has "pupils." "Scholar" is not a good term; in fact, it is not correct. A scholar is in reality a learned man, not a learner. I do not think any one would like to have his pupils called "customers," although they are nothing more, in a sense.

Now while we may decide that we are "professionals" and insist on being considered so, in contradistinction to other workers, there can be no reason in the world why we shou'd not be business men; or—seeing that so many teachers are ladies—why we should not conduct our affairs in a business like way. The chief reason, and probably the only reason, why the profession of music is regarded so lightly—if it is regarded at all, is simply because so many of its members are not only peculiar almost to eccentricity, but do not deem it necessary to follow the rules which govern all other business. In this article when I use the term music teacher, I mean one who teaches music, and does nothing else. I cannot consider for a moment, the music teacher who is a real estate man and horse trader—who would take anything for anything at any time. I see no good to music in the teacher who mixes organ and piano selling with his teaching. And I want to say to every young teacher (this means ladies as well as gentlemen) who may read this, that the public generally looks with suspicion on the teacher who ever gets mixed up in organ or piano sales. These remarks apply equally to the sale of violins, guitars, etc., etc. If a town is worth living in, it will surely have tradesmen who will procure small musical goods of this description.

There is one sale which the teacher must of necessity attend to—that is the sale of music. A goodly stock of music must be kept on hand for many reasons, which are too obvious to need mentioning. Outside of this, however, a teacher serves his best interests by keeping out of business "deals" and transactions hinted at above.

Going from house to house is not a business-like way of giving lessons. It is out of date—obsolete, and no teacher who claims to be anything continues the custom. Have a studio—a room specially dedicated to music. Furnish it with a special view to artistic effect and influence. Create, by pictures and instruments, a musical atmosphere in *one* place at least, and by so doing, sow seed which may bring forth fruit abundantly in the future. Further, it is not good economy to go from house to house. So much time is wasted between lessons, time which might be spent very profitably in self improvement were the teacher in a studio, instead of wandering from one house to another, like a book agent. Suppose a teacher has twenty pupils. It would be an easy matter for them to make one trip each week to a central point, but quite a task for the teacher to make twenty trips. But the advantages of a regular place for lesson giving are too numerous to mention here.

A music teacher, like any other business man, must advertise. The well known commercial aphorism "A pleased customer is the best advertisement" is all well enough, but no business man rests upon it. He continues to advertise even after having many pleased customers. A good pupil is the best advertisement a teacher can possibly have, still he needs to advertise regularly. However, "bargain day" and "display" ads. are not for the music teacher. It is useless advertising except to those who need what you have to offer. Hence, beyond occasional personal notices, newspaper advertisements are of very little service. Concerts, recitals, musicales, and lectures are by far the best, if not the only, advertising medium for the musician. If a teacher attends personally to the invitations, the audience will be choice, congenial and useful. If the invitations are left to the pupils, the results will not be so satisfactory. So much depends on getting the right people to attend these affairs that it is absolutely necessary that the teacher makes it a personal matter. This advertising violates no code of ethics that I know of, and will result profitably, alike to income and reputation—and without loss of dignity or self respect.

Further, how quickly we notice any little deviation from fairness (I almost said honesty) on the part of the grocer or dry goods merchant. A teacher who contracts to give a forty-five minute lesson should carefully keep to his part of it. The youngest pupil will notice it if a lesson is "shaved," even to the extent of five minutes. They also notice if a teacher reads a magazine or a newspaper during the lesson, or if he goes into another room, or interrupts the lesson to talk with a visitor. They also notice with equal celerity if the teacher sits by them during the whole lesson, and gives close attention to every detail. If a few minutes are unavoidably given to something else, it is clearly the teacher's duty to see that the pupil does not lose the time. Honesty is certainly the best policy here, because as I said, the youngest pupils notice many little matters that we never give them credit for.

I have read somewhere that Henselt, while giving a lesson, wandered round the room catching flies. He would not have given many such lessons in America in our day. By the way, I wonder what he did when there were no flies.

No merchant can continue a business after it is known that he has more than one price. If a lesson is worth a dollar, charge a dollar and see that it is forthcoming. Nothing will cause greater dissatisfaction than for people to learn that they have been paying more for their instruction than others. If a person is too poor to purchase a dollar lesson, he must find a cheaper one elsewhere. This sounds harsh, but it is "business," and if a teacher wishes to retain a clientele worth having, and to keep up the value of his instruction, he must have "one price" and keep to it.

Further, in the commercial world it is becoming more and more apparent that the most successful business is that conducted on a cash basis. Music teaching can be more successfully and satisfactorily done on such a basis than on any other. However, as this opens up a very wide topic and a rather delicate one, I will content myself with merely giving the hint.

In all business ventures and institutions regularity and punctuality are two vital virtues. The lack of them simply invite failure. The music teacher cannot ignore them. If a pupil is to come for a lesson at nine, she must find the teacher there before her. This will have a tendency to make pupils punctual. Further, it gives a teacher greater freedom in insisting on punctuality on the part of a pupil and gives him firmer ground for censuring those who are behind time. Again, the hour assigned to a pupil should not be changed for caprice or for anything except the best of reasons. Above all, never change a pupil's hour for the convenience of another. Let such changes be made by mutual agreement between the pupils themselves. Another point along this line is that teachers should be reliable in their lesson giving. In other words, when a child comes for the lesson, let it be given. No one, young or old, likes to take the trouble to walk some distance and then be asked to "postpone the lesson till to-morrow." If the teacher is always certain to be found in his studio at the appointed time, ready to give the lesson, there will be less chance of the pupil becoming dilatory and slow.

One more suggestion and I will close. No merchant can get along with last season's goods. Neither can the teacher. While the usual amount of classical and standard music will always be used, yet there is a great amount of music published by the writers of to-day which the teacher should give his pupils. I do not now refer to the flood of "coon" songs, the so-called "popular" songs, two-steps, "rag times," etc., but to the works of MacDowell, Sherwood, Mason and other American and European musicians. Music can be had on selection from any publishing house; and by scanning the advertising pages of the magazines, much desirable teaching music can be discovered. And by a careful study of musical literature—and by investigation of new pedagogical works and methods, the teacher will keep abreast of the times and take rank with the leaders—or at least he will be able to keep his place in the procession. It is the teacher's duty to see that he keeps out of ruts—and to prevent himself from retrograding. In politics men are often contemptuously spoken of as "has beens." The teacher who degenerates to a "has been" is to be pitied to some extent, but he has himself to blame. Never in the history of the world was self-improvement so easy as at the present. Ignorance is really criminal in this age of cheap books and magazines; criminal because it implies a waste of both time and opportunities.

In conclusion I wish to emphasize the need among musicians of life insurance. Too many musicians reach old age with nothing, or next to nothing, between them and destitution. Insurance companies offer every inducement to invest money and in this way provide to some extent for old age. Of course I refer now to those policies which mature in fifteen and twenty years, and which put $2,000 into a man's pocket when he needs it most. That is *business*, and business that is certainly beneath no man's notice. The merchant who is most methodical and business-like in conducting his affairs will succeed. The professional man who brings to his work skill, ability, knowledge, tact and common sense will also succeed, in obedience to natural laws. Trust in Providence to any extent you please, but "Keep your powder dry."

IN LIGHTER VEIN.

A piano dealer, wishing to deliver an instrument on trial to an old lady who had more wealth than knowledge of music, and who did not give her consent without the assurance that the piano would be a concert grand, employed a young man to assist his crew in the moving and as the men were getting the piano up the stoop, the old lady met them and asked the new hand (whose experience was as limited as hers), if it *was* a concert grand. He answered: "I don't know, mam, but when we get it in we will take the lid off, and you can look at its works and see."

Coney Island, in Summer, is the scene of a curious collection of human oddities, and is a place where new ideas of old occupations may be encountered at every turn. I was down there one day with a visitor and became impressed with the wonderful piano playing of a coatless Paderewski in an open restaurant. He played with the endurance and force of a steam hammer, and, drawing near, I asked him if he could play from notes.

"Play from notes?" he said, wiping his face. "Naw—wat d'yer *tink* I am?"

It was about time for the curtain, and the stage manager's bell rang for the overture as the orchestra men filed in. While they, hurriedly preparing to play, the man with the "box" (double-bass viol), was seen to search his pockets carefully, having mislaid the resin for his bow. At length a bald-headed gentleman sitting in the first row, leaned over, and in a confidential whisper, said, "Vat you vant?"

"My goose-grease" (a nickname for resin), said the man, continuing his search.

"I vas a beeg fool," said the old gentleman, as he hastily leaned back, "to offer my asseestance for noddings!"

Isaac thought the Gentile had insulted him.

Four years ago the writer was put down to make a speech at a political meeting of a Young Business Men's Club. Being unavoidably detained until late, he lost his place as speaker of the evening, and did not come on until fifth and last. By that time the edge of enthusiasm and of patience was somewhat dulled, and he, not caring to address a tired out audience, made a few remarks only. Closing in a loud voice so as to arouse them, he cried: "What is it we want most?"

Just then the bass drummer of the nodding band woke up, and being somewhat dazed, and not knowing exactly what was expected of him, he grasped his stick firmly, and gave his drum a resounding *thwack!* A quick-witted man on the platform instantly shouted: "Yes, that's what we want, we want a business *boom!*" And when some one started "America," the meeting broke up with unexpected jollity and enthusiasm.

The ward committee should have given that drummer a vote of thanks.

THE NEW EDUCATION.

FOREWORD.

The *New Education* offers its readers, for 1900–1901, the best plan for a year's study that it has yet presented. It will be the best in two particulars: In choice of subject matter and in manner of presentation. The hearty reception which this novel educational feature has met with makes it possible for THE MUSICIAN to continue to develop the idea of home music study and to offer the best advantages that are to be attained in this manner.

The series of subjects for the coming year follows. Each subject is in the hands of a specialist and will be treated practically and as fully as possible in twelve lessons. In order to meet the immediate demands of students who seek information on special points in the work, the editors will be glad to furnish

Suggestions for the further study of any subject.
A bibliography of any subject.
Information on any question in the lessons.
The consideration, and, if necessary, the presentation, or general discussion of any point that comes up in actual teaching.

The subjects for the coming year are as follows:

I. Advanced History of Music; twelve lessons, with suggested reading.
II. Psychology and Pedagogy of Music; six lessons in each subject; suggested reading.
III. Advanced Music Form; twelve lessons developiug those already given in this department.
IV. Harmony and Melody; twelve lessons; six in each topic.
V. The Literature of Aesthetics and Criticism in Music, twelve lessons.
VI. The History and Development of the Piano, twelve lessons with illustrations.

The following conditions *must be observed:*

1. Address all communications for the *New Education* department, thus: THE MUSICIAN, New Education Department, 8th and Locust Streets, Philadelphia, Pa.
2. *Do* NOT *roll your manuscript.*
3. The answers for each month must be sent as soon after the issue of the journal containing the subject to which they relate as possible, and before the next succeeding issue. No papers are to be held until end of course. New members can join at any time by sending names and answering questions contained in current issue.
4. The editors are obliged to say that no papers will be read or rated that fail to comply with conditions 3, 4, 5 and 6.
5. No two subjects should be written on one sheet. All sheets pertaining to one subject—for example, History—should be independently fastened.

Ratings will be largely influenced by the following points:

Accuracy.
Clear, concise, yet smooth diction.
Grasp of the subject.
Originality of thought and statement.

The questions following each lesson have two purposes: First, to connect the reader's mind directly with the text—the most fundamental, that is, the lowest duty a question can serve, but necessary. Second, to suggest a thought beyond the mere expression of the words in the text; the highest purpose a question can serve. The first is by far the least useful if he has a memory; the second the most useful if he has a reasoning faculty.

The editors will welcome letters from teachers which contain:

a. Suggestions as to what will make this department more valuable, the suggestion being dictated by the teacher's individual experience.
b. Statements regarding the application of this work with pupils as well as in one's own effort to secure a broader education.
c. If there is any line of thought of practical value to you, and likely to be equally practical to others, let us know it.
d. All such suggestions must be sent to the office of THE MUSICIAN, addressed according to direction given in regulations.

[NOTE.—*New Education* students are specially requested to avoid enclosing *anything* relating to their business with the Hatch Music Company with their *New Education* papers. The failure to comply with this rule causes great trouble. Kindly keep this matter in mind. We wish to call the attention of our students to the necessity of *fully prepaying postage on their papers.* We have been compelled to pay additional postage on a large number of those already received. This should not be, hence we request our students to take care that sufficient amount of stamps be affixed before mailing.]

THE TEACHING OF MUSIC HISTORY.

EDWARD DICKINSON.

Now does music come under the control of this law of epoch, race and environment? Less obviously, indeed, than poetry and painting, but no less truly. If it were not a part of the life of the time and directed by that life it could never have made progress; nay, it could not have existed at all. Man does not produce art in his dreams. It is conscious life, the stress of circumstances, external demand or opportunity which, touching the brain of the composer, draws fire from him and moulds his vision into form. What first sets his creative impulse in motion is the stress of inner spiritual compulsion—I grant you that, but the special form in which his musical impulse runs is determined by conditions which are not of his creation. Take, for example, Handel's oratorios, Wagner's operas, Beethoven's symphonies, Bach's cantatas. Could they have been interchanged in time, surroundings or authorship? Can we imagine Handel writing "Tristan and Isolde" in London in 1740? Could Bach have written the Heroic Symphony in Weimar in 1710? Could Gounod's Masses have been written for Calvin's state church of Geneva in 1550? There is something more involved here than the mere evolution of forms out of each other. If it were not so, if music were a totally independent art, as many seem to suppose, then the development of music in different countries would have followed much more nearly the same track than was actually the case. At every point in the history of music the art has been powerfully affected in physiognomy and direction by controlling forces in the general life of the time. The modern science of criticism declares that the analysis and classification of separate works and the judgment of their value when measured by ideal standards is simply playing on the surface; works must be studied as the products of causes, both within and without the artist's mind, and the task of criticism is not complete until the attachments to the life of the period have been identified. The study of Catholic Church music must begin with the liturgy and ceremonies of the Catholic Church and a comprehension of the ideals of devotion especially fostered by her discipline. The study of the rise of the music of the German Protestant Church and its culmination in Bach implies an insight into the spirit of the Reformation by which that music was inspired. The opera was the latest-born child of the Italian Renaissance, and would seem to have no motive unless we look back of itself for its incentive. Again and again the natural course of musical progress has been deflected or checked by social and political conditions, as the early German opera by the unpatriotic worship of foreign fashion on the part of the aristocratic order, and the English choir music under the rule of the Puritans. On the other hand, an excited national consciousness stimulates a brilliant national school, as in Germany in the time of Weber, and in Russia in the rise of the school which looks to Glinka as its founder. In such instances the same national ambition gives rise to analogous movements in literature and art, sometimes even in political revolution. The long contest between classicism and romanticism was fought out in music at the same time and under the same causes as in poetry, fiction and painting. Hector Berlioz is spiritually kindred to Delacroix and Victor Hugo. The modern love of landscape, which has given new motive and coloring to modern poetry and painting, has inspired a host of musical works of a quite novel order of beauty. And so one might sweep over the whole field of music, pointing out everywhere these relations which teach what I hold to be the deepest and most profitable lesson of music history or of any art history—the close interdependence of all forms of human expression, and the truth that the powers that quicken and exalt the soul are at the same time the soul's most adequate revealer.

The musicians, like the poets and the painters, are the offspring of their age. They are not voices crying in loneliness, singing of a remote world of unreality. Through their music, however celestial and infinite it may seem, there runs an undertone which is a reverberation of those sounds which they have heard in secret as the utterance of that larger human nature to which, even in their most rapt moments, they feel themselves allied.

I hope that no one will accuse me of discouraging all but those of largest leisure by demanding that every student of music history should take all history for his province. Of course, the full development of this idea that I am presenting would be the work of a lifetime, and for most it would be out of the question. But if we wish to avoid superficiality and dryness we must admit that these relations between music and historic life exist, and keep them before us as a clue and as an inspiration. That is all that I insist upon for the generality of students. Behind all musical phenomena there looms a background. This background gives to the masters and their works their proper relief and reflects upon them its own colors. The composers reveal themselves as men like ourselves, related to their time as we to ours. They are spokesmen of their race and epoch. We cannot know them intimately unless we have some knowledge of the most prominent characteristics of their time. This is particularly the case where marked transitions in musical forms and the introduction of new aims coincide with analogous movements in the general civilization of the period, as in the rise of Protestant Church music, and the appearance of the romantic school in Germany and France early in the nineteenth century. The largest knowledge of history, especially the history of literature and the arts, is never superfluous in the study of the history of music. Some knowledge of this larger setting of the subject is necessary and easily acquired; there are many hand-books which clearly summarize the main movements of history. Curiosity will grow, and every forward step brings further illumination. It is good for the musician to be drawn sometimes out of his special sphere—good for many reasons; and the encouragement is all the greater when such excursions have for their outcome a keener insight into the deep things of his art.

My second question is: How should one teach music history in order to make it of practical benefit to young students? This, of course, depends a great deal upon circumstances, such as the teacher's own equipment, the amount of time available for class room work and the degree of musical knowledge or mental maturity existing in the pupils. The whole purpose of music history teaching is to give students a more intelligent appreciation of the works of the masters. If it does not do that no one ought to waste his time over it. Its aim is to show the composers in their proper environment, to teach the learner to estimate works and groups of works in the light of the conditions which produced them. The formative periods in music must be traversed with an eye forward towards the finished product, and all that enters into the motive of the different composers must be recognized. This study brings the student face to face with musical works, enables him to view them from all sides and to enter so far as may be into the minds of their creators. In a word, the object of music history study is criticism in the broadest sense. Criticism, all the authorities are telling us nowadays, does not mean simply judgment of merit or demerit, praise or blame; it means *interpretation*, and interpretation implies a vast deal more than lies on the surface. The love of music in young people is ordinarily only a vague sentiment. They naturally pass judgment on all works from the same point of view, and there are whole schools of great works which make little impression upon their minds, because they are not prepared to comprehend the qualities which give their peculiar strength to works of that character. Historical study alone does not, of course, render the mind capable of appreciating different forms and ideals of beauty. A work may have great historic interest as a link in a chain of development and yet possess very little aesthetic value. But there is no one, however sensitive, who will not find his musical perceptions more confidently based and less liable to error if he habitually looks at things with the broad, liberal and unpartisan temper which is the finest fruit of historic study. An intellectual interest is added to the emotional thrill; works seem to acquire a more permanent value, a deeper meaning, when seen in their entirety. Let me repeat—the historic spirit is the best fruit of historic study; it helps to see things whole and to see them true.

Now what method is the most effective? A method very much in vogue among young teachers who are fired with zeal to conduct a music history class is the text-book method. A manual of the subject is chosen

Fillmore's, perhaps, or Hunt's or Mathews', and the class is set to memorizing the statements of the book and reciting upon them. In most cases, doubtless, there is more or less supplementary explanation on the teacher's part, and a modicum of musical illustration. Now I do not condemn the text-book *in toto* and without qualification. As Coleridge said of literature as a professional calling, it is good enough as a staff but a very poor crutch. The main use of a text-book is as a help in holding together in proper connection the facts which are gathered from many sources. It will prevent vagueness, it is a handy reference for names and dates, it furnishes the skeleton which teacher and students are to clothe with flesh and inspire with life. The text-book must be supplemented at every point by the teacher's talk, special books, and the constant study of musical works. The amount of this material that is available depends somewhat upon financial considerations, but we are fast arriving at that happy state when school and public libraries are ready to assist this study like any other.

I am not speaking to those, if any such there be in my audience, who carry out music history teaching on a university scale. The vast majority of teachers who are drawn to this subject have no immediate intention of doing more than to add a modest amount of history teaching to their strictly professional routine. To such I wish to say that there is no necessity of traveling in all cases over the whole musical field. There is no reason why the subject should not be divided into periods, or into groups of composers. Music history may be treated in the same way as literary history. College classes study literature by periods and by groups of authors. A class finds it perfectly feasible to study the poets of the nineteenth century, or even two or three of them, without going back to the Anglo Saxon period. We need not follow seriously the jesting advice of Washington Irving to village historians that they begin their chronicles with an account of the Creation. The most agreeable way, and I believe the most profitable in ordinary circumstances, is to divide up the subject, carrying a single line of investigation to a reasonable degree of fullness and then exchanging it for another. The teacher may follow one of two plans. First, he may select certain of the great geniuses and discuss the lives and works of each. In that case, however, he should never treat them as independent of each other, for if he does he is not teaching history. The teacher must bring out the influences which made each master what he was, and either link composers together in cases where their mutual action is evident, or at least exhibit the relation of each to contemporary movements in musical art.

The other plan is to trace the development of certain forms, as, for instance, the symphony from its origin in Italy, through the Austrian masters, down to the modern school. At another time one might select Catholic Church music, at another the German Lied, at another the Italian opera. If there is sufficient time allowed, it is well to have two courses in progress at the same time: a general course, covering the whole subject in outline, and a side course dealing with particular composers or forms.

The prime essential is to get the class interested and to keep them so. It is possible to make the study of music history as dry as the history of mathematics, which I picked up one day in our college library. And right here I want to say a word in favor of musical biography. I know that some have expressed great scorn of the "story-book" method of teaching history. But the lives of composers ought to have a place in the study of their music. The best lesson of art history is learned when we are brought face to face with real, living, passionate humanity. It is too often the case that to students the authors of the works they hear are mere names, vague impalpable abstractions. The connection between the personal character of a musician and his works is not always distinct, but we must not leave it out of the reckoning. Magnify the human element. Don't be afraid of seemingly trivial stories such as that of the quarrel of Händel with Cuzzoni, Schubert's composition of "Hark, hark, the lark" in the confusion of a beer garden, or the boy Bach's theft of a music manuscript in order that he might copy it by moonlight. These tales throw light on character and increase our personal interest. When it comes to broader and more typical facts in composers lives, such as Beethoven's deafness and solitariness, or Mendelssohn's classical studies, we have to do with matters which are essential to the understanding of the work of these men. The more human the geniuses appear the more we are able to feel a fellowship with them; the more their music is felt to be the outcome of their personality the more it will be seen to contain those touches of nature which make the whole world kin.

Finally, I believe that the teacher should rely most of all upon the instruction that springs out of his own knowledge and experience. The final aim of the teacher is to show his pupils how to investigate and think for themselves, and in that, as in other ways, he may be their best example. The use of text-books, historical and critical authorities, first hand examination of musical compositions should all be held together by the talk of the teacher out of a full mind. With the necessary safeguards and supplements, the lecture, more or less ample and detailed, is indispensable. Whether it should ever be allowed to take the place of independent reading by the student must depend upon circumstances. It is not the theory of the lecture that it should do so. It may under some conditions take the place of a text-book, but its chief value is in the direct, living, inspiring contact which it creates between the mind of the teacher and that of the pupil. Prof. Paulsen puts the matter admirably in his book on the German Universities, when he says: "It is precisely for the first introduction to a study that oral communication retains peculiar advantages. These lie, above all, in the fact that science thus appears to the hearer as in possession of an indwelling personality which puts him at once into direct relations with the subject matter and convinces him of its reality and its significance. A book is a dead and an abstract thing; it inspires no belief, for real belief is propagated from person to person. When a man who stands before us and addresses us, a man whom we have learned to respect and trust puts his faith in science and devotes to it his best efforts, even his life, then it is that we first acquire a real feeling for its actuality. It is here with science as it is with strange countries of which we have read in books or been taught in school. Presently there comes somebody who has been there himself, who has lived and toiled there for years. It is then that a sense of the reality of these things first grows in us. Just such is the attitude of the beginner towards science. From the words of the teacher standing before us in person, the past assumes a reality in the mind of the novice such as no book could possibly give it."

A question of very great interest arises at this point which might be the theme of endless discussion, but which I have time only to suggest: How far should a lecturer permit personal preferences to color his teaching? He must have his favorites among the composers; others he considers over-rated and he is out of sympathy with their styles and ideals. If he is an ardent Wagnerian, he perhaps considers Mendelssohn manneristic and shallow; if his faith is rigidly orthodox he abhors the later ultra-romanticism. Is it possible to keep his bias and his temperament out of his teaching, and would his work gain or lose if he succeeded in doing so? As a help to an answer to this difficult question, let the teacher remember that his first and last duty is to his pupils. His office is not to put up or put down this or that composer, certainly not to display his own brilliancy or learning, but to guide his pupils into the paths that lead to sound scholarship and liberal musical culture. It is best for students, considering the nature and the perils of young minds, that they be led first to see merits rather than defects. We know defects by first seeing merits, not merits by first seeing defects. We should not know darkness if we did not first know light; we know ugliness by first knowing beauty. In the second place, if a teacher condemns or praises works of art he is morally bound to give his reasons. A teacher's mere *ipse dixit* is worth nothing to a class of intelligent students. And in the third place, he cannot safely express personal feeling unless he has shown himself a deep, sincere and loyal seeker after truth. The dogmatic assertions and cheap sneers at celebrities which we see so pitifully often in our musical journals (and in literary journals too), are contemptible, because their authors have given no evidence of intellectual or moral fitness for the sacred task of criticism. They carry no authority and therefore inspire no respect.

To this may be added that there is no greater benefit to a teacher than is found in lecturing to a class of receptive students. One never knows the extent or the limitations of his own knowledge until he puts it into words. Ability in talking to a class means fulness and accuracy of scholarship and the power to make knowledge instantly available. The responsibility is immense, for youthful minds may take a permanent direction from the talk of a respected instructor. Great are the burdens of such an office, and great, too, are its rewards.

VI.—THE EFFECT OF PRINTING.

PERCY GOETSCHIUS, MUS. DOC.

The invention of printing from movable lettertype, ascribed by some to Coster of Haarlem, by others to Gensfleisch (Gutenberg) of Mayence, between the years 1420 and 1440, was followed near the end of the same century by the application of a similar principle to the printing of music pages.

It has often been declared that no other single discovery has ever been known to wield such a mighty revolutionizing influence upon civilization as the invention of printing, so aptly called the "art preservative of all arts." It operated like the removal of a weight of fetters from the aspiring spirit of the early renaissance era, or like the speedy lifting of a dense mist that had rendered all movements laborious and doubtful. The strides with which all phases of civilization, art, science and culture thereupon advanced, were like the sure and steady paces of a man who has gained the power of clear wide vision, after slow and painful groping about in uncertain light.

While the beneficent results of this momentous innovation were first and most powerfully felt in the domain of literature, no other province of art failed, in time, of being caught up and borne along upon the broad current of progress and enlightenment which the art of printing set upon its mighty course. Music was the next fortunate sister to share the benefits with literature, and it is by no means difficult to divine the manner and extent of the influences thus brought to bear upon the propagation and development of all that was best and enduring in our art.

Up to the year 1473, all musical characters were written by hand—a process far more laborious than the preparation of ordinary script, because music was then, even more than now, a complicated system of notation, the copying of which involved very great labor and a vast amount of time. Those of our ambitious readers who may have undertaken to copy for themselves a piece of music lent by a friend, will realize the difficulties that beset the mediæval penmen upon whom the reproduction of music manuscript devolved.

At first, the plates from which multifold impressions were made, consisted of solid blocks of wood, upon which the characters (notes, staff-lines and text) were engraved. The honor of substituting for this clumsy and expensive method the Gutenberg system of movable type, is due to Ottavio *Petrucci*, of the little town of Fossombrone in Italy, who, in 1498, obtained a twenty-year patent for the prosecution of his new process. Petrucci's first book was issued in 1501 or 1502, and consisted of thirty-three three-voice motets by the most distinguished scholars of the time. Up to the year 1519, he had printed no less than twenty-six books of masses, motets, French and Italian secular songs, lute-tabulatures and miscellaneous compositions.

Movable type were used by this pioneer only for the notes and other musical characters, and the text; the *lines of the staff* were first printed separately from strips of metal, and upon these, as "double-print," the notes and text were then impressed—with an accuracy of adjustment that appears admirable even to-day. Not until many years later (about 1530), was the process invented of attaching the staff-lines in minute sections to the notes, etc., as has been done ever since in musical typhography.

A noteworthy consequence of these inventions was the gradual transformation of musical script. The ofttimes enormously large, heavy notes were superseded by smaller and more delicate characters that soon became the model for music manuscript generally.

A general survey of the field of musical history during the memorable epoch under consideration, reveals the following conditions: *Ockenheim*, the so-called patriarch of counterpoint, finished his life work in the Netherlands in 1512; *Hobrecht*, his younger and more popular, though less scholarly rival, had died in 1506; *Josquin des Près*, the greatest master of the early Dutch school, had lived fifty years of his prolific career when Petrucci's first book appeared, and he survived until 1521; *Willaert*, the great promoter of secular song and originator of the madrigal, had just begun his active life (born in 1480); *Goudimel* (to whom the revered chorale melody known as "Old Hundred" is ascribed), was the first of a group of eminent composers born during the inauguration of the era of printed music—born in 1505, he was followed in 1510 by Andrea *Gabrieli* (the elder); in 1514 by *Palestrina;* in 1520 by Orlando *Lasso* in Belgium and

Thomas *Tallis* in England. Hans *Sachs*, born 1494, was tuning his poetic lyre among the Meistersinger of Germany, and Martin *Luther* (1485), was preparing to shake the Roman Church to its foundations and complete the work of Wycliffe, Huss and Jerome. The "revival of letters" (the Renaissance movement), was well advanced; and, as the reader knows, the art of book printing had reached nearly a century of its life and influence, extending by this time over nearly all Europe, inclusive of Great Britain.

Petrucci's invention spread with considerable rapidity into other cities and countries. In Germany he was next followed by the younger Peter Schoeffer (Mayence), who published a book of "hymns and songs," by Schlicke as early as 1512, and laid claim to many independent improvements. The art was further prosecuted at Rome in 1523; at Paris in 1524 (by the famous house of Attaignant). In the same year George Rhaw began, at Wittenberg, his publication of the Protestant chorale music which was to become so significant an ally in the great reformatory movement. In 1536, the printing house of Gardano was established at Venice. The art reached Lyon in 1532; Munich and Augsburg in 1540; Nuremberg a few years earlier.

All of the publications of this era are noted for their distinctness, accuracy and really great beauty. During the succeeding century, however, the art deteriorated sadly, and had fallen so low that the radical changes and improvements made by Gottlieb Imanuel *Breitkopf* (the founder of the present firm of Breitkopf and Härtel), at Leipzig, in 1755, were practically tantamount to a wholly original invention.

Questions.

1. When was book printing with movable type invented?
2. When, and by whom, was a similar principle applied to music printing?
3. Enumerate some of the advantages resulting from his invention.
4. Explain the earliest process (1473); that of Petrucci (1498); the later one (1530).
5. Recount something of the conditions in musical history during the first years of music printing.
6. Describe the spread of music printing into other cities.

FORM—SIXTH LESSON.

Constructive Work.

THOMAS TAPPER.

The reader who has followed these Lessons from the beginning of the Series (1899), will recall that the first suggestion made was in respect to the recognition of Form by means of the ear. This plan works admirably even with young pupils. Care must be taken, however, to give no long Forms for some time; in other words, the recognition of Phrases, Periods, and the Forms of two and of three Periods combined are sufficient to occupy the pupil for a considerable time. And for two reasons: (1) a thorough knowledge of fundamentals is indispensable to one's advancement in the subject; (2) so much variety is expressed even by the Primary Forms that its literature is extensive.

We do not, however, succeed in entering intimately into the spirit underlying music until we begin to seek expression in it. All people read better from the occasional act of self-expression in writing. We do not for a moment regard these "writers" as authors or as aspiring to authorship. In music one may enjoy the same privilege (of self-expression) without trespassing on the domain of the composer. In short, to begin to write music is not necessarily to aspire to musical authorship. It is merely that outer evidence of thought which permits the thinker to see the thought. The great value which results from any well organized attempt at self-expression is so evident, that the aim of modern education demands as much of the creative effort as possible; for there is a definiteness in the creative act which compels the attention to dwell with a complete object.

If the reader will turn back in these Lessons to those which treat of the Phrase and Period, it will be found that the former is a musical effect which is dependent for its completion on the Cadence. The length is not a definite quantity; but as a matter of fact, Phrases of four and of eight measures are the most common. Bussler, in his manual of musical Form, names the Four-measure Phrase, the Small Phrase, the Eight-measure the Large Phrase, and other length as irregular Phrases. The Period being a Phrase group will express the regularity or irregularity of the Phrase in one part or in both.

The first step in Constructive work in Form is the first step in musical composition. The pupil must be taught to write melodies which are simple enough to be thought out away from the piano. His only necessary equipment is the Major Scale. This he must know so well that he can sing its tones in any order; which means, think them in any order, still preserving the scale unity. He should be given definite lessons in elementary sight-reading from a text-book that presents melodies in abundance. With these before him the thought is ever busy with the scale in a definite form of melodic expression; and further, the pupil is gaining more and more familiarity with elementary Form (Phrases and Periods).

Having gained the ability to think the Scale freely, to conceive the Phrase as a complete unit, the pupil should begin to write original phrases as melodies, making the process to begin with as simple as possible. Simplicity is secured by keeping the melodies wholly diatonic, in the sense that no skip shall be found from a tone to the next. At first, nothing seems more difficult than to keep to the step-wise process and yet to give some interest to the structure. The first request of the young writer is for more liberty. But the wholesomeness of trying to do much with little is so apparent after a while that the process soon recommends itself.

The question that naturally arises at this point is this: "How many Phrases should one write?" As many as will exhibit all the Phrase forms, regular and irregular. Nothing makes one know so much about any structure—whether it be a Phrase or a church-spire as trying to make it.

The following questions are inevitably review for the most part.

Questions.

1. What is a Small Phrase?
2. What is a Large Phrase?
3. When is the Phrase irregular?
4. What is meant by a Diatonic melody?
5. State the benefit that results from writing these Elementary Forms.

CHORDS AS A MUSICAL VOCABULARY.

DR. H. A. CLARKE.

The analogies between music and language are so numerous, that many musicians habitually speak of music as a "language." If the term "language" is used metaphorically of music, such use is perfectly justifiable, but if used in any other sense it is misleading. "Language" gives definite expression to thought, "music" gives indefinite expression. The precision of the spoken word is utterly wanting in music. This vagueness is one of music's greatest charms. It gives free scope to the imaginative hearer, to evolve from it meanings that lie beyond the reach of language. The closest analogies between music and language are found in those departments of each that deal with the construction of word, phrase or sentence.

In language, orthography, the construction of the written word, is closely analogous to musical notation. Etymology, the origin of the word, is analogous to the origin of the chords. Syntax, the proper ordering of words in the sentence, is the analogue of "Harmony" in its fullest extent. Prosody, the marshalling of words into Poetic forms, is the analogue of "Form" in music. Of course, care must be taken not to push these analogies too far. Analogy is merely resemblance, not identity. With this reservative kept in mind, we may speak of the "chords" that are the material with which the musician works as "words." Just as the meaning of spoken words may vary, through emphasis or position in the sentence, or the nature of the context, so may the meaning of chords vary through the same causes, but within much wider limits. But after making all allowances for these variations of meaning brought about by emphasis, or position, or context, the fact remains that every chord has an individuality so characteristic, that the musical instinct of the composer intuitively selects those arrangements of the chords that are productive of the best effects of which they are capable.

At the risk of being somewhat fanciful, we will try to put into words—a confessedly difficult thing to attempt—what seem to be the most striking characteristics of chords; to begin with the common major chord. With the root at both extremes—*i. e.*, in the octave position—it gives a feeling of repose, finality, also solidity. Put the third at the top—*i. e.*, tierce position—the finality is weakened, the solidity gone; the repose remains, but its character has changed. It is conscious repose, not mere cessation of effort. Put the fifth at the top and the sense of repose is gone, and an unquiet desire to continue has taken its place. There are innumerable illustrations of these various effects of the common chord, for example, in Songs without words, compare the final note of the melody of any one that ends on the keynote with the final of No. 18 on the third, and No. 31 on the fifth.

It is almost needless to advert to the gloomy effect of the minor chord in its octave position. In its tierce position it expresses repose, but the repose of resignation. In its quint position, unrest. Compare the finals of No. 35 on keynote 17, on third 2, on fifth. One of the most beautiful examples of the fifth as a final, is to be found in Schubert's wonderful song, "Margaret at the Spinning Wheel." These "finals" are chosen as illustrations, because the peculiar character of the chord is more forcibly brought out in a "final" than in any other way.

We have not by any means exhausted the meanings of the common chord. The change from close to open harmony gives a new shade of meaning. The inversion of the chord changes it so much that it almost becomes a new "word." With the root at the base, the chord is in "stable equilibrium." With the third at the base, in "neutral equilibrium," free to move in any direction at the least impulse, its expression is lightness, grace. With the fifth at the base, the chord is in "unstable equilibrium"—it cannot remain, but must move. It is hardly necessary to say that the character of a composition is largely affected by the presence or absence of inversions. As extreme illustrations, compare a choral, such as "Luther's Hymn," with scarcely any inversions, with Mendelssohn's Spring song, in which there are more inversions than chords with roots at base. In the one case we have the extreme of solidity, in the other of lightness and grace.

There is another point to be considered upon which much of the effect of chords depends, that is, their pitch. Strike *G*, *B*, *D*, beginning on first line, bass staff, and observe how dull it sounds, then strike it an octave higher and note the difference. Then beginning on the line *G* again, arrange the chord thus, *G*, *D*, *B* (open harmony), and observe the beauty of it. Play the same arrangement two octaves higher and observe how thin it sounds. This gives a very useful hint as to how chords should be arranged at different pitches. When the pitch is low, the open position is best, when high, the close position. This is why the "wood instruments" in the orchestra generally play the chords in close harmony, the trombones in open harmony. To digress a little, some theorists maintain that consonance and dissonance are largely matters of pitch, as well as of proportion of vibrations. A fifth sounded of high pitch is decidedly unpleasant, but very pleasant if of low pitch. A third of high pitch is agreeable, of low pitch quite the reverse. The theory is, that it is owing to the audibility or inaudibility of certain overtones or resultant tones that the agreeableness of these intervals is changed with their pitch.

The common chords may be made to yield still more meanings when inverted, by the doublings that are made of the members, or the position, that is, which member of the chord is at the top.

It would far exceed the limits of this paper to attempt an exhaustive analysis of the effects that may be obtained from the dissonant groups by arranging them in various ways. Their most striking character is their "soliciting" quality, that is, the demand of the dissonant members to move in certain directions. This "soliciting" quality varies with different dissonances. In the dominant seventh chord it is so mild that it hardly deserves the name of dissonance. It is stronger in the seventh chord on the leading tone. Still more so in the seventh on the second degree of the scale and intense in the chord of diminished seventh, with its snarling expression of suppressed passion, so valuable to the dramatic writer, when treating of ghosts or demons, or merely human villians, of a totally different character are the chords of augmented sixth and augmented fifth. A peculiarity of the augmented sixth chord is, that in one of its forms it consists of the same sounds (in our tempered scale), as the dominant seventh, thus: *C*, *E*, *G*, *B♭*—*C*, *E*, *G*, *A♯* Strike the first of these groups and follow it by the chord *F*, *A*, *C*. Its effect is to augment the repose of the tonic chord, but follow it by the second inversion of *E*, *G♯*, *B*, and it seems as if endowed with eager exultant life with no thought of repose. The expression of the augmented fifth, especially when used with

the dominant seventh, as 1*G*, 7*F*, 3*B*, 5*D*♯ is one of intense longing, yet bright and keen. There is a beautiful illustration of this in the "Hymn of Praise." This chord is repeated thrice to usher in the return of the first theme.

As with the common chords, so with the dissonant chords, every change of position or inversion changes the expression of the chord. Still greater changes in the expression are the result—as has already been said—of the context. There are still two elements that modify, in an almost unlimited degree, the expression of chords. These are, rate of movement, and, even more than this, the loudness or softness of the passage in which the chord is used. But enough has been written to guide the student in experimenting with harmonic combinations and successions. But the warning must be repeated that these remarks are not to be taken in any "hard and fast" sense, the composer of genius can get any expression he wants from his materials. The most pathetic, solemn, dead march in existence is in C major, Handel's "Dead March in Saul." The most recklessly jovial drinking song in existence is in B minor, Casper's song in der Freischütz.

But if the beginner may be helped by these remarks on the meaning of chords, it is a sufficient excuse for having written them. To the gifted composer they are useless—musical instinct guides him in the use of his material, enabling him to do what, after all, is all that is necessary to write good music, viz., put the right note in the right place.

THE DEVELOPMENT OF THE PIANO.

FRANCIS L. YORK.

We have now traced the development of a many keyed, many stringed instrument down to the piano itself. Before taking up the perfecting of the somewhat clumsy first pianos and their growth into the modern concert grand, it is necessary to understand something of the matter of *temperament*. By this is meant such a tuning of the tones of the scale that twelve tones can be made to represent a much larger number without bad effect. To understand this we must go still further back and explain, to some extent at least, the formation of the scale itself. The twelve keys—black and white—which constitute an octave on the piano, represent twelve tones that are, as we say, each one half step from the adjoining one, either to the left or to the right, whether black or white. Tones having different names and actually of different pitch are, in some cases, represented by the same key, as, for instance, G♯ and A♭. G♯ and A♭ are not really the same tone, G♯ being a little higher than A♭, and though the difference is slight, it is enough to be easily recognized when the actual pitches are heard, and we can compare them with the pitches given by the piano or any other keyed instrument. If we take C as a starting point and go through the circle of keys, adding a sharp each time, at the sixth time we come to F♯, thus: C-G-D-A-E-B F♯. If we go in the other direction, adding a flat each time, with the same number of moves, we reach G♭, thus: C-F-B♭-E♭-A♭-D♭-G♭. Now, if we make each of these tones exactly a perfect fifth from the preceding, so that the ratio of the vibrations is the correct one—2 to 3—when we reach G♭ on the one hand and F♯ on the other, we find that the two tones do not quite coincide, as said before, G♭ is a little lower than F♯. This is not simply theoretical, though of course it is easily demonstrable by figuring out the number of vibrations, but can be proven to any one having a correct ear by actually tuning the strings of the piano in fifths. Another and perhaps simpler way is to tune an octave of twelve tones on the piano alternately up a fifth and down a fourth, thus: C up to G, down to D, up to A, down to E, up to B, and so on. In this, at the twelfth move, we have B♯ which is very perceptibly not the octave of C, but a tone a little higher. This discrepancy and even the modern remedy for it—equal temperament—was known more than two thousand years ago, but the remedy has only been generally accepted within the past fifty years. In the earlier attempts at music, say in the sixteenth century, but few scales were used and little trouble was experienced, as the few keys in use could be tuned fairly accurately and no bad effect be introduced. This system was called the mean tone system. By it part of the keys were made good, but the remainder were unbearable. When one attempted to use these remote keys, the imperfectly tuned intervals sounded so badly that the effect was compared to the howling of a wolf. In spite of this the organs in England, even as late as 1850–60, were tuned in this way. But after the sixteenth century, as the science of harmony began to develop and composers began to wish to use freer modulations, it was felt that some system of tuning by which it would be possible to use more varied harmonies was necessary. This was at first brought about by adding more keys. Even in the middle of the sixteenth century many organs had two extra keys to the octave, one between A and G♯, and the other between D and E♭. These were the "quarter notes" frequently mentioned in speaking of old organs. In an old English manuscript book of about the year 1685, we read that "the organ at the Temple hath quarter notes which no organ in England hath, and can play any tune . . . which no other organ will do." But this arrangement was very incomplete, as it only added a few perfect intervals to the scale and still left the intervals in the remoter keys very much out of tune. In Germany the old, unequal temperament gave way sooner than in England though even here the organ was much slower to adopt the modern tuning than the clavichord, the harpsichord and the piano. J. S. Bach was one of the first to appreciate the desirability of having some arrangement whereby the remote keys could be used and a closer relationship established between all keys. This could be brought about in one of two ways—either by adding a sufficient number of keys to represent the necessary tones, or by distributing the slight difference between F♯ and G over the whole scale *equally*. The first way, if practicable, would be the ideal way, if we consider each scale by itself without reference to its relation to others, for then all the scales would be in perfect tune. But the practical difficulties in the way were too great—the number of keys required to represent even a small proportion of the tones that are theoretically possible would make the keyboard so complicated that it would be impossible to play even the simplest compositions on it. A solution of the difficulty was found in a very ingenious though simple contrivance. By tuning each of the fifths in our series a very little flat all the scales were made equally good—*equally tempered*. Besides, by this arrangement a real chromatic scale was produced, the cycle of keys was perfected and true enharmonic changes were made possible.

In Bach's time, and as we have seen even much later, other systems of tuning were in use. Bach himself, it would seem, used both systems, equal temperament on the clavichord and the old mean tone or unequally tempered tuning on the organ. It is a noteworthy fact that Bach's organ compositions are written in keys that require only a few sharps or flats, while his piano pieces, notably the 48 Preludes and Fugues, are written in all keys. The latter series of pieces was, in fact, written with the especial purpose of showing the value of equal temperament. As stated above, the instruments of the piano class were much in advance of the organ in adopting the new tuning, and it was, no doubt, largely owing to this fact that the piano obtained its position as the most popular and really the most useful of all musical instruments. When tuned to the equal temperament it offered such exceptional resources to the composer that he at once took advantage of them with the result that the literature of the piano is by far the richest of all musical instruments. There has been and still is a great deal of discussion as to whether it is desirable or not to have an instrument on which perfect intonation is possible. Violin players are sometimes inclined to belittle the value of the piano in comparison to the violin, because the tones are not strictly accurate. I remember once that the celebrated violinist, Remenyi, said to me: "I don't think much of an instrument that you have to put out of tune before you can play on it," referring, of course, to the piano. But the general opinion among musicians at present is that equal temperament is a distinct advantage and, in most cases, would be advisable even if perfect intonation were possible. One illustration will show why this is so. Take what is called the enharmonic change of a tone, *i. e.*, for example, changing F♯ to G♭. If on the piano we could play these two tones accurately we should be obliged, in such a case, to play two different tones, whereas the beauty of the progression lies in the ambiguity of the tone, in the very fact that it can be interpreted in more than one way. Thus we see that by equally tempering the tuning of the piano a strong impulse was given to the development of music and the highest attainments of the modern chromatic genus of composition was made possible.

QUESTIONS.

1. What is tempering?
2. Why are B♯ and C not the same?
3. What was the mean tone system?
4. Why not have a separate key for every tone?
5. What great work was written to illustrate the possibilities of equal temperament?
6. What advantages do we gain by equal temperament?

A GUIDE TO THE STUDY OF MUSICAL LITERATURE.

ARTHUR L. MANCHESTER.

The writings of Schumann, as presented in the two volumes of "Music and Musicians," emphasize their value to the student as they are read and re-read. The faculty of combining discriminating literary ability with exact musical knowledge is so rare that their union, to a remarkable degree, in one so high in the musical firmament as Schumann excites attention. There is so much rhapsodical writing about music, so many distorted views of its province and misinterpretations of its meaning, that in reading analytical dissertations on compositions and estimates of composers, the cautious one is apt to take the author's assertions *cum grano salis*. With Schumann, this is not necessary. His assertions have not only the weight of his recognized accuracy of judgment, but they have stood the test of years.

The second volume of the above-named works is filled with short essays, filled with most practical and clarifying descriptions and analyses of compositions. They are educational to a degree. It being true that the average student of music must assist in the formation of his own powers of discriminative judgment by a careful and systematic reading of Music History, Biography and Æsthetic Literature, carried on in connection with a study of tone works themselves, the criticisms which Schumann has recorded in these two volumes are of untold worth.

There are sentences containing thoughts of great value to one who is developing his resources. "Simplicity alone does not make a work of art, but sometimes is as blameable as its opposite excess," is the statement of a truth we are sometimes likely to overlook. We are reminded of H. T. Finck's "Song and Song Writers," by the following paragraph: "'Of what avail is it to encourage passable beginners in song composition, or to endeavor to stop the throats of mediocre screamers? I would rather sit down before a pile of songs, and never rest until I have found a few really good ones that will enable me to praise, at least, to my heart's content.' I searched for a long time among about fifty collections. At last I found three together that warmed, delighted and filled me with the breath of praise."

Like the moving before our physical sight of a panorama, does the following pass before our mental vision the progress of music. "Musical, like political, revolutions penetrate under the lowest roof into the smallest matter. In music we observe the new influence in precisely that branch where art is sensuously allied to common life—in the dance.

"As contrapuntal predominance disappeared, miniature sarabands, hoops and patches went out of fashion, and pigtails became much shorter. Then the minuets of Mozart and Haydn rustled by in their long trains, while people stood facing each other decorously and silently, bowing often, and finally walking away; a grave peruke was still to be seen here and there, but the hitherto stiffly-laced figures already began to move more gracefully and elastically. Then young Beethoven broke in, breathless, yet embarrassed and disturbed, with long, disordered hair, neck and brow free as Hamlet's, and people were greatly astonished at the eccentric fellow; but the ball-room was too narrow and tiresome for him, and he rushed out into the darkness, through thick and thin, elbowing fashion and ceremony, but moving aside lest he should step on the flowers; and those who are pleased with such a nature called it Caprice, or anything you like. And then a new generation grew up; the children became youths and maidens, so shy, so dreamy, that they scarcely ventured to look at each other. Here sits one of them, baptized John (Field), at the pianoforte, on which the moonbeams broadly shine and kiss the tones. Another sleeps upon stones, and dreams of his re-arisen fatherland (Chopin). No one thinks any more of sociability, of sympathy, for each one thinks and acts for himself; yet wit, irony and egotism are not wanting. A clear merry string resounds from Strauss; but the deeper ones, seized by the spirit of the day, are overpowered but for a moment. "How will all end, and whither are we tending?"

Such thoughts and opinions as this master put before the reader should be made thoroughly one's own. The literature of aesthetics and criticism has no better material to offer than this. It is educative, both in furnishing information and affording a training for the powers of the reader.

Turning our attention to the inquiry concerning the basal elements of the beautiful in music, we touch a subject which can readily become too involved and speculative for practical use. Yet it is necessary for us to have some clear, well-defined ideas as to what constitutes the beautiful in music. The books of Henderson and Krehbiel, previously named, have given us a basis for our understanding of music, and now the reading of a little book by Ernst Paur, "The Elements of the Beautiful in Music," will do much to clarify our minds on this subject. It is simply written and, after some introductory remarks, which map out the course of procedure, chapters on "Formal Beauty," "Characteristic Beauty" and "Ideal Beauty" give a practical exposition of the aesthetic basis of musical beauty. The contents of these chapters should be tranferred to the mind of the student, if he would be able to perceive the value of the music he uses.

Closely allied to this is a work by M. Mathis Lussy, "Musical Expression." Upon the knowledge gathered from the preceding can be based the directions herein given for the proper use of nuance, accent and tempo. The book is an attempt to demonstrate the reasons which govern these methods of expression.

FOR THE YOUNG PEOPLE.

The Young Musicians' Perseverance Club.

Conducted by ARTHUR L. MANCHESTER.

Our letters have been so interesting lately that space has been given them in preference to sermons by the editor. No doubt our members are glad that this is the case.

But the editor must take space to tell of a kind deed done by some of our members to another. It is this: They sent a subscription to THE MUSICIAN as an Easter gift to a clubmate. How pleasant it is to have our club give rise to such comradeship. The editor was remembered, too, with a beautiful Easter card. Good fellowship, kind thoughts and the spirit of helping each other are what we want in our Perseverance Club. Let us, each one, contribute to it.

Geraldine Buzby sent answers to March questions, but they came too late for the April number.

April answers are:

1. Parchment.
2. Papyrus is the more ancient.
3. 850 years afterward. Printing was invented in 1440.
4. A. D. 584.
5. Italy.
6. He was Bishop of Milan.
7. Diatonic means "through the tones," and pertains to the scale of eight tones, the eighth of which is the octave of the first.
8. The Egyptians.
9. Pythagoras was an ancient Greek philospher.
10. Notation is the system of signs by means of which music is represented.

And here is a long list of those who have sent answers. It is splendid that our members are taking hold of this work so well.

Allo McCourt.
Ethel Harris.
Louise Foster.
Eva Edmonson.
Annie Dornberger.
Helen Englerth.
Rose Hoffman.
Maggie Hoffman.
Florence L. Gayle.
Bessie M. Wright.
Susie Schulze.
Carol Robinson.
Mary Francis Frazier.
B. A. Downey.
Lydia Carolyn Keller.
Harriet L. Bates.
Jeannie C. Davis.
Nellie Monaghan.
Ada R. Marsh.
Helen Weber.
Sutie J. Nichols.
Annie L. Yantis.
Mary McCann.
Leonide Timmins.
Regina Poist.
Anna M. Kinder.
Liguori Hemler.
Eva E. Miller.
Helen G. Johns.
Corinne C. Johns.
Violet M. Smith.
Mary Johns.
Maud Busbey.
Lela V. Busbey.
Marie Josepha Timmins.
Genevieve Johns.
Letitia C. Marlowe.
Ida Cecilia Price.
Margaret McGuirk.
Mary Cecilia Cleary.
Anna H. Coogan.
Mary R. Keefer.
M. Genevieve Overbaugh.
Lorena Timmins.
Marie Eldridge.
Katheryn Landers.
Mary C. Smith.
Estelle E. Keefer.
Louise Keffer.
M. Camille Bunty.
Cora Overbaugh.

Now let us gather about the Club table for our experience meeting.

And first we have a frank confession, followed by a cheering statement. Perhaps Elfreda Littlejohn will let us hear from her in answer to the question.

McSHERRYTOWN, PA.

Dear Mr. Manchester—I don't know just what you would like me to tell you about. I used to be just awful about my music, but now I am behaving better, my teacher says. I am learning a piece by Mr. Engelmann, and my exercise is in seven sharps. Did Elfreda Littlejohn get killed in the Galveston storm? I belong to the Club, and we—juniors—have our meeting the first Saturday of each month. Ida is going to see you, and we all wish we could be with her.

AVA MILLER.

The new members continue to come and we are glad to make a place at the table for them.

MONTEREY, KY.

Dear Sir—I have been reading your MUSICIAN for several months. I am fifteen years old and have been taking music lessons about three years. My last pieces were "Quo Vadis," by F. V. Bowers, and "Longing for Home," by Albert Jungmann. I would like to join the Perseverance Club and answer the questions in THE MUSICIAN each month. Find enclosed a slip of paper containing the answers to the questions

Yours truly,
SUTIE J. NICHOLS.

Move together and make room for this member from Ohio. We are pleased that she has been taking part even before she joined us. She is to be congratulated on being so well advanced and should be stimulated to practice.

FINDLAY, OHIO.

Dear Mr. Manchester—I have been a subscriber to THE MUSICIAN for about three months and I like it very much. Although I have not joined "The Y. M. Perseverance Club" yet, I am very much interested in it and like to read the letters from new members. Will you please accept me as a member of the club? I am fourteen years old and, in June, I will have taken lessons four years. I am in the fourth grade of the National Graded Course of studies, and among the pieces that I play are Godard's "Au Matin," "The Song of the Bathers" and H. Ravina's "Etude de Style." I love music but, I must confess, I do not always like to practice. I will have to close my letter. So, wishing the Club success, I remain,

Its friend and well wisher,
STELLA BENNETT.

Another new face. We will be compelled to get a bigger table pretty soon. We will do so, if it becomes necessary. We must make room for all.

CLEVELAND, OHIO.

Dear Sir—Enclosed are my answers to the April Club work. I would like to join your Club, having taken THE MUSICIAN since last October. I am very fond of music and have taken lessons this last Summer and Winter. I am fourteen years of age. Among the music which I have taken are these: Clementi's Sonatinas, Kuhlau Sonatinas; "On the Meadows," by Lichner; "La Fontaine," by Bohm, and "Bubbling Spring," by Rive King. I think, with Miss Mary Cleary, that you intend giving us church or sacred music to study. Wishing the Club every success, I remain,

Yours truly,
ETHEL A. HARRIS.

Yes, we are all delighted that old and new members are at work. This member has been very faithful from the beginning.

WIDE AWAKE CLUB, IRONTON, OHIO.

Dear Mr. Manchester—I am pleased to notice the large numbers we have and hope they will keep at the work, as it is so interesting. Several of the old members have come in again and we are glad to see them back. We all sympathize with Ruth Simpson, as some of us have been lonely, and people do not care enough about music to start anything like a club. She can feel at home in "The Young Musicians' Perseverance Club," as reading the letters will make her seem to be with us. I like the stories about "Church Music." Will you please put the pictures in THE MUSICIAN? We would all be delighted to see one another, I am sure. Wishing the Club success, I remain,

Your devoted Club member,
JEANNIE C. DAVIS.

Here is another member from Monterey, Ky. These two can get together and answer the questions.

MONTEREY, KY.

Dear Mr. Manchester—I have been reading the Young People's page in THE MUSICIAN and feel that I would like to become interested in your "Perseverance Club." I am eleven years of age and love music very much. I have taken lessons since I was seven years old. I have just finished taking "Polonaise Brillante," by Gustav Merkel. I will send, on a separate sheet, my answers to the questions in the April number of THE MUSICIAN. Hoping my name will appear in your next issue, I am,

Your little friend,
FLORENCE L. GAYLE.

TWO MUSICAL MISSIONARIES.

It was the hour of vespers in the monastery of St. Gregory. The subdued light was filling the chapel, glinting in purple and rose color over the white flowers on the cross, and the surplices of the neophytes bearing the lighted candles, and on the stillness the choristers' chant was rising in its clear unison. Two voices sounded above the others, seeming to lead and sustain them. The monks could not see the choristers because of the great tapestry hangings, but for many months they had heard the clear tones of the two singers, at matins and at vespers, and now they knew that this was to be the last service at which they would hear them, for on the morrow an important mission was to be intrusted the young monks, and they were to be sent forth by the Pope. A year had passed since St. Isidore, during his visit to the monastery, had copied the Antiphonarium and taken his copy back with him to Spain, but his visit gave a new thought to the Pope, and he had decided to set scribes at once to work copying the manuscript of the Antiphonarium, that the copies might be sent to every large monastery and church in the then known world. And not only were the copies to be made, but singers were to be specially trained as teachers, and these would bear the copies forth to the world.

Now the young monks—Romanus and Petrus—who had developed these wonderful voices would, indeed, be sadly missed from the monastery, for they were lovely of heart and mind, as well as beautiful singers, but from the great song-school, at Metz, word had been sent that two leading voices were needed to lend aid to the Roman teachers already there, and as the distance seemed far in those days, and also because it was at the first of the Winter season, the monks felt that they were to say a long farewell to the young singers, not knowing it was to be a final one. Still, this too might have been in their thoughts as they bade Godspeed to these comrades on the morrow, for it was still firmly believed that the end of the world was at hand. Many were gathered in the courtyard, at the East Gate, and knelt there at early dawn, their bare heads and wan, white faces uplifted, their hands clasped and their long, black gowns sweeping about them, while rapidly muttered prayers were said for the two going slowly, with bent heads and no backward look, out through the arch of the gateway in the high stone walls, and so into the road leading away toward an unknown world; for they had begun the convent life early, as neophytes, serving at the altar in their white gowns, until taking up their music study in St. Gregory's reign, and so had little knowledge of what lay outside the monastery walls. Each clasped his copy of the Antiphonarium, and going down the long hill their eyes were turned toward the East where the sun was rising above banks of glorious clouds of crimson and gold. When the edge of the round ball had fully left the cloud beneath it the monks knelt, facing the radiance, and repeating the *Pater Noster*. Afterward they sang together, going on down the hill, the "Morning Hymn" of St. Ambrose, the chant being among the first in the books they carried, and rearranged by St. Gregory from the old Ambrosian tones. And now they were looking away from the East, and down over Rome, where the palaces lay in ruins in the early sunlight, the basilica of St. Peter's seeming the only great building left.

On the outskirts of the city the travelers took a path leading directly away from it. The Pope had told them about many of the roads and, when in doubt or in danger of losing their way, they could always inquire at the towns or villages through which they were sure to pass.

Toward the close of the day, as it was the beginning of Winter and they had traveled in haste, they drew near a foundry, not far from a large town, and here a ceremony was taking place, which had brought together the people, both rich and poor, from the town beyond. The mould of a great bell had been broken and the people were gathered for the baptism, which was given the large bells sent out from the foundries. The bell that had been taken from its mould was beautiful to look upon, for though of copper, it was bright as gold, and upon its surface were the words in Latin:

"Ave Maria is my name,
All storms I drive away."

The wealthy people of the town stood as its godfathers and godmothers, and it was being arrayed by the mastersmith in a crimson embroidered robe. And now the people drew nearer, for the priest appeared in his surplice and stole, a cross was held up before him and he said the prayer of consecration; that where the bell hung, after it should be moved to its belfry, the attacks of enemies might be brought to naught; that in the sound of its ringing a blessing might be shed abroad; that all within reach of that sound might be free from the evil of whirlwinds, the sweep of floods, the stroke of thunderbolts, the flames of lightning and the wreck of tempests. Then, throwing holy-water upon it, he prayed that where its melody sounded the hearts of those who heard it might increase in faith and holiness; and while he stretched forth his hands toward it in final blessing the people sang the *Da Pacem*.

Romanus and Petrus had joined in the closing hymn and gone on their way, talking together of the ceremony and then of many things which they had learned at the monastery about the bells of those days. Of how each bell was christened with a name which, together with its particular office or power, was written in the soft mould before the bell was cast, and so, when the mould was broken, could be read on the solid surface. Of how the bell "Guthlac," of the Convent of Croyland, was said to ring often of itself without the aid of mortal hand; of how the three silver bells of the Bologna Monastery were seen to leave their belfries, at certain seasons, and to float like clouds through the air, many describing their chiming as sounding at these times like celestial music; and of the tradition that always a bell, consecrated and christened in the manner of the *Ave Maria*, which they had just seen, possessed the power to keep all harm away from those within the sound of its chime.

And while they were speaking the *angelus* stole to their ears, across the snow-bound fields from the distant town, and the monks, making the sign of the cross, paused in their journey, standing with bent heads, until its echoes had died away on the evening breeze.

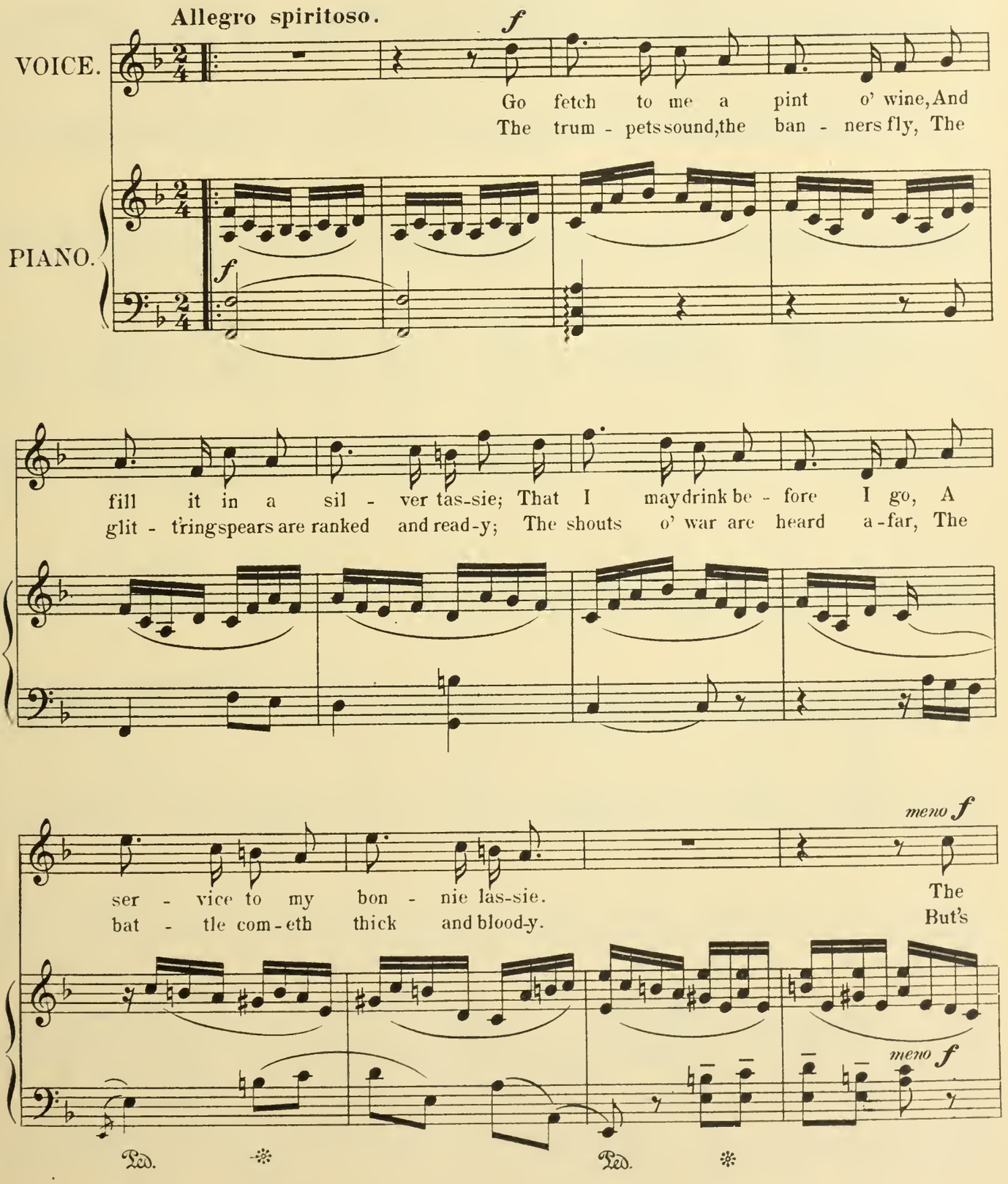
Write out the definition of the following words which occur in the story above:

1. Vespers.
2. Matins.
3. Neophytes.
4. *Pater Noster*.
5. Basilica.
6. Angelus.
7. Who was St. Gregory?
8. Who was St. Ambrose?
9. How did St. Gregory improve upon the musical system of St. Ambrose?
10. What was the Antiphonarium, and from what word is the name derived?

Soldier's Departure.

Poetry by ROBERT BURNS.

Music by W. W. GILCHRIST.



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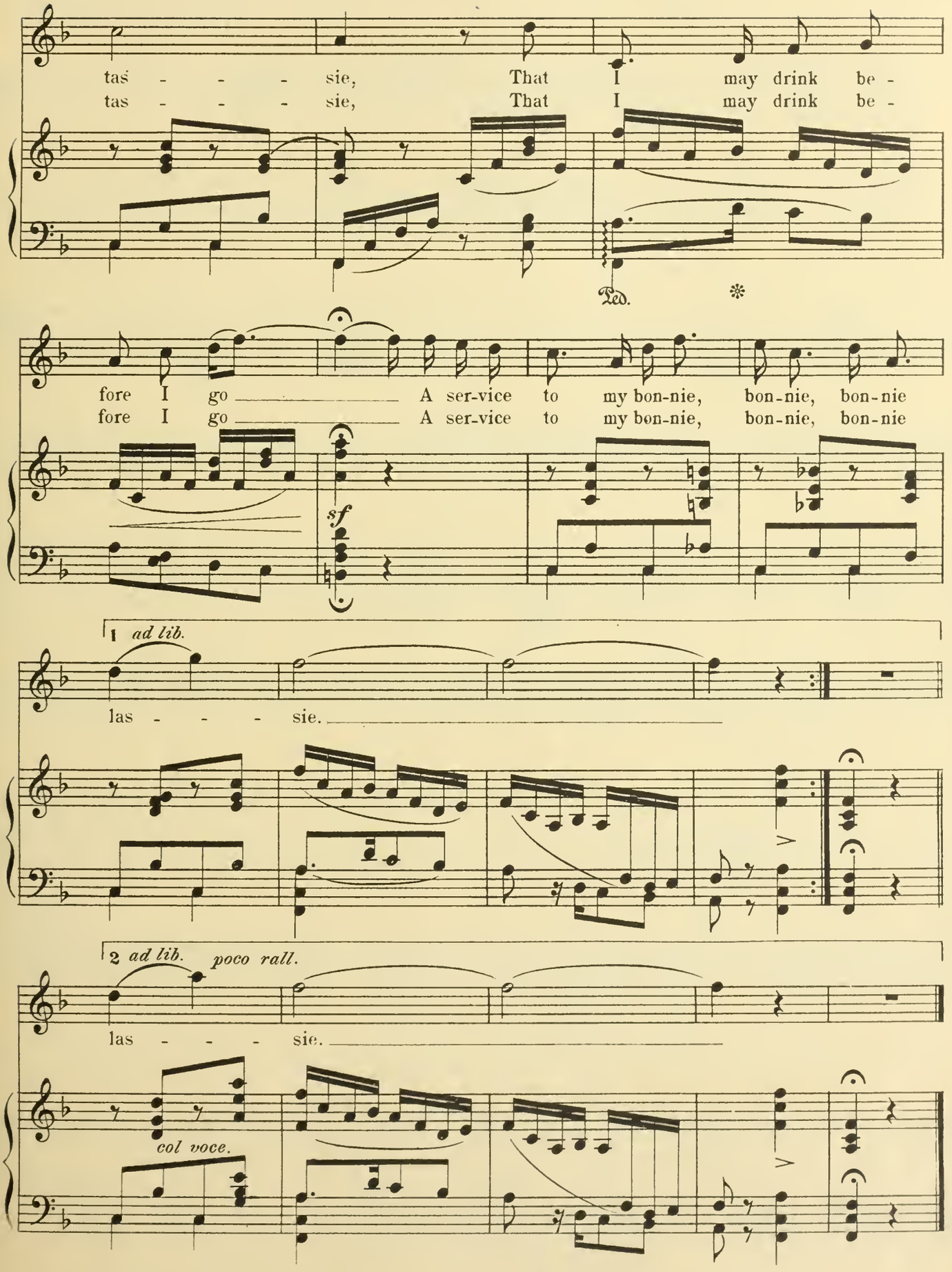
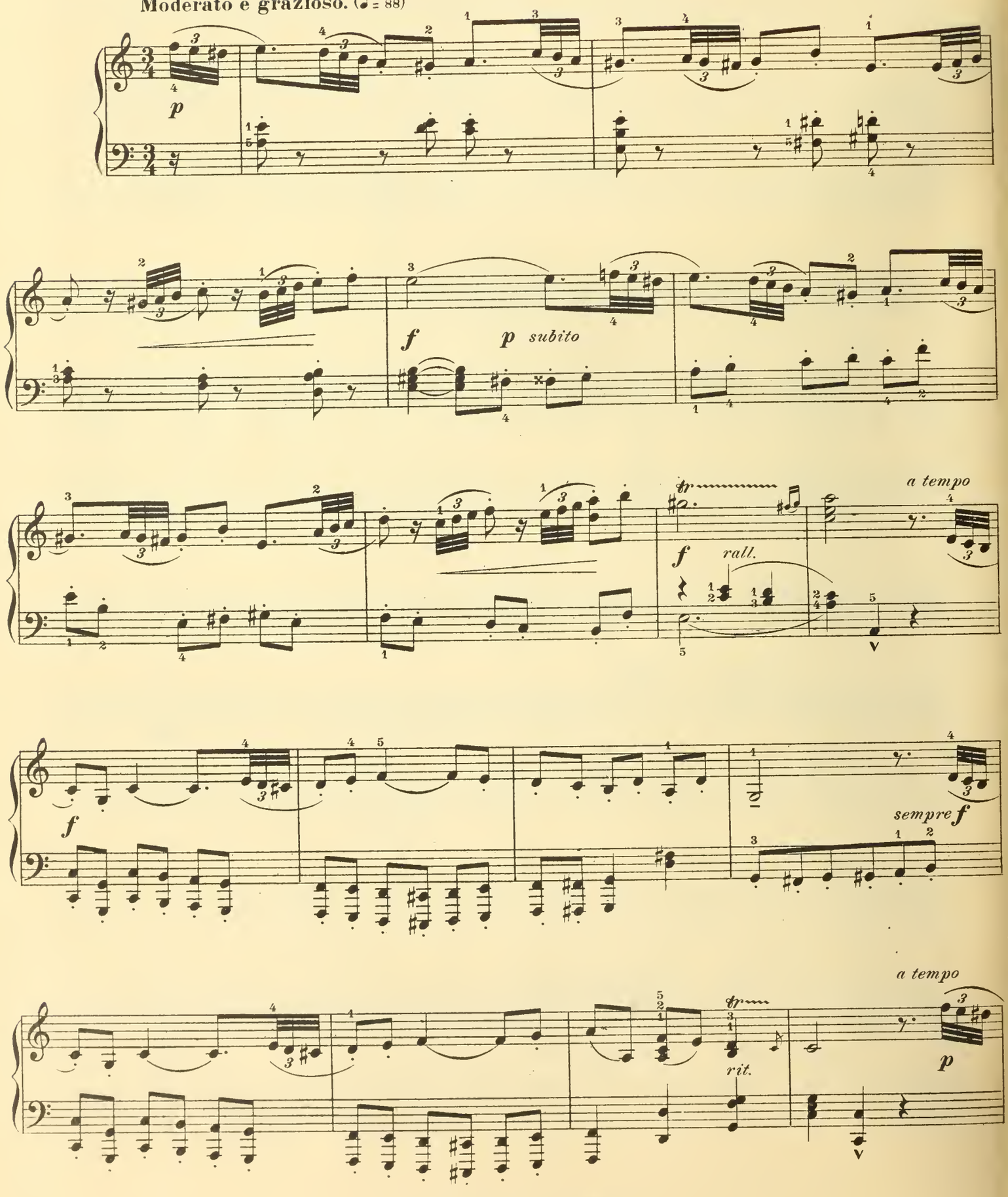
cresc.
boat a-waits me at the pier, Fu' loud the wind blaws
not the roar o' sea or shore, Wad máke me lang-er
cresc.
f
frae the fer-ry, The ship's a-wa wi' morn-ing's dawn, And
wish to tar-ry, Nor shout o' war that's heard a-far, It's
f
rall.
a tempo. abandano.
I mun leave my bon-nie Ma-ry; Go fetch to me a
leav-ing thee, my bon-nie Ma-ry; Go fetch to me a
col voce.
Ped. *
pint o' wine, And fill it in a sil-ver, sil-ver
pint o' wine, And fill it in a sil-ver, sil-ver


tas - - - - sie, That I may drink be -
tas - - - - sie, That I may drink be -
Ped.
fore I go A ser-vice to my bon-nie, bon-nie, bon-nie
fore I go A ser-vice to my bon-nie, bon-nie, bon-nie
sf
1 ad lib.
las - - - - sie.
2 ad lib. poco rall.
las - - - - sie.
col voce.

MENUET BADIN.

VICTOR DOLMETSCH. Op. 115.

Moderato e grazioso. (♩ = 88)



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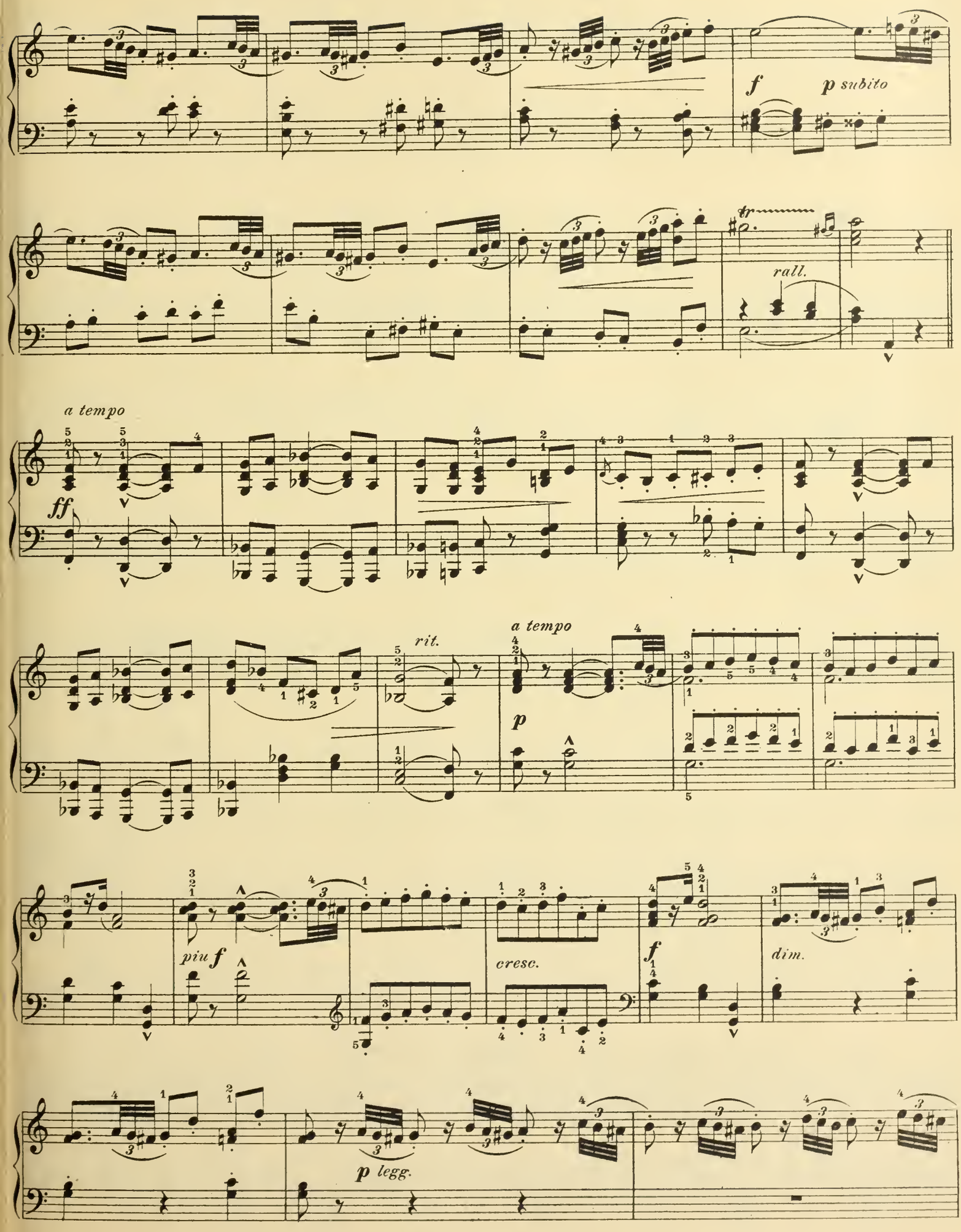
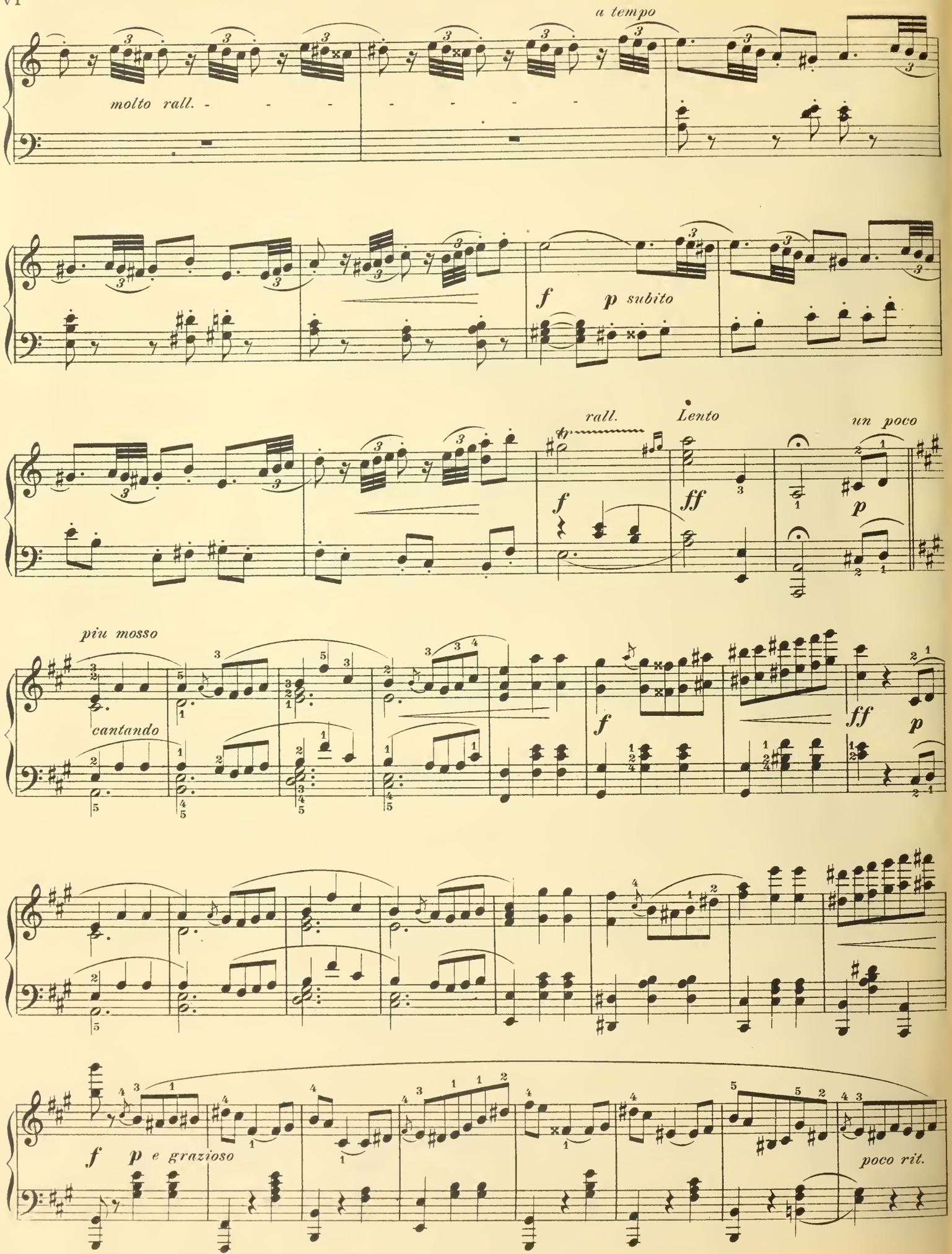
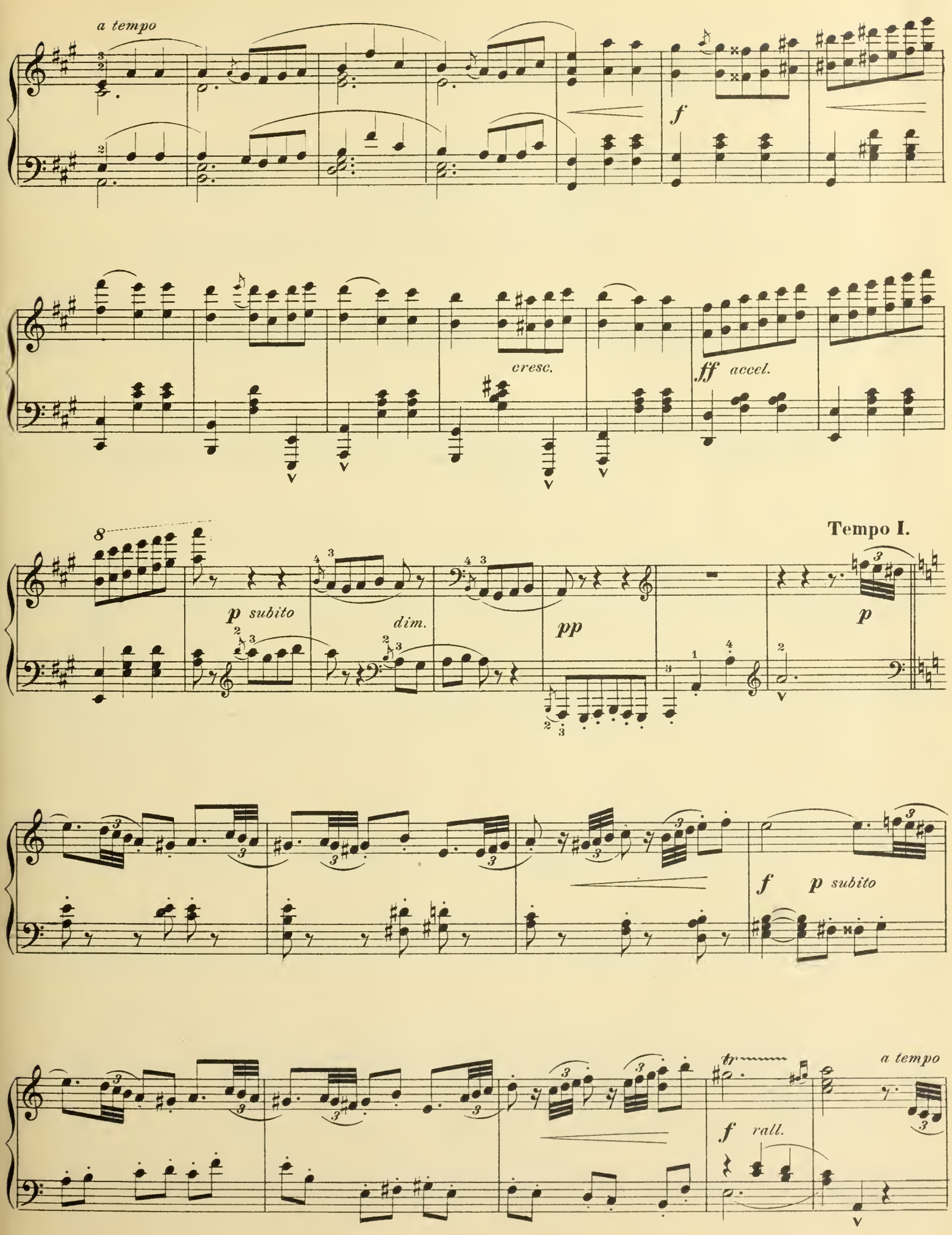
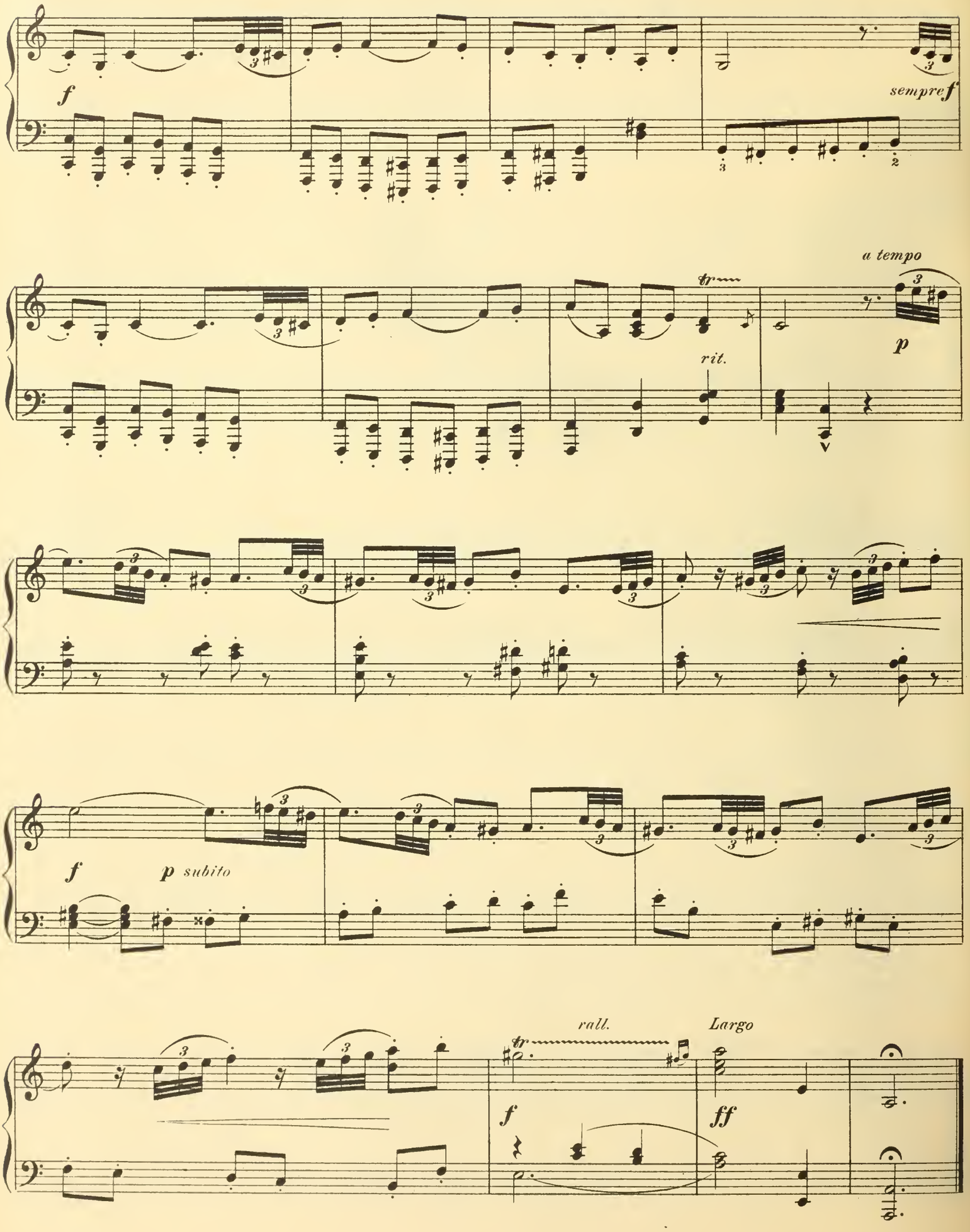

f
p subito
rall.
a tempo
ff
rit.
a tempo
p
piu f
cresc.
f
dim.
p legg.


a tempo
molto rall.
f
p subito
rall.
Lento
un poco
ff
p
piu mosso
cantando
f
ff
p
f
p e grazioso
poco rit.

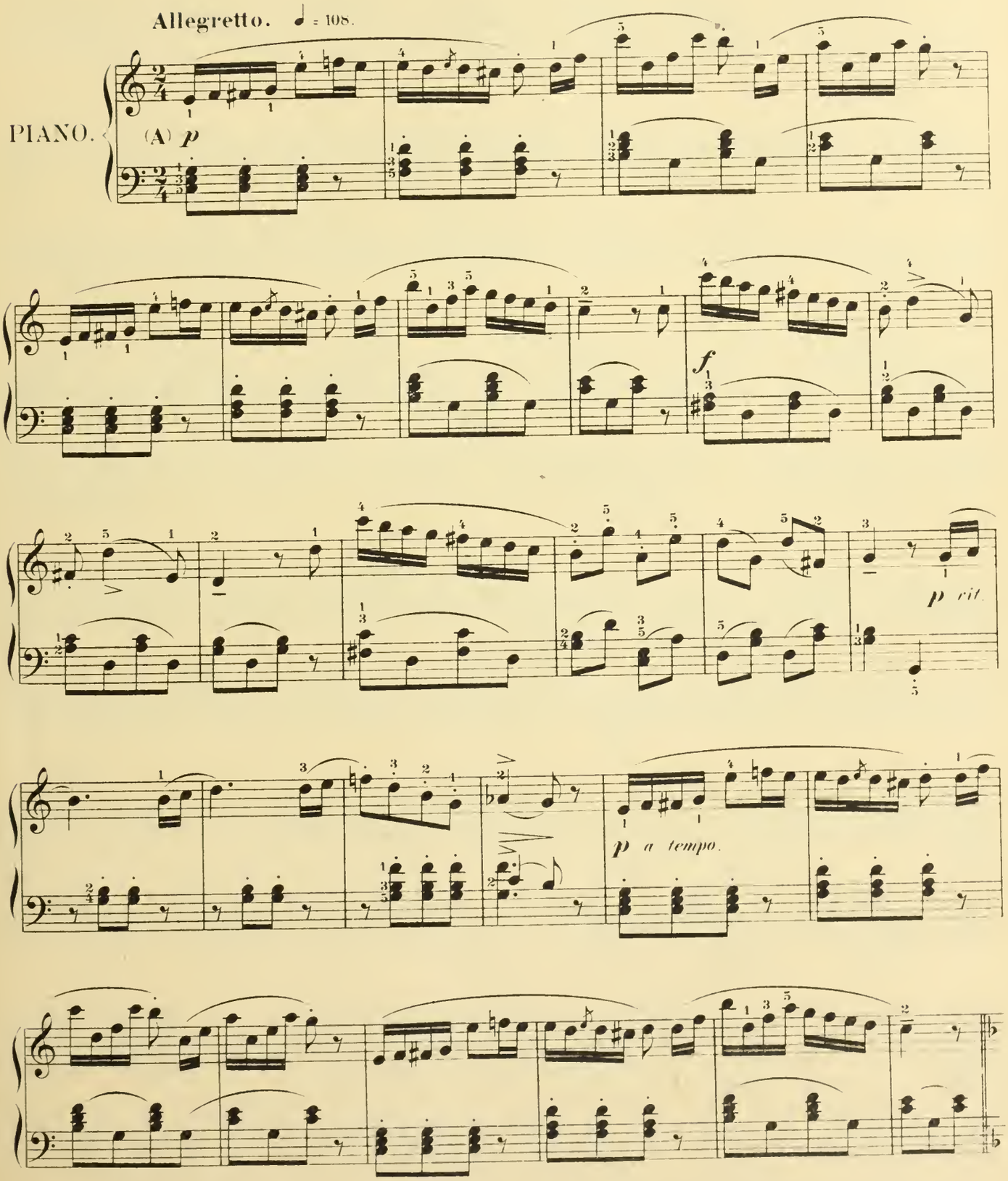

a tempo
f
cresc.
ff accel.
Tempo I.
p subito
dim.
pp
p
f
p subito
a tempo
f rall.


f
sempre f
a tempo
tr
rit.
p
f
p subito
rall.
Largo
f
ff

DANCE OF THE SYLPHS.

(SYLPHENTANZ.)

W. LEGE. Op. 59. № 1



(A) Neat *wrist* stroke in Bass, while preserving strict *legato* in Treble. Give attention to phrasing

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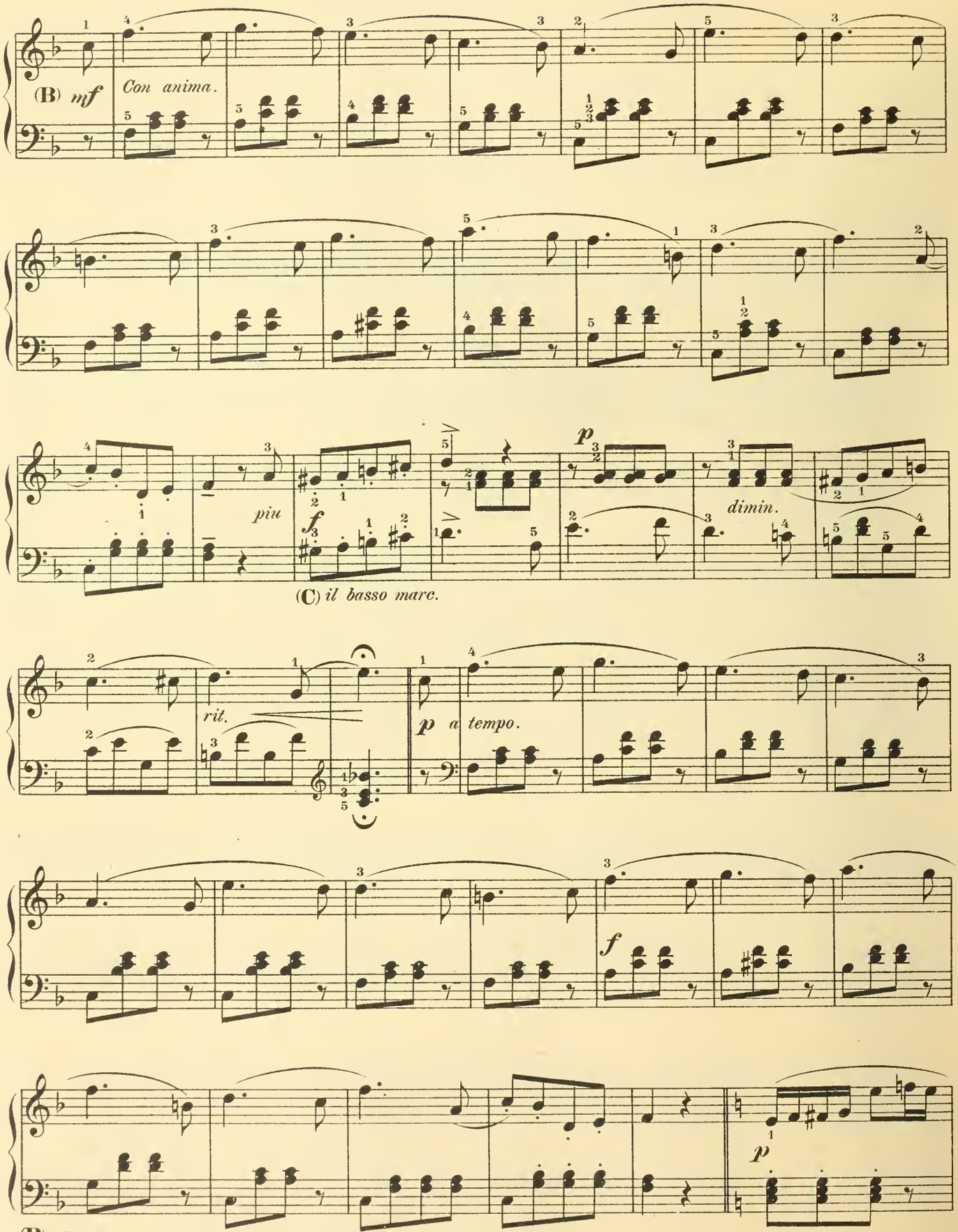
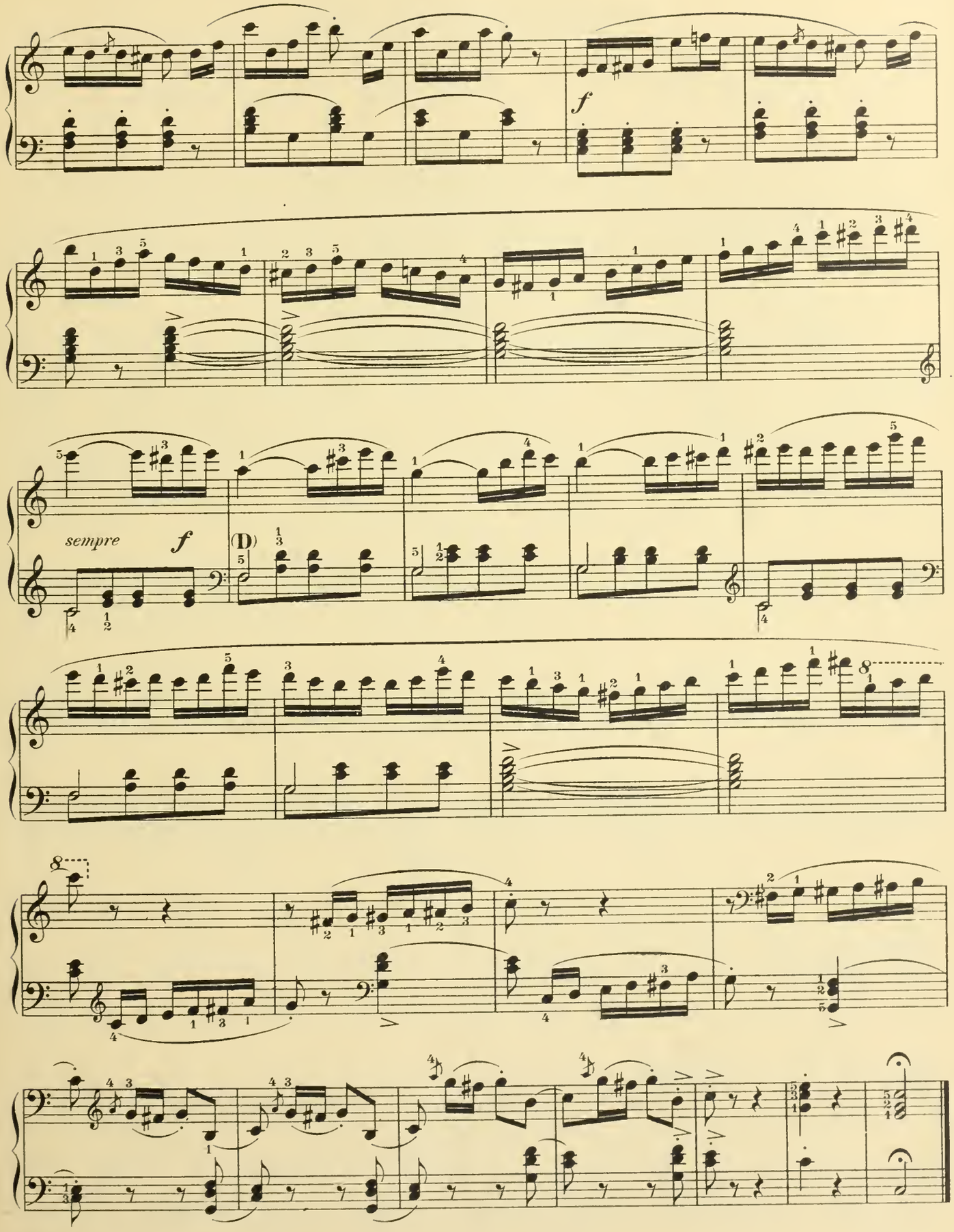


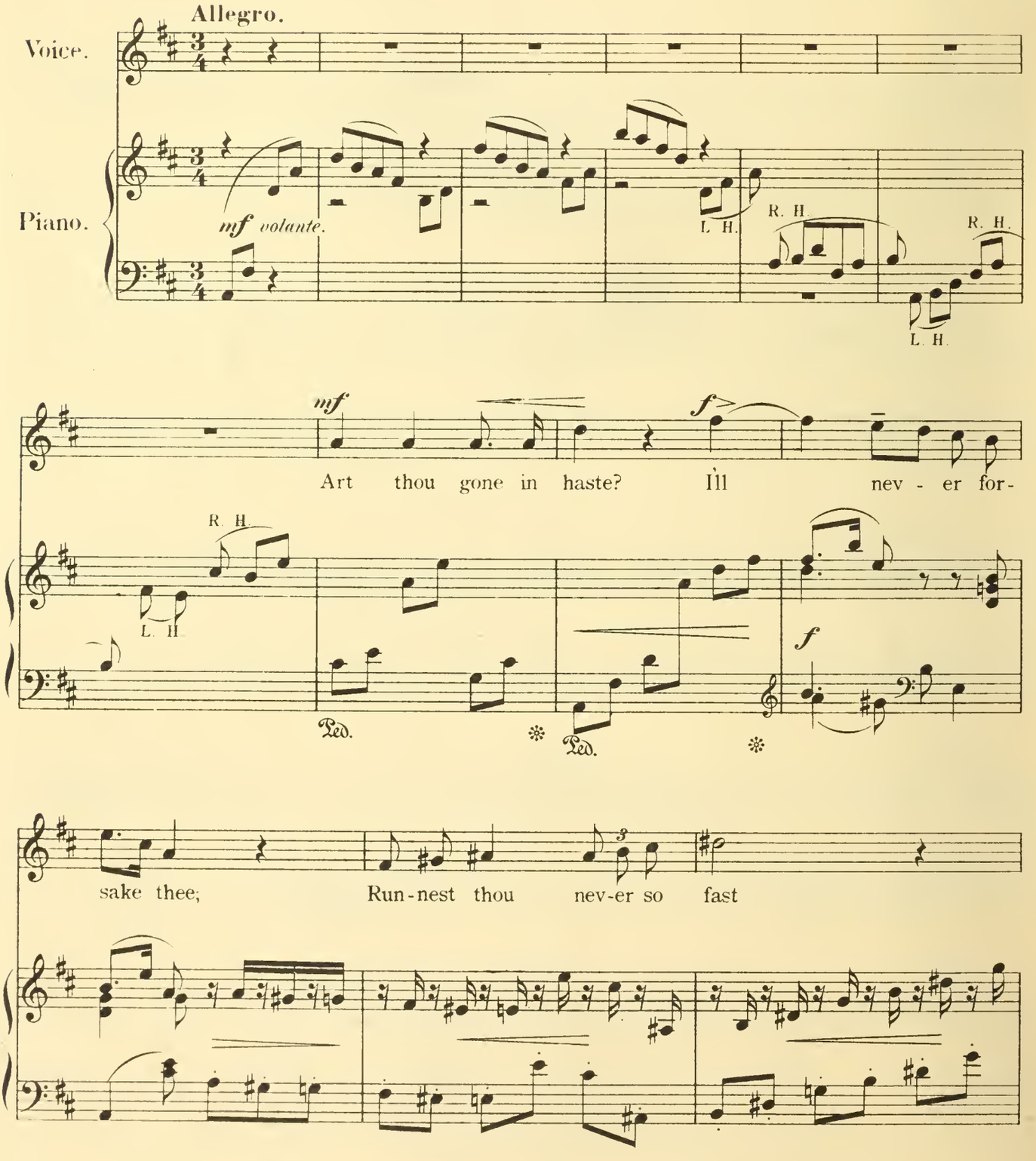
(B) Firmer tone and with more brightness.
(C) Make the Bass prominent for four measures.



(D) From this point considerable brilliancy is needed: maintain it to the end.

PURSUIT OF LOVE.

Words by WEBSTER and ROWLEY. Music by WILLIAM BENBOW.



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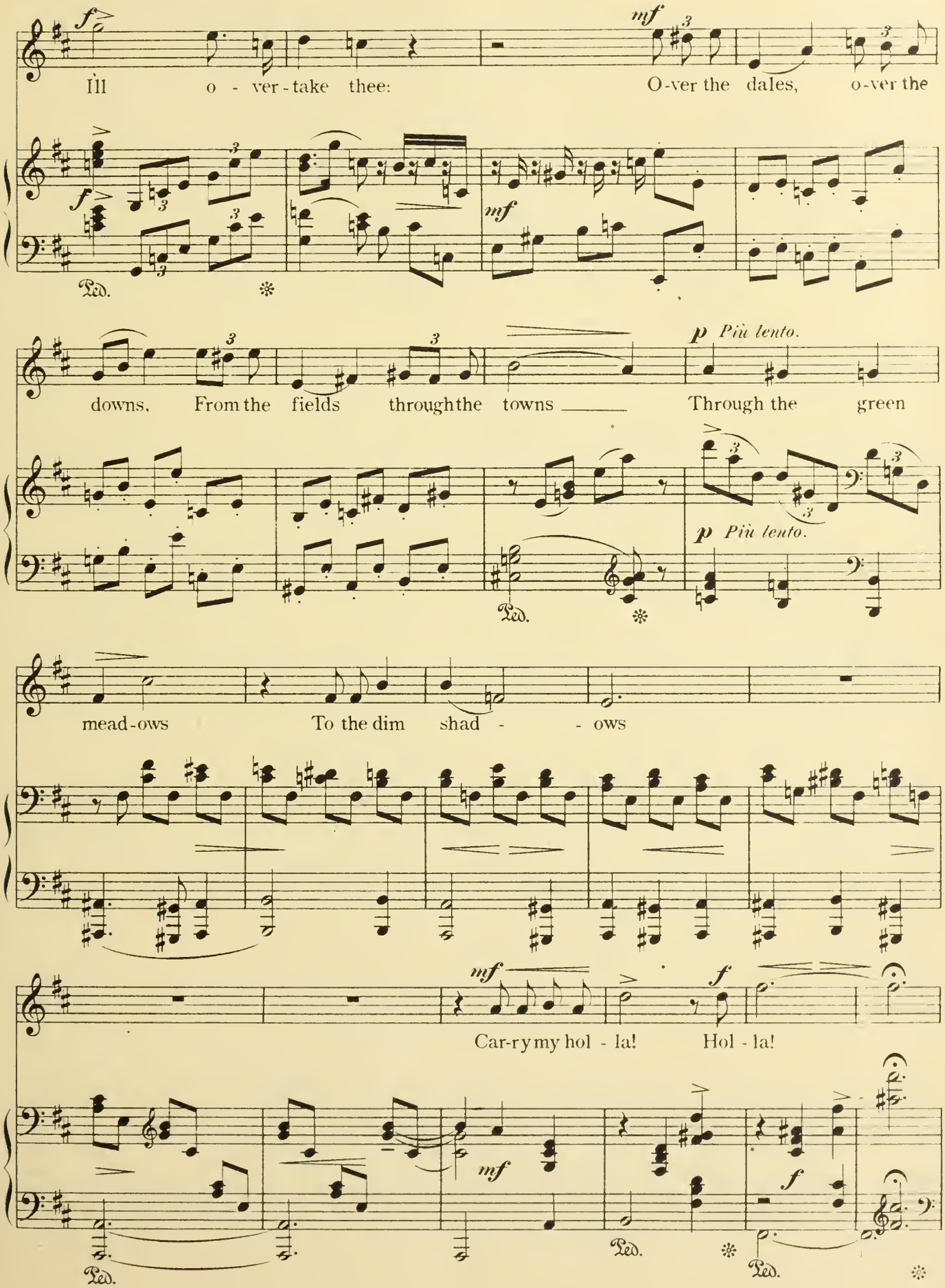
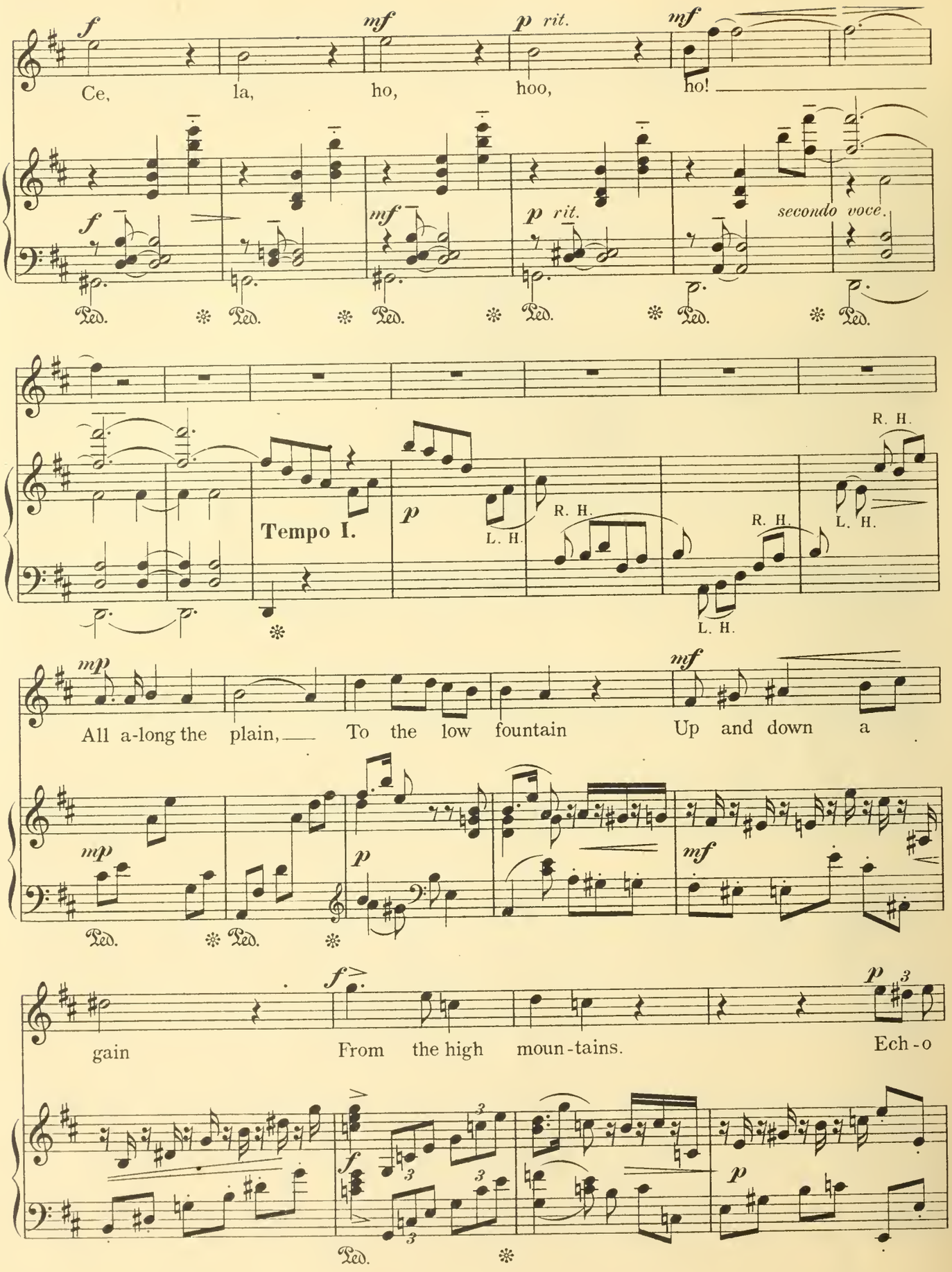
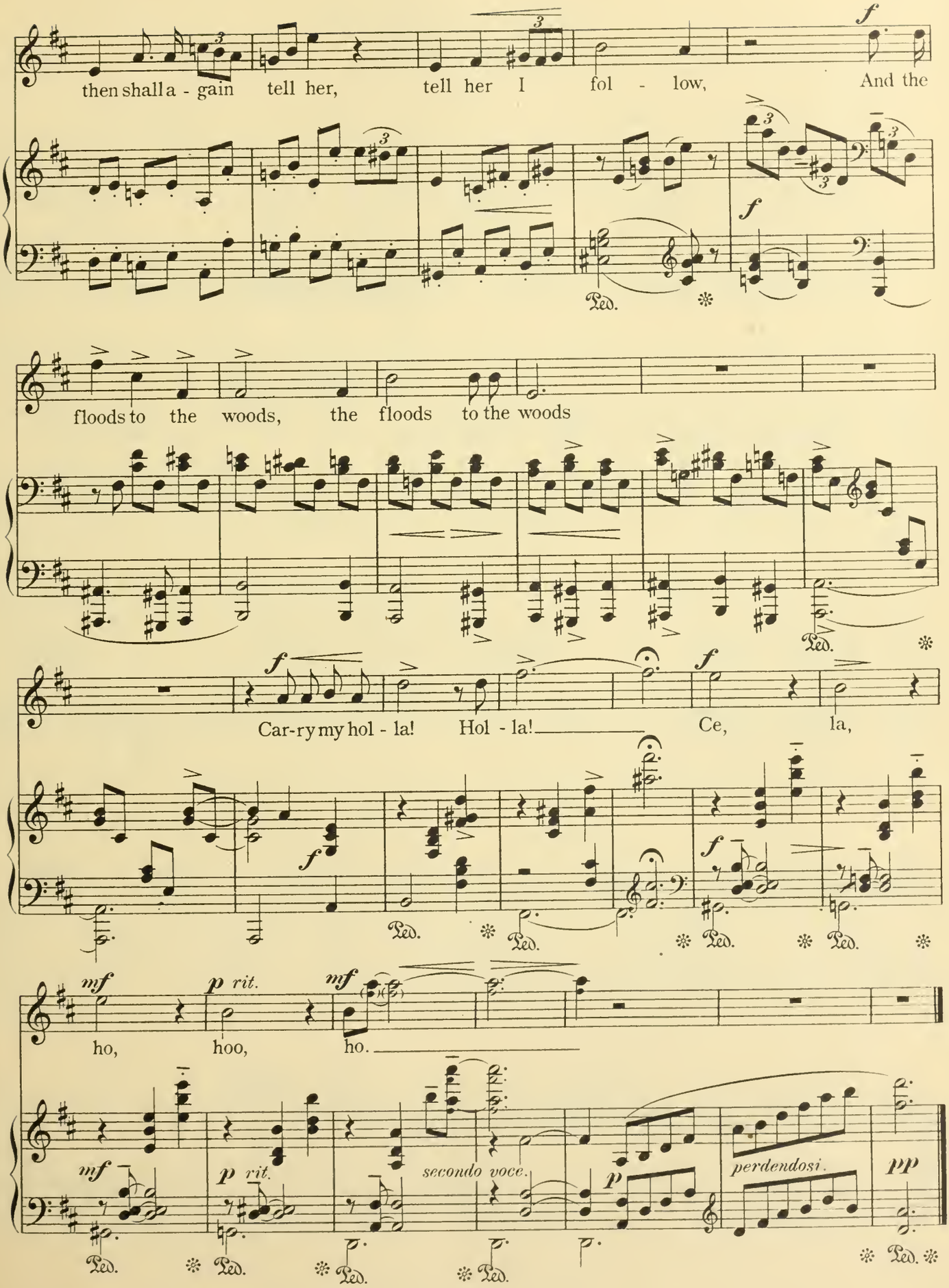

f
Ill o - ver - take thee:
mf
O-ver the dales, o-ver the
Ped.
downs, From the fields through the towns
p Più lento.
Through the green
mead-ows To the dim shad - - ows
mf
Car-ry my hol - la! Hol - la!
f


f
mf
p rit.
mf
Ce, la, ho, hoo, ho!
secondo voce.
Ped.
Tempo I.
p
R. H.
L. H.
mp
All a-long the plain, To the low fountain Up and down a
gain From the high moun-tains. Ech-o

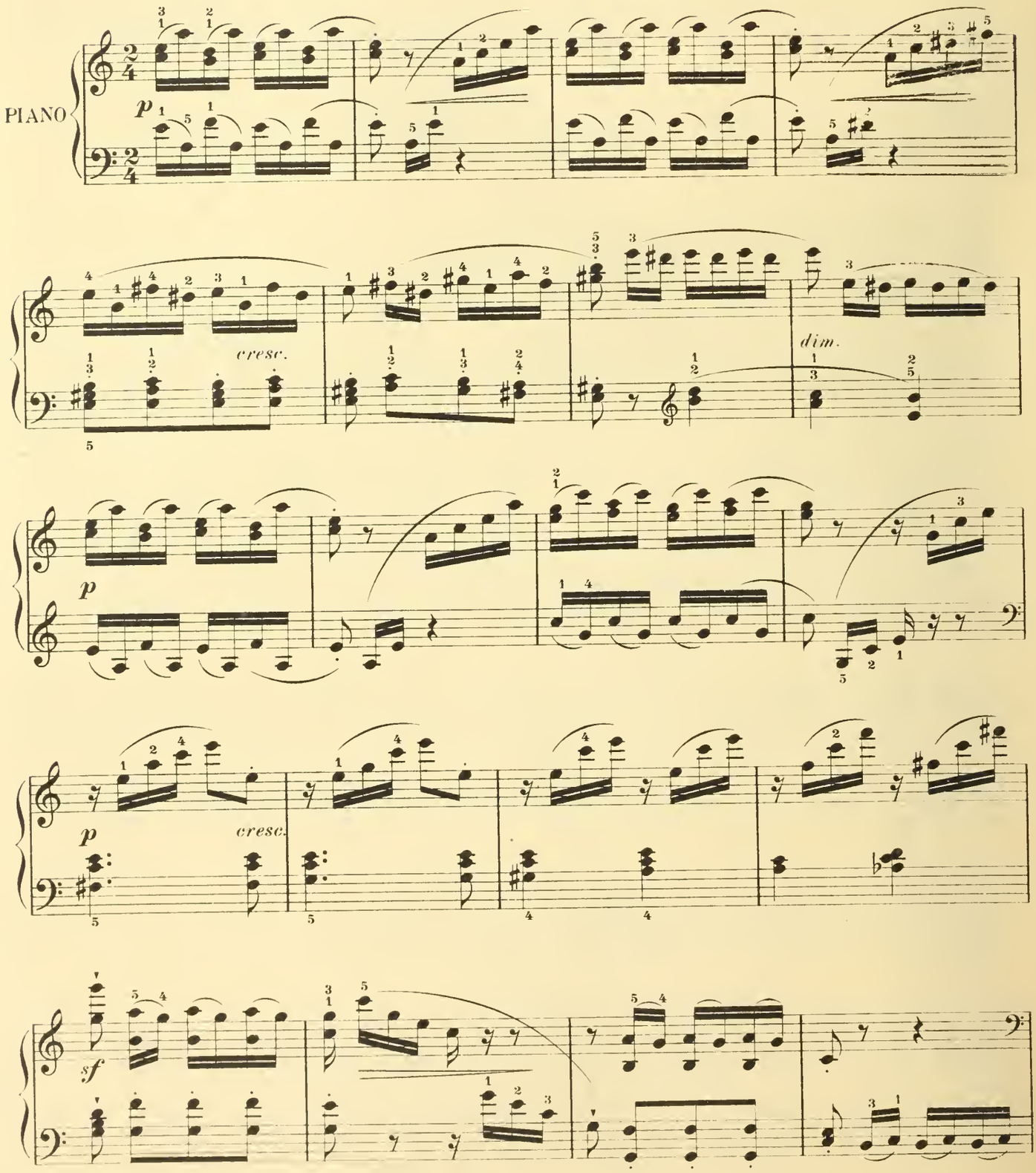

then shall a - gain tell her, tell her I fol - low, And the
floods to the woods, the floods to the woods
Car-ry my hol - la! Hol - la! Ce, la,
ho, hoo, ho.
secondo voce.
perdendosi.

Sprites at Work.

(Heinzelmännchen.)

N. von WILM. Op. 81. № 24

Molto vivace. ♩ = 112.



With lightness and brilliancy – but not noisily – throughout.

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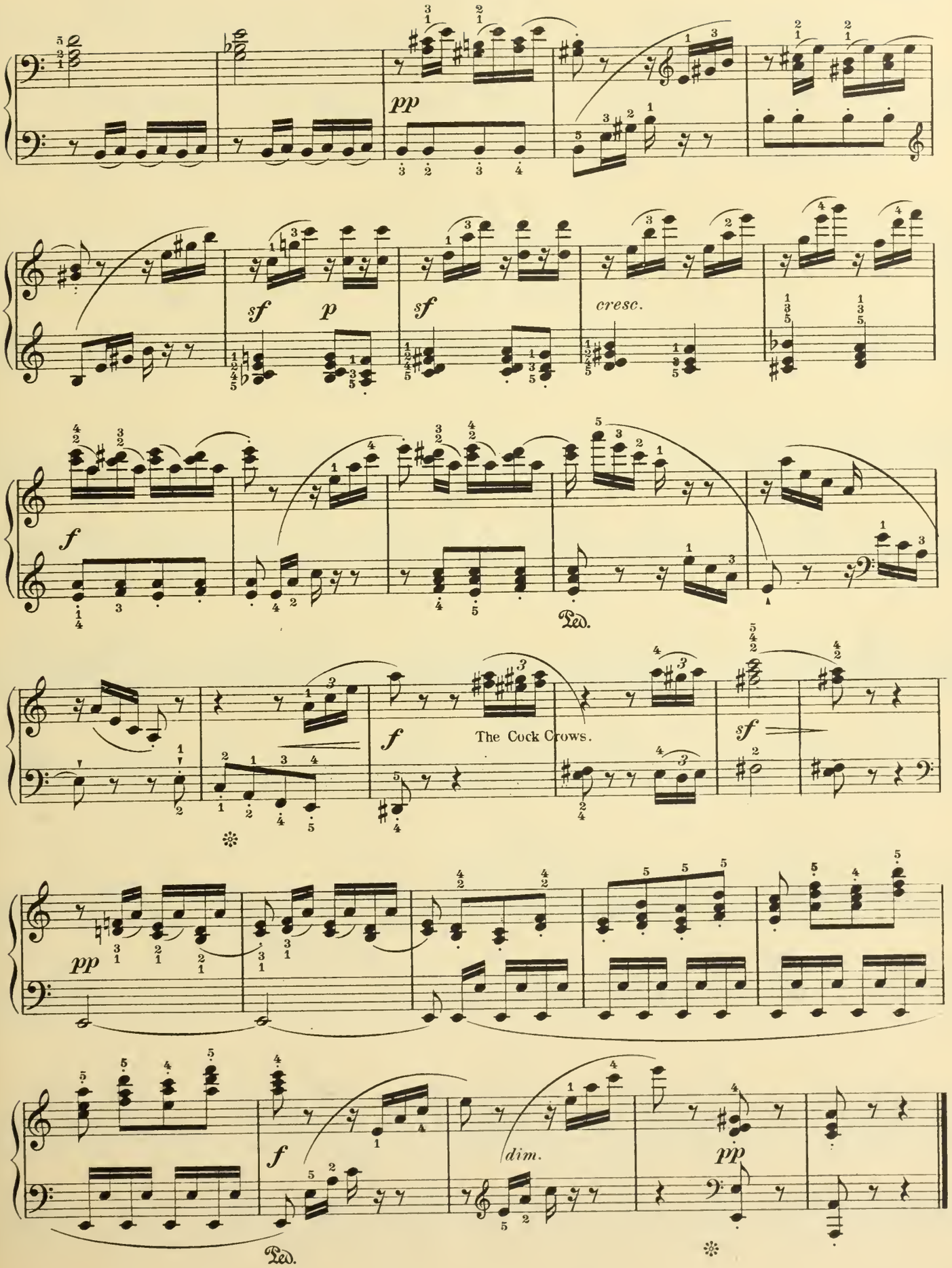
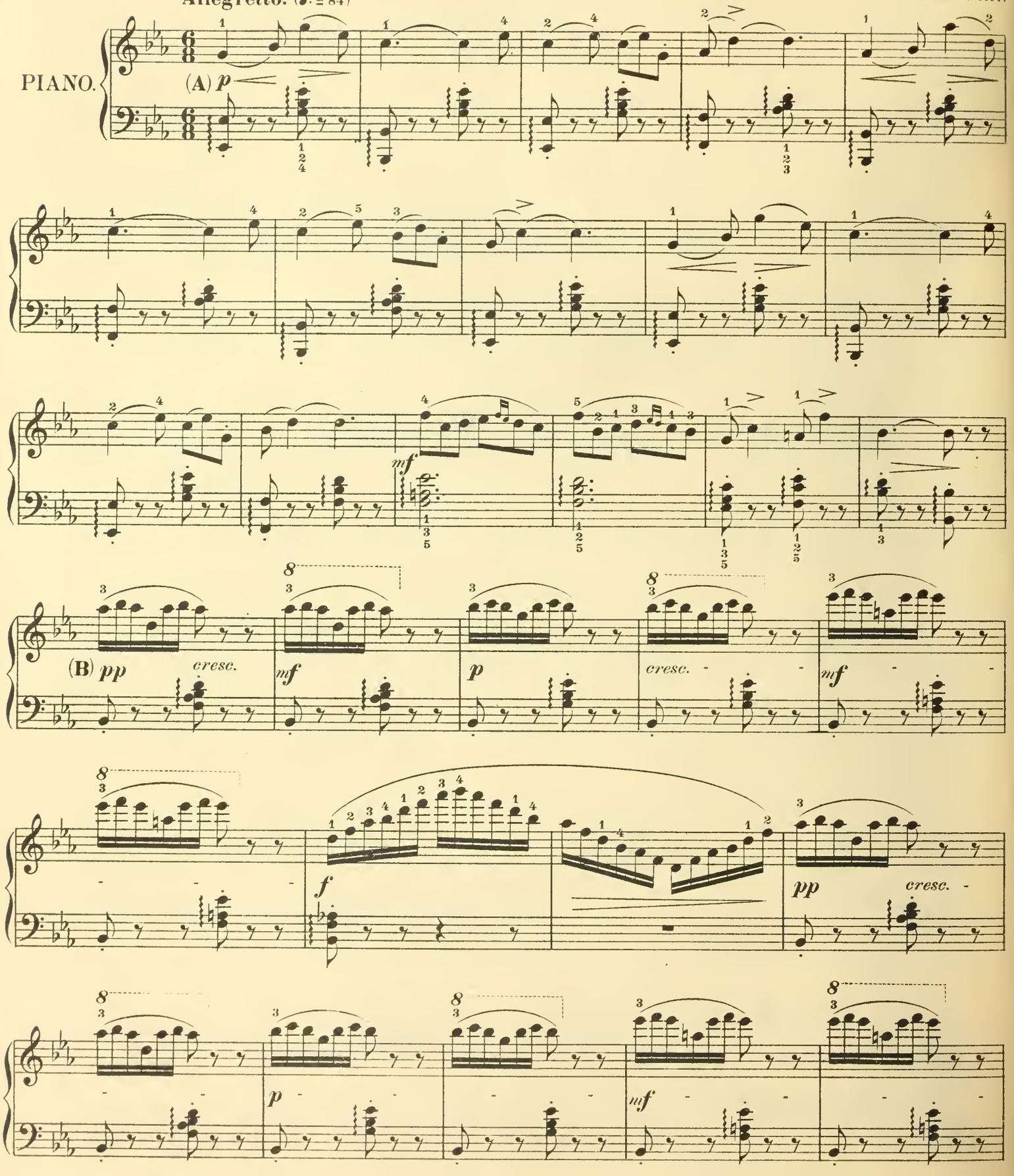

pp
sf
p
sf
cresc.
f
Ped.
f
The Cock Crows.
sf
pp
f
dim.
pp
Ped.

With the Guitar.

(Zur Guitarre.)

Allegretto. (♩. = 84)

W. COOPER.



(A) The *arpeggios* very distinct, in imitation of the guitar.

(B) Delicate finger touch gradually increasing in force.

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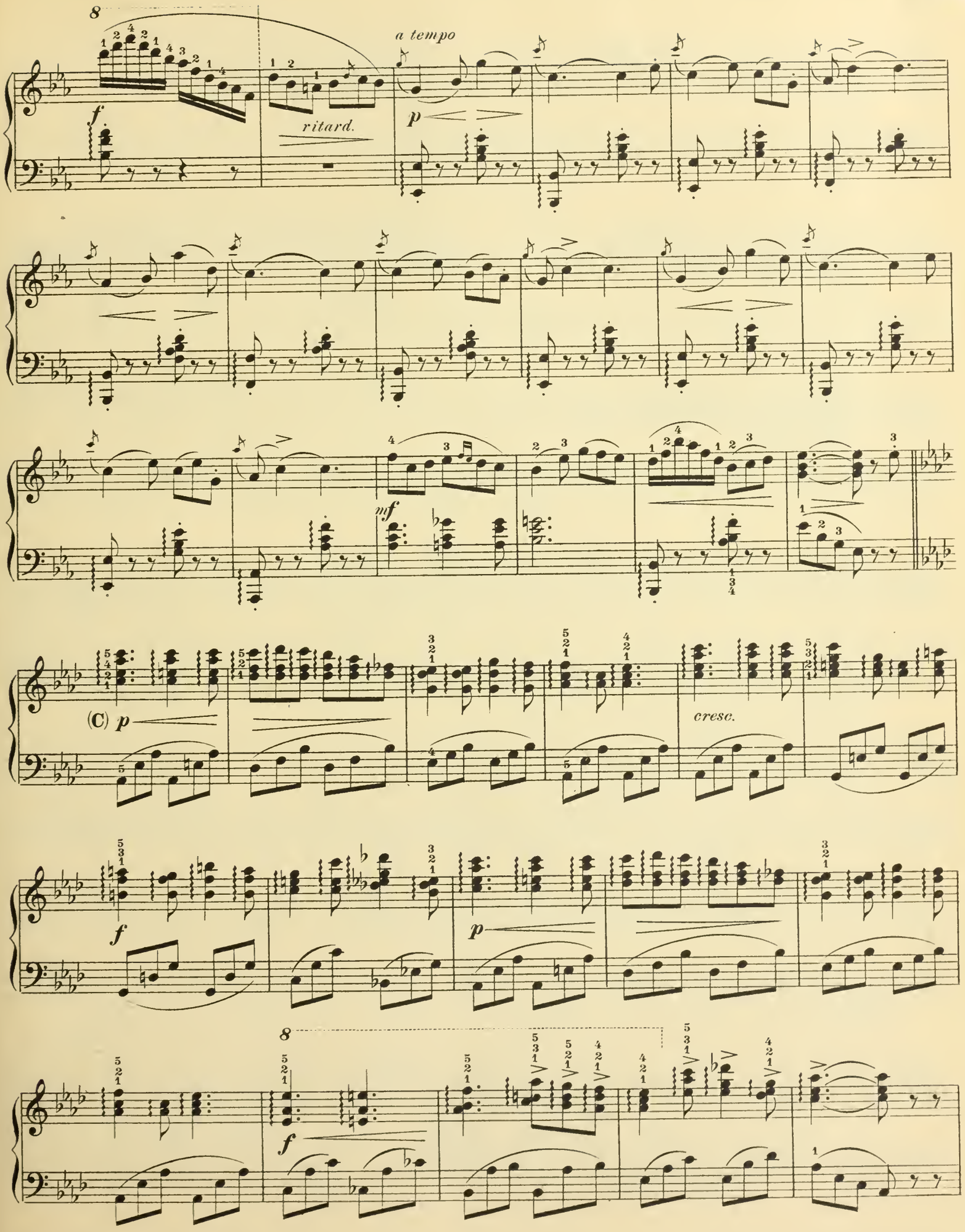
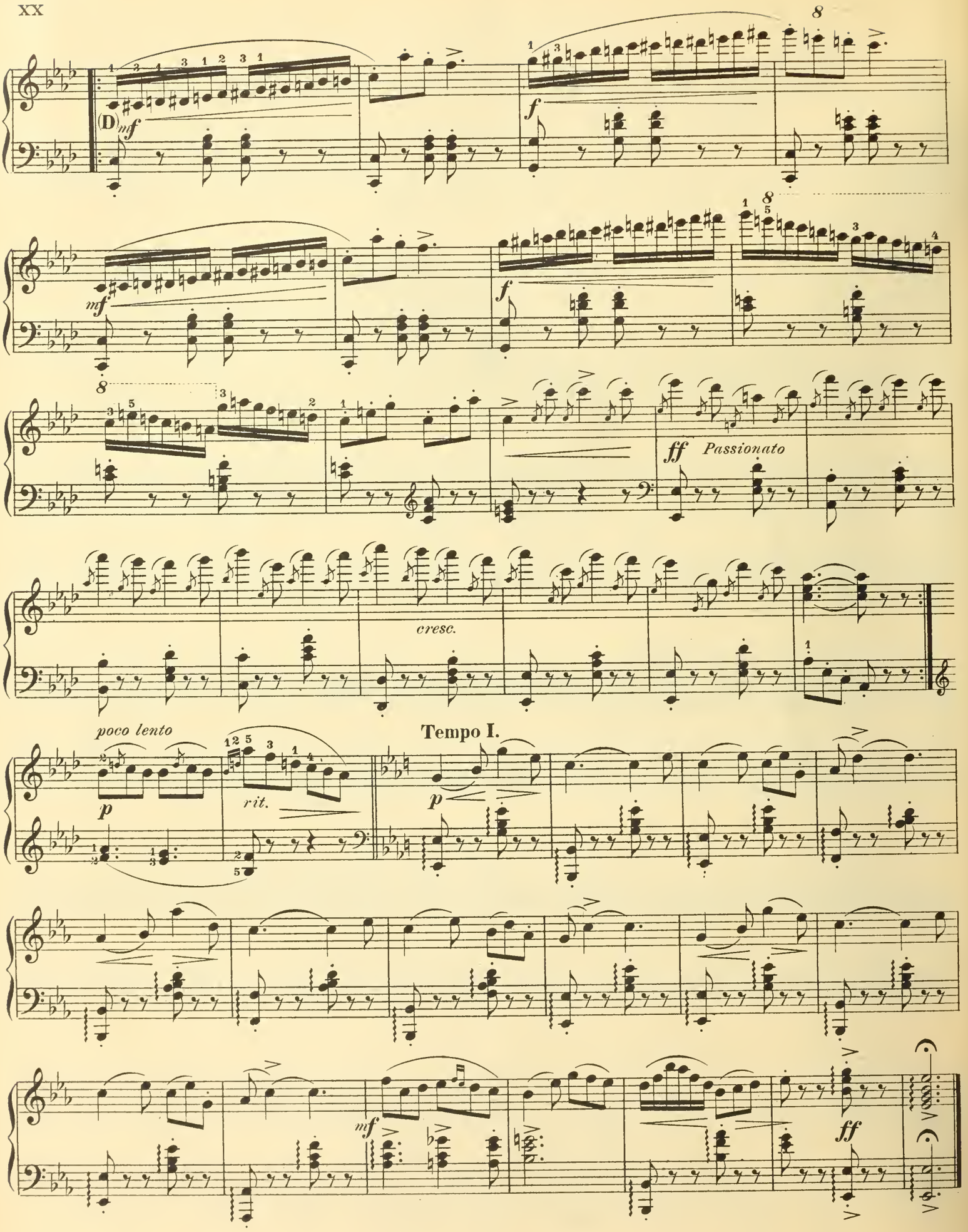


(C) Arpeggios clear and well held.



(D) Increase in brilliancy and force.

The Rumbling of the Mill.

(Mühlenrauschen.)

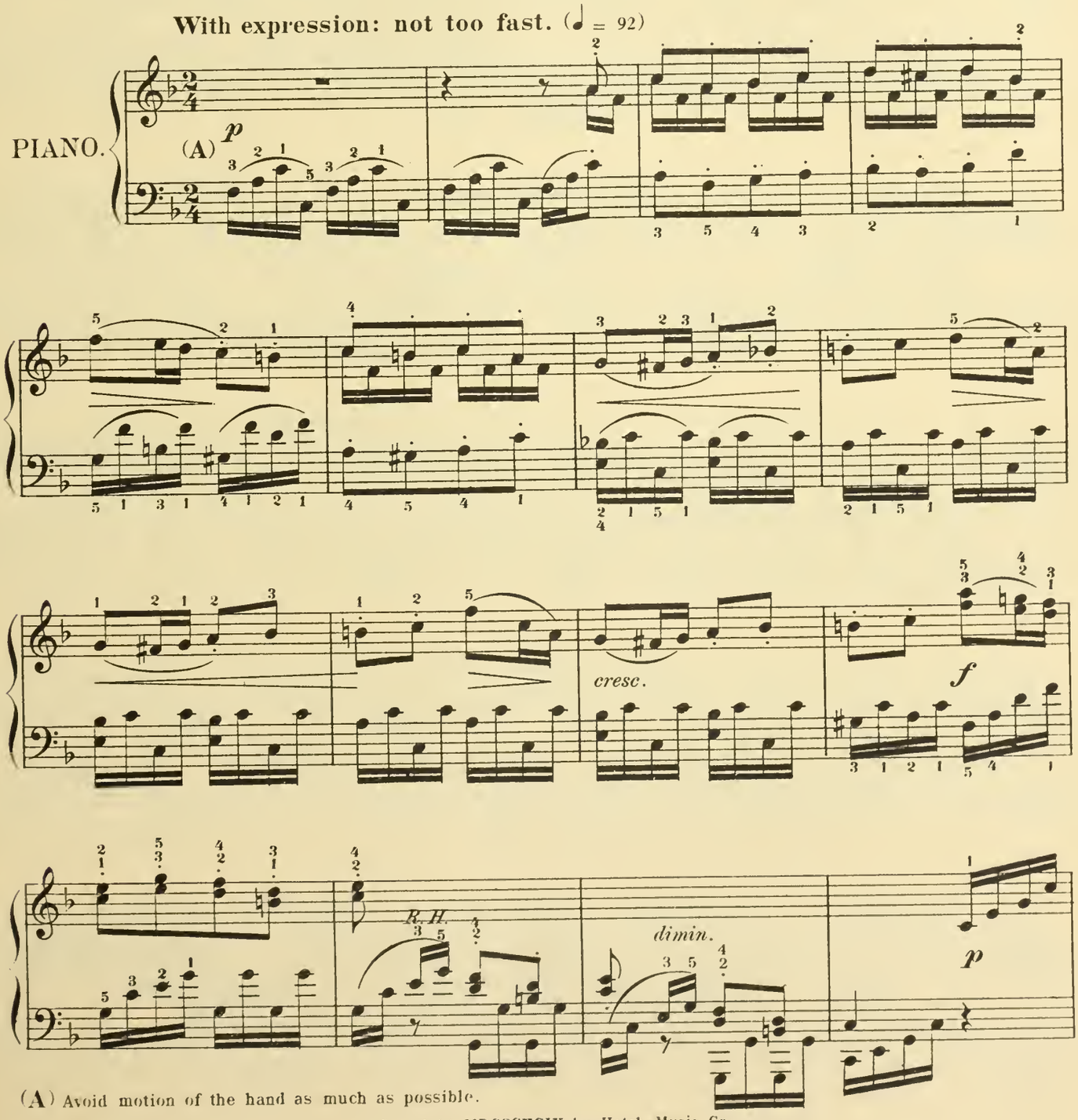
"The mill wheel clearly glistens
Through the alders just before,
And every one who listens
Can hear its cheerful roar;
The live long day 'tis singing
Its welcome o'er and o'er."

Revised and Fingered by
W. S. B. MATHEWS.

FRITZ KIRCHNER, Op. 20. № 2.

The melody *staccato,* but only slightly detached, every note having the characteristic quality of melody. The sixteenth-note motion is to be kept up without interruption.

With expression: not too fast. (♩ = 92)



(A) Avoid motion of the hand as much as possible.

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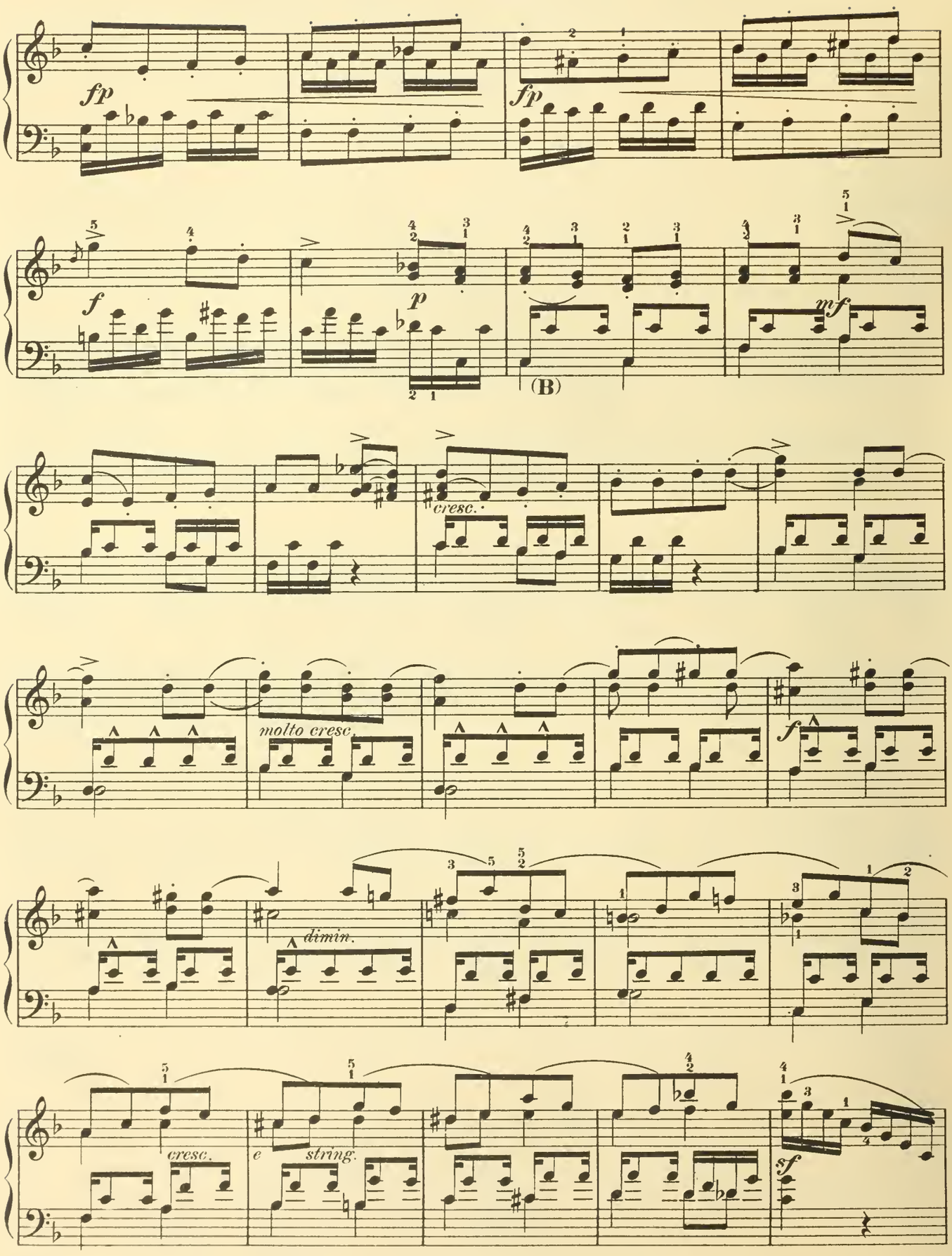
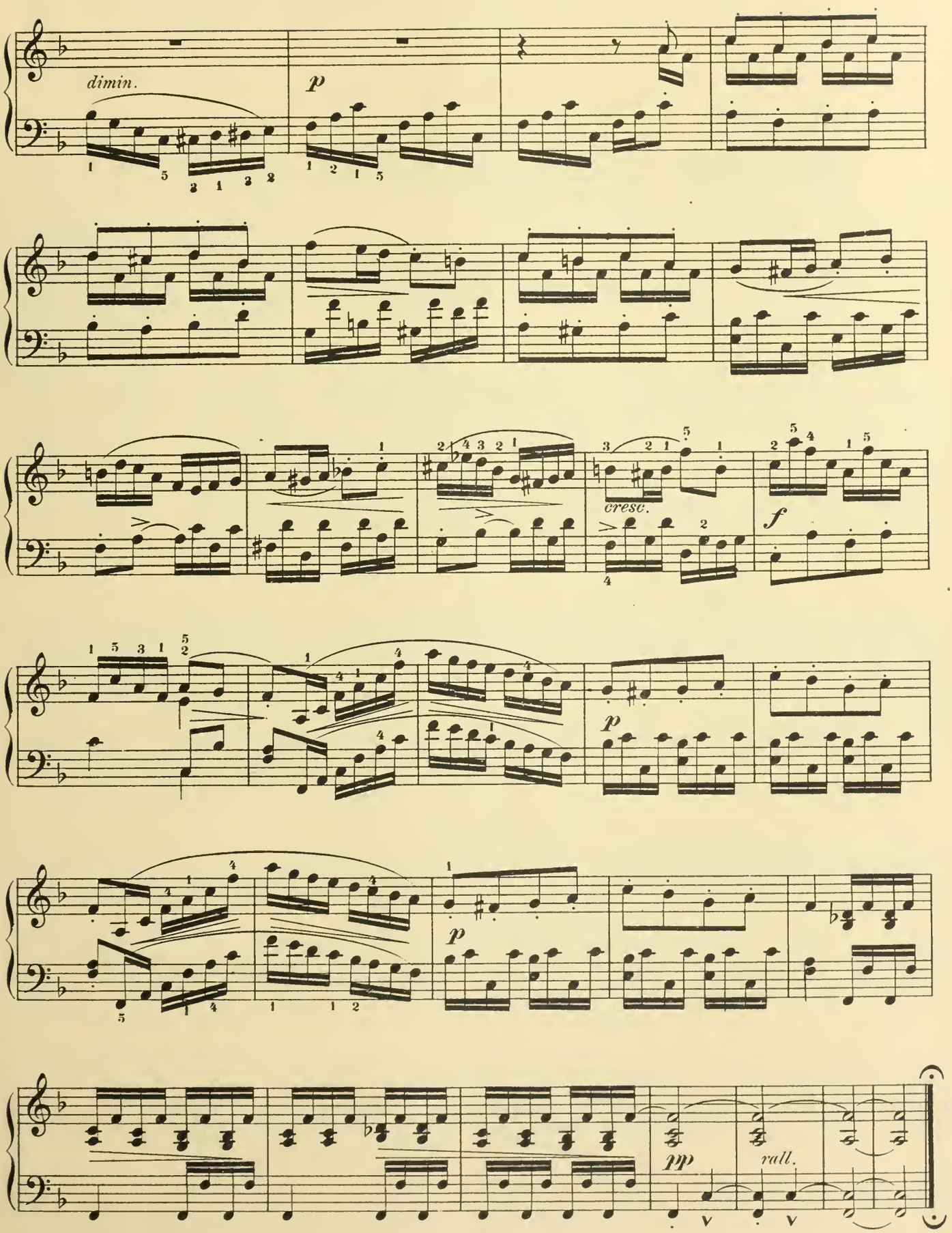
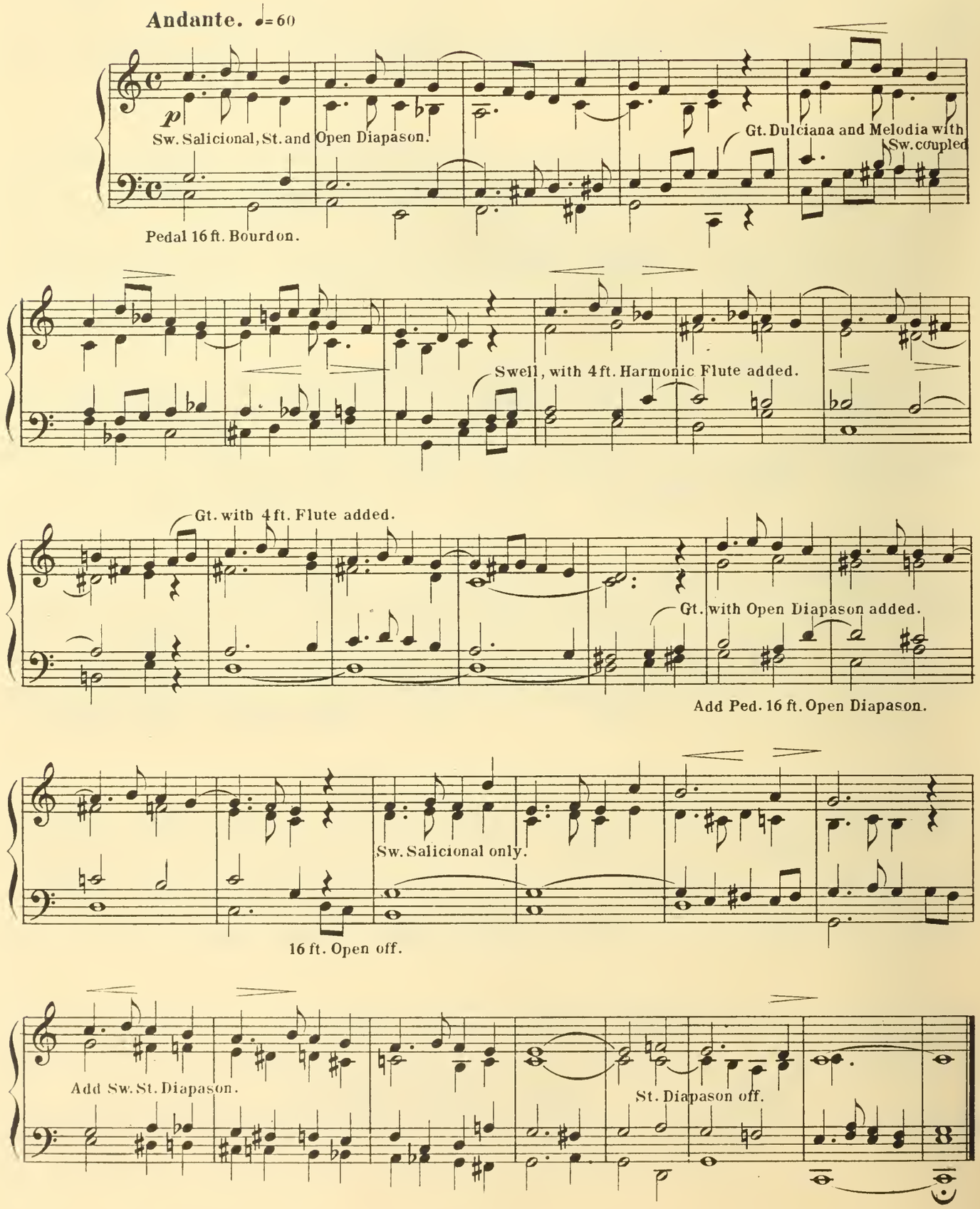


(B) Take care that the *syncopation* in the bass is rhythmically correct.


dimin.
p
cresc.
f
p
p
pp
rall.

Short Service Prelude for the Organ.

WM. HORATIO CLARKE.



WOMAN'S PAGE

Conducted by Miss S. C. VERY.

ANGLO-SAXON WOMEN IN MUSIC.

Two Women Composers.

AGNES ZIMMERMANN,
PIANIST-COMPOSER.
(See January issue.)

We publish, to-day, a letter sent across the sea to the Woman's Page of THE MUSICIAN from Stella Stocker. At the same time we give a selection of Mrs. Stocker's compositions. For awhile she was director of the Cecilian Society, of Duluth, Minnesota, which she herself organized. Recently she has devoted her time to lecturing and, while on the present trip abroad, is at one of the suburbs of Hamburg.

BERGDORF, GERMANY, MARCH, 1901.

Greeting to THE MUSICIAN *and to its readers!*

I am happy to find myself again in the Fatherland of Harmony, but the contrast between the music culture of America and Germany—so marked years ago—cannot now be made, and I acknowledge that to enjoy a feast of music and to obtain the highest education in the art it is not necessary to cross the sea. Our music magazines, women's clubs, choral societies, etc., have so raised America's standard that travellers in Europe can, with real pride, speak of the music in America.

In many respects this quaint little city of Bergdorf, whose charms are entirely unknown to the Americans, might convince one that she had drifted backward half a century or more. Primitive and picturesque as it is, still Hamburg, the great, busy seaport, is within half an hour's ride. There plenty of music is to be had and there are excellent musicians.

I spent the other afternoon with Caroline Wichern, an artist celebrated through Germany and England as composer and teacher of singing. As a child she improvised so cleverly that she was urged to express her thoughts on paper; later, her father was called to Berlin as Geheimrath, where Caroline had an opportunity of studying theory and composition thoroughly with the celebrated Weitzman. For ten years she was in London and in Manchester, where she was director of music at Victoria College and at the Kindergarten Training College. At present she is director of music at a large institution called Rauhes Haus, one of the celebrated points of interest in Hamburg. Here she lives and works, dividing her time between composition and lessons.

Awhile ago she brought out in Hamburg a beautiful composition for chorus and orchestra—the chorus is said to have been fine, the orchestra the best in Hamburg, and the director was Caroline Wichern herself. The result was a brilliant success, and the studio of the artist is adorned with a large laurel wreath and gold-lettered banners of scarlet silk, sent in tribute to the composer-director. Fraülein Wichern's studios would charm any music-lover; they are crowded with art souvenirs, pictures, busts and music of all kinds. The grand piano is covered with musical compositions. Many of her own are in manuscript, many have been published by the best houses in Europe—Novello and Ewer in London, Palma and Aug. Cranz in Leipzig. She sang for me some songs which pleased me very much. They were for children, the chorus with orchestral accompaniment. As there is yet no piano score, she played the compositions for me from the orchestra edition.

Caroline Wichern is an unselfish woman, working constantly for others; she is also a liberal and noble musician and eager to learn of progress of art in other lands. My visit was one of real pleasure and its repetition was assured by her parting words: "Auf wiedersehen; we are friends."

Cordially yours,
STELLA PRINCE STOCKER.

Such joy it is to hear her sing
We fall in love with everything—
The simple things of every day
Grow lovelier than words can say.
—*J. W. Riley.*

CLUB WORK.

WAGNER-BRAHMS CLUB OF WASHINGTON, D. C.

Out of the desire of three young women of Washington to hear, with some understanding, the music-dramas of Richard Wagner, has sprung a small woman's club that proudly calls itself the Wagner-Brahms Club, thus hyphenating the names of those two great composers whose animosity towards each other's musical methods makes the venture rather daring.

The club is formed upon such simple lines that perhaps a brief account of its plan may be helpful to other women who fear becoming involved in difficulties attendant upon club work.

Washington affords unusual opportunities for students in the musical department of the Congressional Library, where copies of all music with an American copyright can be found. A separate room, provided with a grand piano, enables one to make use of the library and there these three girls spent many afternoons over "Lohengrin" and "Die Walkure," the two Wagner works to be sung that year during the meagre four performances that are our Capitol's annual allottment. So great was their enjoyment of the operas with but this slight preparation that they resolved to form a club for a general study of the Wagner Dramas. The next year they rallied a few members together, and with the small sum of one dollar each—the annual dues—began not only the study but the formation of a library for the club as well. The faithful ones profitted thereby considerably, but the work was rather one-sided—the pianist reading the score and another member enlightening all from that estimable guide, "The Music Dramas of Richard Wagner," by Albert Lavignac. And so, those who were hearers only became desultory, the regular attendance diminished and the club felt very insecure, until a presiding genius came (in presence of Miss Ulkè) bringing European ideas and energy into the circle, so that the past Winter's work has been crowned with success. The first half of the year was devoted to the Nibelungen Triology; the latter half to the works of Johannes Brahms. It was found that a plan of study in which each member could take some active part was necessary to the life interest of the club, so at the weekly meetings now held an essay relating to the Wagner work under consideration is read, then an hour of score work and, after that, some solos from his compositions. In that way a more general idea of his development in art is given, as all of his minor compositions, aside from his operas, are looked into.

When the study of Brahms's work was undertaken, the same arrangement as to essays was carried out, vocal and instrumental works heard and, when possible, some annotations read. Programs are arranged several weeks in advance to give ample time for preparation; meetings are held at the homes of the members. *Finished* performances are not expected: the object is study, not personal glory. Brahms's work is so comparatively little known in this country that the club attracted interest in its work from outsiders and received requests from artists to attend meetings and play for members—proving how much good listeners are appreciated. The only expenses of the club are for music and postage. Social element of refreshments is debarred and all is regulated on an economical plan. The president secretary-treasurer sends out postals every six weeks, giving dates and places of meeting; she also attends to the essay department without finding herself overburdened. The musical director sees that there is sufficient diversity in the program and has enabled the club to hear solos for piano, violin, 'cello, also vocal solos and duets. The following essays have been read during the year: "Life of Wagner"; "Dramatic Influences on Wagner"; "Musical Influences from which Wagner Drew"; "Wagner as a Poet, Writer, Musician"; "His Influence on Modern Music"; "Wagner as a Conductor, and Great Wagnerian Conductors"; "Great Wagnerian Singers"; "German Mythology"; "Scandinavian Eddas"; "Modern Music" (leading to Brahms); "Brahms as a Writer of Songs"; "Brahms's Greater Works," illustrated by Violin and Piano Sonata, Op. 78, Liebes Waltzer, Songs, etc.

Congratulations are due to Miss Jessie McBride, the ruling spirit of this successful club who, in an interview, said that now the club is prepared to study Germany's modern borderland composers (Tschaikowsky, Grieg, Dvorak, etc.), their future program of study.

PROGRAM OF A CANADIAN CLUB.

The St. Catherine's Music Circle recently gave a piano recital, at which the Ladies' Choral Club assisted, rendering:

Mrs. H. H. A. Beach . . "The Rose of Aventown."
Froelich . . . . . "The Bird and the Rose."
Neidlinger . . . . . "Peggy."

The Misses Murphy and Fitzgerald played selections by Chopin, Schumann, Henselt, Raff, Saint-Saëns and Sinding.

The hand-book of the Asiatic Room of the Crosby Brown Collection of Musical Instruments is just out. Those who have made inquiries relating thereto can obtain it by applying to Curator of Museum, New York City, N. Y.

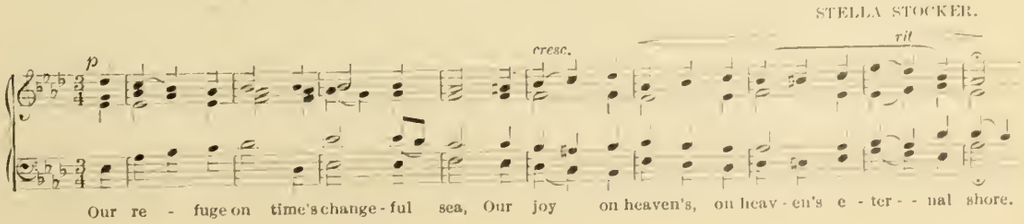
Offer of loan of Year Books made last year is repeated, but none will be sent after June, 1901.

"The circle of human nature is not complete without the arc of feeling and emotion. The lilies of the field have a value for us beyond their botanical ones; a certain lightening of the heart accompanies the declaration that 'Solomon, in all his glory, was not arrayed like one of these.' The sound of the village bell, which comes mellowed from the valley to the traveller upon the hill, has a value beyond its acoustical one. The setting sun, when it mantles with the bloom of roses the Alpine snows, has a value beyond its optical one. The starry heavens, as you know, had for Emmanuel Kant a value beyond their astronomical one. Round about the intellect sweeps the horizon of emotions from which all our noblest impulses are derived. I think it very desirable to keep this horizon open; not to permit either priest or philosopher to draw the shutters between you and it."
—*John Tyndall.*

In music it is as with chess-playing—The Queen, melody, possesses supreme power; but it is the King, harmony, who ultimately decides.—*Schumann.*

"Almighty Father"—Anthem for Mixed Voices.

STELLA STOCKER.



THE GYPSIES AND THEIR MUSIC.

MRS. JOHN FREEMAN.

(Concluded from March.)

The next morning the men insisted that they go as protectors still further—some on horsback, some running on foot—to the nearest village. "The closeness of the day before was followed by a rainstorm, but they refreshed themselves with parting drinks and glowed with delight, rejoicing in the fitful rushes of the rain. In their turned lamb-skins, they looked like bears on raging steeds, for they spurred their horses so furiously, that they leaped about like carps. The abandon of these people could scarcely be kept within bounds any longer. They reached a tavern not far off, and here this extraordinary carnival came to an end with a morning serenade under a huge shed, and pretending that it did not rain, the symphony began with an animated flourish (con-estro poetico), but the circulating morning's wine and the liquor of the day before, infused them with fresh vigor, and soon led to a rinforzando-con-rabbia. The thunder growled in the distance like continuous bass. The high beams and half fallen walls of the shed gave back such an echo that every sound struck upon the ear with redoubled power. Passionate passages and feats of virtuosity followed each other and were confusedly mixed. This musical morning roar was rent into tatters of tones, and in the stormy finale it seemed as if all the sounds were piled upon each other like a mountain ridge. One could hardly tell whether the old building hadn't tumbled in, so deafening was the instrumentation of this concert, which certainly would not have received a favorable verdict from any conservatory, and which I, myself, must declare, was somewhat daring." But what is all this in comparison with the effect when the artist takes his own pencil and depicts these scenes in music, the spirit of which re-echoes them all. The artist has given us his own account of this unpolluted nature and her children. Our musical picture-gallery has been remarkably enriched with his Hungarian Rhapsodies, in which he has successfully painted in tones all that life which he has sketched in words, and thus preserved it to the world of art. The "Hungarian Fantasy," for piano and orchestra, and the stately symphonic poem, "Hungaria," gives a memorial picture of this animated Hungarian life, so full of strange power and extreme contrasts with which, also, in this regard, the nature-world of the Gypsies was fully identified. It was important to give a definite description of it, for it seems in this connection, above all else, necessary to furnish details and essentials of a music, which in contrast with our European musical creations in their accepted forms, is a world in itself in harmony, rhythm, melody and instrumentation; and one which we recognize as wonderfully fanciful and rich in color, and yet full of the germs of life. Liszt was anxious to know what effect continual kindness of treatment would have over the innate wantonness of the Gypsy nature. Might not one, by carefully fostering their music, develop it to a fuller growth in the atmosphere of civilization and improve its beauty. Liszt had expressed himself when in Hungary, of finding a young Gypsy with a talent for the violin, which he might further develop. Count Taleky had remembered it, and upon finding such a boy, purchased and sent him to Liszt. He was slim, nervous and insolent. To steal out of greediness, to continually hug the women, to break every object whose mechanism he did not understand, were very inconvenient but natural faults. It was not easy to deal with them, as they continually broke out in new directions. Josy soon became a little lion and his private concerts kept his purse well filled; but he flung the money about recklessly. His first object was to adorn his person. To become an Adonis was the great problem of his existence, but one pang gnawed at his heart and poisoned his peace. His complexion was so brown and yellow. He always threw down five franc pieces and never took any change. On leaving for Spain, Liszt gave him over to the violin professor of the Paris Conservatory. His promises to work hard were of the best, but all accounts from him, however, more and more confirmed Liszt's doubts of the success of these educational schemes. Like a genuine savage, he was interested only in *his own* pleasures, *his own* violin and *his own* music. He was very partial to the melodies he had heard Liszt play many times, and he would often regale his own audience with them, ornamenting them, however, in such a droll fashion, that they never failed to set every one in a cheerful mood. Josy grew larger, but otherwise made no progress. Liszt sent word to him to meet him in Sträsburg. When he stepped from the carriage he suddenly felt a violent hand-shake and was almost suffocated in the embraces of a strange young man. It took some time before he could recognize in this elegant young gentleman, his little untamed harum-scarum Gypsy of the Moors. The self-conceit was the same. In reply to Liszt exclaiming, "Why, Josy, you look like a young gentleman." With the mien of an hidalgo, he replied, "Yes, because I am one." Liszt could no longer force an organization which was at utter variance with the temperament of our society and culture, so he allowed his son of the wilderness to come to Vienna that he might join his companions, if he so wished. His rapture at seeing them was boundless. They feared he would go mad, but the elasticity of such nerves knows no limits. Did he ever see him again, this most perverse of all his countless scholars, on the edge of the wood with his violin, smoking or dreaming? No. Liszt afterward received a letter from him, which shows that culture had some influence upon him. He said, "Since I have become the father of a family, and acquired a restful spirit and clear understanding, I reflect with sadness that in my youth I might have had the good fortune, under your Highness protection and patronage, of an introduction to the great world, and of artistic cultivation, but for my incorrigible perversity and aversion to all that was noble, elevated and artistic. In a word, I have buried my future, but it could not be otherwise. I am serving as an ordinary Gypsy in the orchestra, and am a favorite with the public, since I still play the violin tolerably well." He had married a Gypsy of the same place and had one son, whom they christened Franz, after the beloved Liszt. As long as he lived and even after he was gone, the picture of his benefactor Liszt would be preserved as a holy relic. I have tried hard to analyze Gypsy music, to put into words the difference between their wild, wierd melodies and those non-Gypsy. But to do so, I think one must be Gypsy born. The national dance called czardas (meaning inn), has been described with the following interpretation: "A tale of wooing and winning. There is the lingering, appealing tenderness of the soft commencement, then a hurried, passionate movement of impetuous urging, the angry grief of a repulse, the repetition of the first slow sweetness, and then a rapturous finale, ending with a grand harmonious crash." Those of you who have read the story of Annabel Lea will remember this stanza:

"The white moth to the closing vine,
The bee to the opening clover,
The Gypsy blood to the Gypsy blood
Ever the wide world over."

SOME CURIOSITIES OF MUSICAL NOTATION.

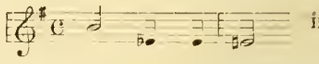
FREDERIC S. LAW.

The German musical nomenclature is peculiarly adapted to what may be termed musical puns. In addition to the first seven letters of the alphabet to designate absolute pitches, as in English, the eighth is used as well. H denotes B natural, while B indicates B flat only. This anomaly arises from the peculiarities of early notation; or, rather, it had its origin at a period when there was no notation, as we understand it, when tones were represented by letters instead of notes. Short scales of six notes, therefore called hexachords, were formed; the first one began on G, first line of the bass staff, and was followed by others, beginning on successives C's, F's and G's. These hexachords had one half-step which came between the third and fourth tones. This occurred naturally in the hexachords of G and C, but to secure it in the hexachord of F it was necessary to lower the B a half-step. Thus, there were two kinds of B's: one high in the hexachord of G, and one low in the hexachord of F. The latter was represented by a Roman b which, in time, became the character we know as a flat; the former was indicated by a black letter B, ♮, and this, in Germany, finally received and retained the name of H from its similarity to the German letter of that name. From the character the natural, ♮, was evolved, and, later, the sharp, ♯. Josquin de Prés is said to have been the inventor of the sharp by cancelling or crossing out the square—B—to show that it was to be raised instead of lowered. In German the key of B flat major is *B dur;* the key B major is *H dur.* The corresponding minor keys are *B moll* and *H moll.* The German term for sharp is *is;* for flat is *es.* These are affixed to the letters, thus: F sharp, *Fis*; D flat, *Des.*

German composers not unfrequently take advantage of these peculiarities in forming themes. For instance, the name of Bach has always been a favorite

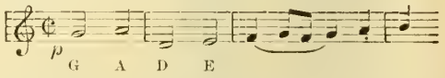
subject for fugues; vide, Schumann's and Liszt's fugues on B-A-C-H.

Adoph Hesse composed a prelude and fugue in E minor for the organ based on his own name,

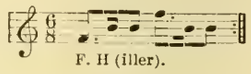


H-Es-Es-E. In a foot-note he apologizes for the affectation of using E flat to represent D sharp on the plea that the former was necessary in order to spell his name correctly.

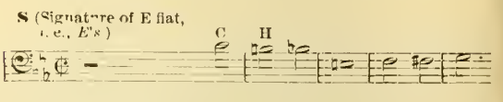
The Scandinavian composer, Gade, has a musical name in more ways than one, as will be seen by the theme of a fugue—



in which Raff preserves the memory of his friend. Another, dedicated to Ferdinand Hiller, is hardly so successful, *e. g.:*

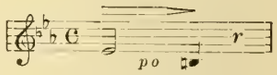


Schubert's devoted friend, Stadler, made a still farther fetched effort to incorporate the composer's name in the subject of a fugue which he dedicated to his memory:



Fesca begins one of the movements of a quartet with the following phrase, which spells his own name:

Spohr, in his autobiography, relates that this movement created much admiration, and that he, with Hummel and Pleyel, then in Vienna together, endured not a little good-humored raillery because their names could not be turned into music. He set his wits to work to see if he could not, in some way, link his name to a musical phrase, and finally evolved the ollowing:



This he used as a theme in a string quartet, Op. 29, No. 1. When he produced it for the first time at a friend's house it found great favor; the original effect of the descending diminished fourth was especially admired. Spohr then called those who had rallied him on his unmusical name and showed them how he had composed the much-admired theme on that same name. Naturally, they could not discover it by hearing since he took advantage of the abbreviation, *po.*, which was then customary for *piano*, and of an old-fashioned quarter rest resembling the letter R. This occasioned great surprise and general hilarity. Hummel and Pleyel were teased more than ever on the lack of music in the names since, by the utmost cudgeling of brains, nothing musical could be made of them.

A man's own estimate of himself is not always the scale by which others measure him. Recently a young messenger boy, while serving the manager, incidentally heard a solo by a famous pianist.

Later he was graphically describing what he saw and heard to his *confreres*, when one of the lads asked him:

"Could he (the artist) play?"

"Could *he play?*" repeated the hero of the incident, with a disdainful look at his interrupter; "could he *play!*—why he made his three legged one sound as loud as a Dago's street pianner!"

"LUCK."

The boy who's always wishing
That this or that might be,
But never tries his mettle,
Is the boy that's bound to see
His plans all come to failure.
His hopes all end in defeat;
For that's what comes when wishing
And working fail to meet.

The boy who wishes this thing
Or that thing, with a will
That spurs him on to action,
And keeps him trying still
When effort meets with failure,
Will some day surely win;
For he works out what he wishes,
And that's where "luck" comes in.

The "luck" that I believe in
Is that which comes with work,
And no one ever finds it
Who's content to wish and shirk.
The men the world calls "lucky"
Will tell you, every one,
That success comes, not with wishing,
But by hard work, bravely done.

TO THE POINT.

W. FRANCIS GATES.

Musical Sun Spots.

Musical criticism no more consists, nor should consist, in finding one possible defect in a musical performance and magnifying it to the exclusion of numerous excellencies, than astronomy consists in the search for and publication of a small spot on the sun, to the exclusion of its grander and more important features.

Yet, in many criticisms we read and hear, the main feature seems to be this search for this sun spot and the magnifying of it into a serious and reprehensible defect.

A pianist, an artist, may play a program of some fifteen movements or compositions, and, omitting his good points, the musical mentors of a community will at the earliest opportunity by word or in print find the sun spot,—some fault with a gradation of tempo or a shading of touch. That the artist has made a life study of his instrument and has enjoyed the best of advantages, perhaps with a Liszt or a Kullak, counts for nothing with those whose delight is to use a microscope on the sun.

One may prefer certain points in interpretation given in other ways than those chosen by the artist; but shall he for that reason cry out to the public, "Hold! There is a spot on the sun. Lo, I have discovered it!"

It is right and proper that each person should have his own opinion of all musical work that he hears, that opinion being based on the best educational advantages possible; but it is not well therefor for each to exalt himself into the unenviable position of a herald of sun spots of artistic blemishes. It is well for each to have his own opinion; better a poor or worthless opinion than none at all. And it is equally as well in a majority of cases to keep it to one's self.

But as an artist said to me not long since, "That's all right. Let the critics find fault. They must do just about so much of it to let the public know how very much they really do know. It would not do to unqualifiedly praise a thing. They must find fault to keep up the appearance of musical erudition."

Furthermore, this hypercritical activity is apt to do harm, in its newspaper manifestations, to those in the formative period of musical life. For instance, Miss Aramintha Brown-Jones is to give a piano recital. A gracious providence will no longer protect a defenseless public; the inevitable is about to occur. At this recital her playing is faulty as to technique and crude as to interpretation. But the next day the local paper lauds her as a second Rive-King, and the immature students who have heard her naturally suppose from the newspaper laudations that she is a good model to follow.

Shortly afterward comes a recital by an artist of high standing and immediately fault is found with some feature of nuance or tempo, or his playing may be characterized as wooden or metallic, or likened to any other material that occurs to the writers fertile brain. By this the student is practically informed that she should copy the crudities of the fair (and beautifully attired) Aramintha rather than to take the artist as a model.

One of these articles may be written by the musical editor, presumably well fitted for his position, and the other by the sporting editor, there having been that night a dearth of prize fights, he was assigned to write up the athletic qualities of Miss Brown-Jones. Now these two articles appear in the same columns of the paper and the guileless reader is unable to distinguish the one standard from the other.

And in this is a good argument for signed criticism. Then when we have the honest opinion of a man who is capacitated by years of musical study to have an opinion, and, who has the courage to sign his name to it, the student can distinguish between that and the rhapsodies turned out by the verbose editor of the department of athletics. The signed criticism has a distinct value—plus or minus—according to the standing the writer holds in the musical community in which he moves.

The bed of such a critic may not be made of roses, though his path will probably be lined with thorns; but he will be a power for good in his community and deserving of good words and good treatment by both amateur and professional. Yet, should he hope for these, he will only show his inexperience for they are generally lacking in this life, however much of good is said of him after he is dead.

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The Price of Greatness.

When we speak of a man as being a great man, we practically say a tried man. Some way or other it seems that genius cannot be brought to its full fruition save by trial and tribulation.

Musical history is full of examples of this truth, a truth so general in its application that it is hard to find exceptions to it. Yet some are more notable by the depths of trial they had to pass through than others, and of these we will here speak of but two, Wagner and Beethoven.

It does not take a very close reading of Wagner's life to discover the immense obstacles that surrounded him in his earlier days and during the time he was writing and hoping for a performance of his earlier operas. If his life has in it a lesson for the student, it is that of perseverance combined with a reasonable self-respect and a fixed belief in the talent that one knows he has in him.

The days of stress and trial at Dresden, Konigsberg, Riga, Paris, London, Zurich,—these did not make the man, but they developed the germ of greatness that was in him; by their trials and poverty and repression they made of Wagner a greater man than he could possibly have been without them. Trial seems to be a necessary element of true greatness.

And we have recently passed the season when Beethoven's birthday was brought to our attention. And if this reminder has led us to turn to his biography, we have found just such another life of discouraging environment, and trouble and obstacle. And the same lessons are taught by Beethoven's life that are impressed on us by the struggles of Wagner, against a seemingly unpropitious fate. The same poverty, the same non-appreciation, and, more than this, in later years the physical infirmity that to a large extent cut him off from his friends and from hearing even his own compositions. Few of the great composers seemed to escape such troublous environment, save perhaps, Mendelssohn and Meyerbeer. Trial and warfare seem to be the price of greatness.

Let us begin to fear, then, if our lives are running too smoothly. Where there is nothing to combat there is apt to be little strength gained. Where our surroundings are too pleasant and our lives spent on "flowery beds of ease," we may well fear that our mental and musical development is not what it might be or what some such tried brother is achieving in spite of the difficulties and trials that surround him.

Mr. H. T. Finck, the well-known musical critic, has reproduced a word-sketch of Verdi given to him by a French journalist who visited the composer in 1845. Verdi was then a young man of thirty-two. "In person Verdi is extremely handsome, with chestnut hair, and blue eyes that have an expression at once soft and vivacious. When he speaks his face lights up, and an incessant mobility of expression reflects the varied feelings that are passing within him. * * * His tastes are the most simple in the world. The room in which he works contains no furniture but four or five chairs, his piano, a statuette of himself, and over the piano a frame to which are suspended three coronals, and within the frame the words 'Le chemin de la postérité.' The words of this young composer are so sought after in Italy that they command their weight in gold, and he has already realized a handsome fortune."

OVER THE COFFEE CUPS.

At Dresden, one evening, Mozart's "Magic Flute" was to be given, conducted by Weber. The moment to commence was drawing near, when it was observed that the score of the opera had not been placed on the director's desk. Great consternation was among the musicians. The court was expected to arrive at any moment, and the orchestra well knew that Frederick August would be enraged did their instruments not burst into harmony as soon as he appeared. The anxiety extended to the audience; Caroline, the wife of Weber, looked at the empty desk before her husband with agitation. Weber saw the danger, but he smiled and, without losing *sang froid*, sent some one to search for the score; but the court entered at about the same instant. Weber glanced at his trembling wife to reassure her, grasped his baton, gave the signal to begin, and conducted the entire first act of the opera from memory, without a note of the music, with his usual vigor and ability, even amusing the orchestra by pretending to turn the pages at the proper moment. The affair soon became noised about and reached the ears of the royal family who personally overwhelmed Weber with compliments.

One evening an old friend of Auber's was descending the grand stairway in the Opera House, Paris, with the composer and remarked: "He, he! my friend Auber we are growing old." Auber laughingly replied: "Well, well! What else would you have us do? To grow old is the only way to live a long time."

The Regent, by whose orders Voltaire was a prisoner in the Bastile, at the time of the first representation of his tragedy, "Œdipe," was so delighted with the piece that he liberated the prisoner. Voltaire presented himself before his highness and thanked him, to which he replied: "Be prudent, young man, and I will take care of you." "I thank you kindly," responded Voltaire, "but I beg you not to bother about lodging me."

The train was rolling toward the French frontier; it would stop at the douane in a few moments: A traveller, in a first-class compartment, was busy taking out packages of cigars, that he had stored in every corner of his valise, and was trying to tuck them away in his pockets; unhappily he had more cigars than pockets; but being a man who has never stumped by such a trivial matter, he turned to his neighbor and, with a smile, said: "Mr. —eh! if it will not bother you, would you mind taking charge of these four packages of cigars while we pass the custom house?" "I ask nothing better," replied the gentleman, with an affable smile, "but I may be tempted to hang on to them." "Oh, I'll trust you," returned the other. "Perhaps not now, when I tell you I am the custom house inspector." The traveller, with his coat bulging with cigars, lost his presence of mind and, we judge, his cigars also.

IT'S SUNSHINE AND MUSIC.

A laugh is just like sunshine,
It freshens all the day,
It tips the peak of life with light
And drives the clouds away:
The soul grows glad that hears it,
And feels its courage strong—
A laugh is just like sunshine
For cheering folks along!

A laugh is just like music,
It lingers in the heart,
And where its melody is heard
The ills of life depart;
And happy thoughts come crowding
Its joyful notes to greet—
A laugh is just like music
For making living sweet!

—*Ripley D. Saunders, in St. Louis Republic.*

In the midst of popular applause how dissatisfied an artist feels with his own work.—*Gretry.*

Oh, surely melody from heaven was sent
To cheer the soul, when tired with human strife.
—*Kirke White.*

Bad fiddlers and violinists show us what a fine art music really is; for white shows plainer in contrast to black.—*Luther.*

VIOLIN STUDY—SOME DISREGARDED QUESTIONS.

GEORGE LEHMANN.

The average teacher, as well as the average pupil, has the unfortunate habit of countenancing deficiencies on the ground that time, labor and experience are magic-workers which may safely be trusted to remedy the great majority of musical evils. When, after ordinary effort (or, for that matter, no genuine effort at all), the pupil fails to master a more or less serious difficulty, the teacher is apt to shrug his shoulders and exclaim, "we will not worry about this matter just now—the future will take care of this difficulty!" Surely the pupil is not eager to press a point which his teacher so readily abandons; and thus the true opportunity of making progress is lost, and mental discipline continues to remain a question which is either feebly encouraged or wholly unheeded.

Admitting that the solution of many problems in violin playing is greatly dependent upon time, labor and experience, and that some difficulties can be overcome only with the development of years and a riper general understanding, the fact remains that there is in study no greater enemy to progress than this underestimation of the possibilities of youth, and this weak abandonment of temporary difficulties. The whole principle is wrong. It develops slovenly technic, establishes false ideas, creates low aims and dulls appreciation of what is truly beautiful. The "good enough for a pupil" principle cannot be too strongly condemned; and though we see it encouraged every day by teachers who ought to be able to recognize its dangers, we also have impressed upon us its lamentable results.

The general treatment of grace-notes, both as to their time-value and their character, is reprehensibly superficial. All young pupils possessing a reasonable degree of intelligence, will have no difficulty in perfecting themselves in the playing of grace-notes, if the teacher has the knowledge and the wish to enlighten them; yet one rarely hears a pupil play a group of grace-notes with even a fair understanding of their character and value. The pupil should clearly, thoroughly understand that the character and degree of rapidity of any group of grace-notes are dependent upon, and determined by, the character and tempo of the composition as a whole. This is the first consideration. Fully to illustrate this would require far more space than is here available; but all earnest students will quickly appreciate my meaning if they will play two different compositions, one of which is in a slow, the other in a rapid, tempo, and both containing many embellishments in the form of grace-notes. They will soon understand that, necessarily, the time-value of the various groups of grace-notes is arbitrary, and that their beauty depends upon their conformation with the general plan and character of the whole composition, and, in particular, with the phrase which they embellish. And a point in the playing of grace-notes which must never be forgotten, is that of the temptation to make the highest note predominate. The accent in the following group is, of course, musically wrong, but nine players out of ten unconciously accentuate in this manner:

One of the many troublesome questions in violin playing, as well for the advanced player as for the inexperienced pupil, is the judicious employment of the fourth finger. Since no set rule can be applied to this question, and since the player has so frequently a choice between the fourth finger and the open string, musical instinct and experience, rather than definite knowledge, are required in the solution of such a musical and technical problem. But knowledge is surely requisite—knowledge of phrasing and tone-balance, in particular. Often, however, an artist's frequent employment of the open string is merely characteristic of his own style or of the school in which he has been trained; for, without violating any musical or technical laws, his use of the opon string is obviously the result of training or individual preference.

Every player, at some period of his development, is hampered by the natural weakness of the third and fourth fingers. Recognizing this digital weakness, the teacher prescribes some finger exercises that are well-known and in common use, and calmly awaits the good results which he erroneously believes to be inevitable. Such treatment will, it is true, prove more or less profitable to the pupil in a general way; but too often the very weakness which such finger gymnastics are supposed, and intended to cure, remain either unaffected, or at best, are not removed.

Such unsatisfactory results are not due to the fact, that the well-known sets of finger gymnastics are either poorly designed or less meritorious than their authors intended them to be. In reality, they achieve some general good in nearly every case; but they fail to reach the heart of the question under consideration. The explanation is, indeed, very simple. Each individual hand has its peculiar, individual weaknesses, and these weaknesses requiring, as they invariably do, specially constructed exercises, defy such finger exercises as are calculated for general technical improvement and development.

The very meaning of digital weakness is not always clearly understood. The third finger, for instance, may, in general technical work, fall with admirable strength and precision; but now and then the player makes the annoying discovery that, despite the apparent possession of strength and accuracy, his third finger always refuses to obey his will when certain technical *combinations* arise. This clearly proves that the finger requires special gymnastic work—work which must agree in nature and design with the peculiar combination of notes that discloses the digital weakness.

In bowing, there is one weakness which few pupils escape—a weakness which, originally, is the natural result of inability, and which owes its constant increase to timidity and misapprehension. I refer to the player's inability to control the lowest portion of the bow. It is not at all difficult to understand the pupil's reluctance to utilize the "heel" of the bow, for there he encounters a difficulty which often resists long and tenacious experiment. But the real obstacle to overcome, after all, is the tendency to shun entirely this portion of the bow—a tendency observable in all pupils, in some degree, and very marked in the playing of the majority of young pupils. That constant avoidance of a certain portion of the bow must soon result in chronic weakness is a fact so clear and simple as to require no further elucidation. The remedy consists of no complicated process requiring several hours application daily, and it is therefore all the more astonishing that pupils who are afflicted with this weakness make so little effort to overcome it. The teacher, of course, is greatly to blame, for it is manifestly his duty not to tolerate the formation of bad habits. All players who find themselves systematically avoiding the lowest portion of the bow, can effect a permanent cure in an incredibly short time, by means of the following absurdly simple method: Be observant of every up-stroke, and persistent in pushing the bow to its extreme length. The first efforts may prove disastrous, from a tonal point of view; but each new effort will prove a point gained in the elimination of timidity and the establishment of self-confidence, and the old fear and inability will quickly give place to an assured and well-controlled stroke.

Yet two more questions, viz., broken chords and the stroke known as the *martelé*.

That the study of broken chords is a highly important one, must be self-evident to every student capable of giving the question intelligent consideration. In all literature for the violin, covering the entire mass of studies and solo compositions, it would perhaps be impossible to find one page which contained no broken chords. This is not because this form of musical utterance is characteristic of violin technic, but because it can hardly be avoided in musical expression in general.

The study of broken chords should be considered in the light of a sister study to scales, for, like the scale, the broken chord is, so to speak, one of the vital organs of technic. Broken chords should be studied vigorously and systematically, beginning on the open G-string with the chord of G major. It is hardly necessary to lay emphasis on the injunction that the more or less advanced player should practice all broken chords in three octaves, including the minor chords.

Careful and persistent study of the *martelé* stroke will richly reward every student. This stroke has always been developed to a high degree of perfection in both the French and Belgian schools of violin playing; but in Germany its importance is either underestimated, or the German pedagogue has not yet mastered its subtle difficulties.

Music is not a science any more than poetry is. It is a sublime instinct, like genius of all kinds.—*Ouida.*

EARLY VIOLINISTS COMPARATIVELY CONSIDERED.

What Each Brought to the Technic of the Instrument.

H. W. HART.
Author of "Arranging Music for a Small Orchestra."

[*Continued from April.*)

One of the most noted pupils of Corelli was Francesco Geminiani, although his vivacious and, in fact, eccentric character was entirely at variance with that of his calmer master.

He was born at Lucca, Italy, in 1680, and received most of his instruction from Corelli at Rome. In 1714, he went to England, and soon became famous as a virtuoso, although more of his time was spent in teaching and playing at the homes of the nobility, by which means he supported himself, than on the concert stage. He seems to have made but limited use of his unquestionable talent as a solo player, and thus failed to secure the position in life which might have been his, by neglecting his opportunities, and wasting much time in writing comparatively valueless treatises among which may be named "A Treatise on Memory," "A Treatise on Good Taste," "The Art of Playing the Guitar," "The Art of Accompaniment."

Violin playing at this time in England was in its infancy, and Geminiani, when he did play in public, amazed his hearers not only by executing with ease the Concertos of Corelli, which were considered to present almost insurmountable difficulties, but also by introducing freely into his own works the shift, and by frequent use of double-stops.

His most valuable contribution to the literature of the violin, however, is his "Art of Playing the Violin," the first book of its kind ever published. It embodies the principles of the art as established by Corelli; the rules for holding violin and bow, the management of the left hand and bow-arm being the same as those recognized now.

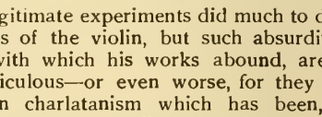
By far the most important inovation is the recommendation to hold the violin with the chin on the left side of the string-piece, a practice now universally accepted as indispensable to the highest perfection of execution; but which had never been done before Geminiani, and which, strange to say, was not even then generally adopted until the beginning of the present century.

Geminiani died in 1761, at Dublin, where he was visiting his pupil, Dubourg.

The technical improvements in violin-playing which we have mentioned, were all logical and legitimate developments of the art. But excesses had not been wanting among some of the greatest executants, although not the greatest artists in the true sense of the word, as shown by these very extravagances.

One of the most rabid of these devisors of intricate but senseless difficulties was Pietro Locatelli. And, considering the character of his master, it is surprising to note that he was a pupil of Corelli; for nothing was further from the desires of this serene genius or from the nature of his life-work, than these meaningless appeals "to the gallery." But his pupil, Locatelli, seems to have revelled in them. His "La Labrynth," one of a number of caprices, discovers such passages as the following:

and,



His legitimate experiments did much to develop the resources of the violin, but such absurdities as the above, with which his works abound, are senseless and ridiculous—or even worse, for they set an example in charlatanism which has been, in many instances, only too readily followed.

Pietro Locatelli was born at Bergamo in 1693, and became a pupil of Corelli at Rome in his early youth.

The recorded incidents of his life are meager, but he appears to have travelled to a considerable extent. Later, he settled in Amsterdam, where he established regular public concerts, at which such feats of execution as we have illustrated were displayed to amazed and applauding audiences. This characteristic of his inspired a later writer to dub him "the great-grandfather of our modern Finger-heroes." He died in 1764.

THE EDUCATIONAL VALUE OF RHYTHM.

MRS. CROSBY ADAMS.

When John Ruskin, who was indeed a seer, said—"Nothing is of the least use to young people, or, for that matter to older people either, except what interests them," he spoke a profound truth. The wise teacher is he who can divine the point of view of his pupils—be they of tender or mature years. And having adjusted the lens of his own vision to the vision of the child, he can see "large things small, and small things large" if need be, that together, hand in hand, teacher and pupil may walk toward truth, that truth which unfolds to the individual his *own* perception and not another's.

The student who understands human nature as well as music, must have observed how closely rhythm touches the race. It is needless here to trace the history of the art through its first expressions of rhythm, melody and harmony—the three elemental factors which constitute music. But as the history of the child is the history of the race, our chief concern lies in studying the place rhythm should have in the child's life. Those who have made the closest study of this matter, and who have regarded the subject in relation to the whole, are clearly alive to the possibilities of development by this means. To have "music in one's soul" there must be the awakening of the perceptions of the child, first, through rhythm which he can express very early in life, second, through melody, the little etched outlines of music, so beautiful when allied to the form which rhythm helps them to, and then the dawning consciousness of harmony. This brings us, at a later stage, to a full realization of all that music holds. I cannot help thinking that if the relationship of these three elementals were carried out logically and in sequence, there would be a much greater number of people who would enjoy those highest of musical forms, chamber music and the symphony. These at present appeal only to those whose perception of music is clear, and who feel these three factors in their proper relation. For it is so easy to see that the larger mass of people enjoy rhythm best, a smaller number perceive rhythm and melody, and a still smaller proportion enter the domain of art in its complete unity of rhythm, melody and harmony.

It is manifestly a duty to open these, as well as other avenues to the soul, as early as possible, by surrounding the child with the atmosphere of music and also by inviting him to share with us in its expression. And it is obvious that one of the first means at his command is rhythm. We have all seen cases where the adults had not been allowed full use of such opportunities and could neither walk in step, dance, or sing in time, who, in fact, found the *first* of the doors which open into music, closed to him. That such a lack is a *loss* no one will dispute.

During the early formative years then, these influences must come in upon the life of the child, unconsciously enriching it. Beginning with language, it is a well attested fact, that the charm of words to the baby are found most effective when allied to rhythm, either by verse or line. The little one's attention can be secured by the iteration and reiteration of gibberish even, and, since the words in themselves can have no meaning at such an age—it is undobtedly the rhythm that appeals. Take that travesty on the Chinese language, "Ching, Ching, Ching, Chi, Chi, Chi, etc.," through its six lines and you will notice its charm to the child at once, while the "Pat-a-cake" song is a never failing source of delight to both mother and child, who thus institute the first "action play."

Perhaps nothing is more fascinating in all the literature suited for babyhood time than the little French jingle, illustrated by the adult with fingers and hands, which are in rhythm with the words. This couplet runs

"Qu' est-ce qu' ils font, font, font,
Les petites Marionettes?
Qu' est-ce qu' ils font, font, font,
Les petites Ingenues?

What is it that they do, do, do,
The little Marionettes?
What is it that they do, do, do,
These ingenious little creatures?"

and is the very first verse told to the babies of France. Its alluring cadences fall upon the ear of one even unaccustomed to the language, and it appears to have a continental reputation, as the writer has seen a Russian and his English wife both show unmistakable pleasure at this fragment of their childhood's days came to their notice after long years had passed. They at once illustrated it with evident glee. Like many another of the sort, its charm lies in the language itself, as the magical effect is lost by a translation.

A recent little visitor in our home related various Mother Goose rhymes, really valueless in themselves as literature, yet holding the attention of each generation in turn. Is it not the rhythm that holds us spellbound as we listen to the cumulative verses of "The house that Jack built," and other remarkable products of this and other kinds? A beautiful contribution to our best literature for children, a poem in very truth, full of the artistic touch and yet replete with rhythm, is found in Miss Emily Poulsson's "The Pigeons," which begins

"These are the eggs so smooth and rouud,
That held the wonderful seeret.

This is the nest where the eggs were found,
The pretty white eggs so smo th and round,
That held the wonderful secret."

going on and on with gathering interest to child and adult, a lovely lesson throughout.

The student of folk-lore has found no more enticing path than the study of children's games. Kindergartners have been busy evolving the elemental principles which make these games so attractive to the children, and come always to the conclusion that it is rhythm first, last, and always, that makes their "calling and adoption sure." Have we not all joined a circle to

"Ring arouud a rosy
Pocket full of posy,"

or formed a line, saying

"As we go rouud the mulberry bush
The mulberry bush, the mulberry bush
As we go round the mulberry bush
So early in the morning."

Or, if perchance we were going to play that game where you "count out" and some one must be "it" have we not all said

"Intry mintry cutry co n
Apple seed and apple thorn
Wire briar limber lock
Six geese in a flock,
One flew east and one flew west
And one flew over the cuckoo's nest,"

or its equivalent in some form or other?

Granting then, that rhythm has not only an educational value, but is a natural and healthy craving of the human soul, since all nature is set to rhythm, shall we not also as teachers of piano students, enlarge our horizon sufficiently to take in this need of the child who asks in no uncertain tone for a "march," "a two-step," "a waltz." What teacher has not been confronted and confounded by this request! It is the wise teacher who grants it, and sees to it at the same time, that the best available material suited to that stage is provided. And herein lies the difficulty, for many pieces of this order are too difficult for young players. The writer, after many years of teaching experience, unhesitatingly affirms that rhythms should be given when the case demands it. To provide something refreshingly rhythmic, which is neither too difficult or too commonplace, is not an easy task for a composer. In this collection, "Musical Rhythms," an effort has been made to contribute to the demand for this phase of music. It is hoped that Kindergartners may find the book of service in awakening a responsiveness in the children, and that those piano teachers who are casting about for suitable material, will find these numbers may stimulate and help the pupil towards a stronger appreciation of good music. One must be willing to build upon the honest convictions of the child, and not graft upon him an adult consciousness, which has been so gradual in coming to us that we forget how *our* musical culture has been formed, it has been so imperceptible. Yet we are only too ready to lay our opinions upon the child, unless we reflect that he, too, must evolve his own consciousness of what is of true and of good report by assimilating whatever appeals to him at the different stages of his evolution. No one has the responsibility of the teacher more at heart than the writer, but she believes that we have had far too little sympathy with the child's love for this first phase of music, and that by satisfying this desire, we shall enable the pupil to enter into a fuller consciousness of the parts of music that go to make up the whole.

It is only by diving into the deep mysteries of harmony that we have been enabled to express the more delicate shades of feeling.—*Schumann.*

SOME THOUGHTS ON ETUDES.

Let us open Couperin's "L'Art de toucher le Clavecin," published at Paris in 1717, and gaze at the neat set of progressive exercises, preludes, extracts from movements of Couperin himself. In these, and also in the careful comments with regard to the rendering of ornaments to the playing of accompaniments, we see that the old French master was bent on making musicians and not mere players. He treats not only *du toucher*, but *du beau toucher du Clavecin*. There is a piece of advice in this old book to which heed might probably be paid in these days. It cannot be followed to the letter, but attention to its spirit might lead to less of the practice-this-exercise-ten-or-twelve-times, or play-over-this-difficult-passage-a great-many-times system of ordering a pupil how to prepare for the next lesson. Couperin says: "It is better during the first lessons for children not to practice in the absence of their teacher. Young folk are too flighty to submit, and to hold their hands in the manner prescribed. As for myself, when children are first placed under my care, I take the precaution to carry away the key of the instrument on which I have taught them, so that during my absence they may not in one moment disturb what foundation I have carefully laid during the space of three-quarters of an hour." Only genuine teachers will appreciate the wisdom which underlies this simple statement.

Now let us turn to another and even greater teacher, Bach. It seems, indeed, wonderful that so mighty a genius should have had the patience to teach. Here, however, it is not the fact of his having bad pupils—and, by the way, many of them—but what he taught. He began to teach his son, Wilhelm Friedemann Bach, when the latter was only nine years of age, and he put before him compositions of progressive difficulty (preludes, allemandes, minuets, chorales), and, so Spitta tells us, "even let the boy himself write some." Then, to take a pupil of more advanced years, there was Heinrich Nikolaus Gerber, to whom Bach gave, and for "thorough" study, his Inventions, Suites, and the Well-tempered Clavier. It may be said, and with some truth, that Bach's teaching was quite exceptional. In giving his own music to his pupils to practice it was so, yet we find other cases in which music of a similar character was put to pupils. At that period, and this is the point we wish to make, there was no special book of exercises. Both Handel and Bach we know collected movements from various quarters, and of the Gerber mentioned above we know something of interest previous to his becoming a pupil of Bach. When only thirteen years of age he made a neat copy in a book of various preludes (Pracambulen), fughettas, and other short pieces which his teacher recommended him to practice. Gerber was born in 1702, and the book, which has been preserved, contains pieces by Pachelbel, Buxtehude, and other composers of that time. The words above within quotes deserve a moment's attention. We know that thorough-bass formed an important part of Bach's system of teaching, but allowing a mere boy himself to write out some pieces was a very wise practical step which might now be imitated with advantage by teachers.

The idea of publishing selections of studies seems to have suggested itself first to the esteemed teacher of Mendelssohn, Ludwig Berger, who edited and published 12 Cramer Studies. Clementi and Cramer each wrote 100 studies, and perhaps even in their day the large number proved somewhat depressing. Beethoven also made a selection of Cramer studies for the use of his nephew Carl. Since Berger, his example has been followed by singularly able men: for Clementi, Tausig and Buohamici; for Cramer, Köhler, Bülow, and Pauer. The original collections, although containing for the most part excellent music, were too large, and this must have been felt more and more after the modern writers already mentioned had begun to attract attention. Various works extensively used for many years are being gradually superseded by such selections, or by acts of studies culled from various sources. Such a plan offers refreshing variety. The very title, for instance, of Czerny's elementary work has an alarming sound. One hundred and one exercises! To children the number sounds forbidding; many, indeed, while plodding through page after page must wonder whether they would ever get to the end. The work of selection can only be done by a musician of great experience. Pupils and amateurs would, if left to themselves, merely pick out what suited their fancy; a wise player and teacher selects those studies which give the fingers an all round training, enabling players to interpret music of various periods and various styles.—*J. S. S.*

THE VOICE.

MR. FRANK HERBERT TUBBS, Associate Editor.

THE SINGING VOICE.

ARTICLE TWELVE.

FRANK H. TUBBS

Singers, like poets, are born and not made. If a reader thinks by that that we mean that no training is needed to make a singer he will soon learn his mistake. We do mean that the making of a singer is present in every person, and on that account singers are born singers. Some try to sing on the supply of natural gifts and for a time they can succeed up to certain limits. But singing life is short. Instead of having it last "three score and ten years," which is the span of life in music, "born singers" last barely five years. We all recall some who make phenomenal successes and are heard from often and prominently for a few years and then they disappear. They can sing no more. Why? They had no training. More than that, they did not know what training means. Perhaps they had a few singing lessons; and really all that can be shown a student in vocal training can be condensed into a few lessons, but they did not continue the training afterward. Real training in singing is mental rather than physical. The practice consists of getting so as to do things right, and then, all-important, holding the mind to that training. The latter is lost to one who stops practice and, really, that is all there is to practice.

A singer who is great is merely the completed gymnast in vocal science. He has a superb body modelled on perfect lines. We are taught to look at the ancient Greeks and to be like them. We forget, however, that the Greek of the celebrated games was a finished product. He was not born an athlete. The life of the ancients conduced to perfect production of the body and steady and symmetrical growth to maturity. He was more in the open than are our boys and girls; he lived in more regular times; he had better habits. But even under his choice conditions of birth and rearing he needed rigorous development before he could compete in the games. The training of the singer must be on physical lines and there must be much of it.

We are also told to behold the perfect animal and be like him. Again, do we forget. The animal is not the product of generations of "free will," which may have shaped you and me into something imperfect. Very few persons live who are perfectly formed. One shoulder is down; one arm is longer than the other; a hip is higher than its mate. Even the expression of one side of the face is different from that of the other. The beginning of training seeks to remedy these defects and to make a perfect animal. Man is naturally the most perfect of all animals. He was last made and the expression of Divine thought had not lessened in strength and purity. (Following this thought we find why woman is more beautiful than man. She is stronger, too, although common opinion says nay.) It is by the error of mental influence that man has lost his estate and by the reform of that must he reform his body. Any system of singing which begins and ends with voice training on the physical plane, ignoring the mental influence, is wrong and will fall to earth. But that is away from the story. By the right training the mind and body become attuned to musical expression and it must be constant. It should begin with the maturity of body and continue till the trembling voice of the decrepit old man or woman arrives. Training should be in standing, sitting, walking, breathing, diet, clothing and conversation. These all prepare the way for singing. The latter is an art and every art has its special preparation after the maturity of physical training. Who of us know how to stand, sit and walk? Who is using them as a step toward vocal training? Shall we have lessons on those things in these columns for you? You must say.

ELEGANCE.

Some one has said that the training of a child consists of "Don't" oft repeated. The boy brought up in the wigwam of the savage must curb many expressions, which are cub-like, before he will appear well in the city drawing-room or he will provide as much fun as does a cub. Art cannot use cub manners. Art must express beauty, refinement and emotion.

The word "Don't" is a poor one. It may curb but it seldom instructs. Far better is it to supply direction of what to do, and, as good overcomes evil, the use of what is good will eliminate the fault we would correct. In physical culture elegance comes from expression of culture and refinement of heart and intellect. The very thought of elegance quiets the pulse and curbs meaningless expression. Adding to that the idea which is to be expressed, whether it be of interest, sympathy, affection, laudation or praise, sends the thought to the various members of the body in such manner that they express elegance. The first use of the mature and trained body is in gesture. Every motion of hand or foot, of head or toes, of facial muscle and eye is a gesture which means something. These must be mentally directed and not allowed free play. We must have something in mind to express. If an idea is held there and we move any member, even in a small degree, we will manifest that idea. Pantomime is an art springing from mind. That which lies back of it is emotion. Our singing uses the beautiful and that in some form, being mild, the gesture and expression of the physical parts will be in accordance with it. The basis of elegance is sympathy; its highest expression is in the genial voice. That kind of tone which expresses the kindly, loving nature is the basis of voice culture.

How many can make a graceful gesture which is directly to the point? That is, which expresses, in elegant form, the idea in mind? Try to reach out the hand, as if about to shake hands with some one, and say, "How do you do?" Many will find that the arm describes a curve. This is not direct. One should then practice until he can make such gesture in straightforward manner. When he can do so gracefully and "at ease" he should use the voice with it. Let the sentence be, "How are you?" with stress (sustaining the word "are" a few seconds). This will tend to open the throat and give beauty of vocal utterance. It is the first step toward elegance in singing. The same idea carried out when songs are sung will, in time, secure beautiful singing.

SECONDARY RESONANCE.

Not all points in voice culture are clear, to the average student, until he has demonstrated the instruction upon himself. He may know what to do, but he needs to do it and continue to "do it" until it becomes part of his method. We may show students that it is possible to reinforce the initial tone almost indefinitely, but he must do it himself before he is certain it can be done. First attempts may not give him results. It is the persistent student who eventually succeeds. Primary tone is made at the larynx. That tone is reinforced by reverberation in the various air chambers within the body and by vibration through the material parts which surround those chambers. This is secondary resonance, which is the most important thing in voice culture. Reverberation in chambers of air can quickly be understood by pupils, for it seems reasonable at once. Any one can understand that a tone can be increased by such reverberation because so many things in constant use demonstrate it. The megaphone is capable because it gives room for reverberation of initial tone. Hold a tuning-fork over an empty jar and tone is louder. Sing into a cavern and tone is reinforced. In the same way the chambers of the mouth and nose reinforce the initial tone made at the larynx. Pupils can grasp this and use it.

Not so easy to understand, is it, as to the vibration of solid bodies? Such vibration is really the more powerful of the two kinds. Let us try to clear up this point. At the piano press down the damper (commonly called the loud pedal), press down without sounding any key, which is that of a note in middle voice, and hold it down. Then sing the note which is pressed down. Of course, it must be the exact pitch of the note or its octave. One will hear the sound made by the vibrations of the strings of that note sounding in consonance with the voice. In this case the voice gives the initial tone and the strings of the piano the secondary resonance. Try again, this time pressing down several keys on the piano, the same note in several octaves. For instance, with both hands on the keyboard, press down four D's. Then sing D. All the strings which are held down will vibrate in response to the voice and the piano will give out much more sound than it did when only one key was pressed down. This illustrates that material bodies reinforce initial tone, and that the more there are of the material bodies the more tone will be obtained. The illustration was cited to let the student see that such thing is possible.

The larynx is a voice box (as Behnke called it), but it is connected with all the muscles, cartilages and bones of the neck, mouth and head. Each of these material parts has sounding possibilities. When we can remove interfering effort (which corresponds to holding the loud pedal on the piano down) each and every one of these parts will add to its quota of tone to that made in the larynx. Such resonance added to the reverberation of tone through the air chambers constitutes secondary resonance and is the most important study in tone production. Teachers used to talk about bringing the tone forward and the above shows what takes place when we bring tone forward.

The illustration made with the piano gives only the idea. The secondary resonance produced with piano strings is very small as compared with that produced by the living body. When one asks where the tone comes from, which is awakened in the material portions of the body which respond to the initial tone, we realize that the answer must be one which does not have scientific or popular approbation. Science deals with material laws and goes up to a point where it can go no farther, because its material laws cease to work. Our day is learning that there are laws which belong to a realm above and beyond that of old science. There are laws of Life not yet fathomed by material scientists. The latter people refuse to look into them and cry "Mystery!" But the laws of Life are there and men are finding out some of their workings. When they are better known it will be seen that they are material, but far finer than material scientists have been accustomed to. Tone and its use come under this higher scientific study. The old ideas of tone have been tried and found wanting. Thinking people, who are working on tone and its use, see the coming of new ideas, but they have not yet grasped the new laws.

In answer to the query on where tone comes from in secondary vibration, we say, "Tone is an ever-present substance in all things. The vocal bands in the human being have the greatest known power in setting the latent tone into such action that it can be heard. The parts of the human body, near the vocal bands, are capable of similar sounding, but in less degree, awakening the ever-present tone within them. When the vocal band tone and the tone in all the other parts are aroused, simultaneously and completely, we produce our best voice and the most which we can make. That is the whole matter of tone production in a nutshell and it simplifies voice culture greatly.

The step in practice which gets this result is to "remove the dampers." In other words, take away tension which modifies and prevents vibration. The fingers on a bell stop its ringing; rigidity in any portion of the vocal apparatus prevents vibration. Teachers call for loose and free larynx. They don't explain why. They don't know, as a rule, why. It is to permit the larynx to vibrate into audible sound the tone which is latent therein. Teachers, also, say "Bring the tone forward." If they used the right wording they would say, "Let all parts of mouth, nose and face vibrate the tone which is latent in them." This is the true theory of voice-production.

Now, go into practice and utilize it. Use any vowel or combination of vowel; any consonant with a vowel, or combination of consonants; any group of words; any note or group of notes. The exercise used may be anything. Some exercises (like those employing *M*, *N*, *V* and *Z*) are better than others, but any will do. The secret of it all is to remove any rigidity which can prevent awakening vibration. That is the all-important point. Many students think that when they *feel* no strain they are not rigid, but there are little unfelt tensions which need to be worked out before perfect results come. This is one reason why

one can work best with a teacher. One who tries to do these finer things all alone, takes so long and doesn't know whether he is right or wrong, that he will be wise to have some teacher help him. The finer things are essential to producing an artist. Coarse material laws may govern the singer; the laws of Life must be worked upon to make the artist.

MEZZA VOCE.

The trend of these articles at present is toward artistic singing. Finish is needed as well as is primary drill. All teachers have been so attracted by fundamental needs that it seems as if the refinement of singing were forgotten. Seldom do we hear in the concert room or church the beautiful mezza voice, or half-voice, singing which every one had in greater or less degree but a few decades ago. In every age there are those who decry a lost art. We do not join that class, even if we do point out the abandonment of something beautiful. Let us return to it. To do so, we must incorporate it in exercise practice. It will never go into songs till it has been developed in exercises and vocalizes.

What is the mezza voce? Probably most teachers would say, as did Sims Reeves, "head voice instead of shouting the upper notes of the chest-range" Perhaps that applies to the upper voice in men and middle voice in women, but it does not express the idea. It is really the small voice—that voice made with the least possible action at the vocal bands. It applies to the chest as well as medium and head notes. In producing tone, nearly every singer grips the throat and forces breath against the larynx, which the latter cannot handle. The remedy is in starting tone with no felt motion in any organ; in continuing tone just above a whisper; in ending tone as if still intending to sing more. Really, there are three exercises in that sentence. (1) Start tone with "ah" four or five times, watching with mirror if necessary, the jaw, tongue and neck; secure ability to make such starts with no notion whatever. Do not seek (for this study) to try the second suggestion till that can be done. (2) Continue tone just above a whisper. It is well to whisper "ah," prolonging it two or three seconds and then singing with the least tone which can be made. Continue this on single tones until it seems pleasant and mellow. This calls into use secondary vibration to some extent. After one is sure he is making tones, "just above a whisper," on single notes throughout the voice, he can combine any number of notes. That means he must be able to sing scales and busy exercises in that voice. (3) After the tone stops make a "mental note." That is, act as if you were to sing again. It requires one to place all organs in the right position as if he were to sing, and allows him a mental view of how organs ought to be used to feel while he is singing. Modern singing, which is so strongly emotional, is the cause of forsaking the mezza voce. We must be ready for modern singing, but we must also be able to sing with delicacy. The full voice does not lend itself well to varieties of expression. Every song has "pictures" in it. Without the mezza voce one cannot well draw the pictures. He can but make the strong outlines. The shading must be left out. To compare with one of the trades, the singer with the full voice only at his command is the carpenter who puts up posts and sills, but who cannot do the finishing work of parlor decorations. Every singer can acquire the mezza voce, and to do it he must remember "just above a whisper."

THE CHOICE OF A TEACHER AND EXTRA STUDIO HELPS THERETO.

ALAN GRAY.

The choice of a teacher is a serious enough matter for the student, but unfortunately it is not properly realized by the majority of students until such time as the bitterness of experience has taught them that there are other things to be considered and of greater import than the teacher's reputation and the comparative cost of his instruction.

Vocal salvation by vicarious atonement of the teacher has never, perhaps, been promulgated as a doctrine of voice culture, but it must be admitted that something very much like it obtains in practice among the majority of students, and the weight alike of blame for failure or commendation for success is generally placed on the teacher's shoulders, while the part borne by the student is regarded as wholly negative, or, at best, passive.

It is true that the teacher has, or should have, much to do with the success of the student, but it is also true that his work in this respect is largely dependent on the ability of the pupil to understand that the value of many exercises which are given by us never lies in them as mere exercises, but rather in their efficacy as means to an end.

In these days there is no longer any necessity for the student to be at the mercy of any teacher what ever, for the basic principles of good singing are of the simplest nature, and have been spread abroad, both far and near, through the medium of musical magazines, lectures, pupils' recitals and the opera. And yet, in spite of all this, it must be admitted that in the selection of teachers the vocal student does exhibit a peculiarly sheep-like tendency to go astray, with the usual result in such cases that they often fall in with wolves. But the comparison is somewhat in favor of the sheep, perhaps, for, be the wolf never so well clad in sheep's clothing, as soon as the victim feels his fangs, he at least knows that he is hurt and bleats a protest, but the student will very often take an enormous amount of evil treatment and generally wait until his complaining is done for him by somebody else.

Now, to my mind, this comparative irresponsibility and sheep-like stupidity, unrelieved by bleating protest, exists in the voice student mainly by virtue of general ignorance, and the truth of this is all the more difficult of comprehension when we consider the musical magazines, pupils' recitals, opera and the enormous amount of singing, good and bad, with which the student is assailed on all hands.

How are we to understand this general ignorance in the face of so much well-calculated effort to alleviate it?

Take, for instance, the magazines. They are numerous, and many of them are almost entirely educational. All the difficulties that beset the path of the student are treated from every imaginable point of view; and these different view points are simply the outcome of the experience of the writers, who are generally teachers, and as such come in contact with all sorts and conditions of faults and virtues in the minds and voices of their pupils.

Now the result of all this experience has been written and re-written in hundreds of articles appearing monthly in as many magazines all over the country. These articles take every possible form, from a general consideration of the whole subject to a particular enumeration and explanation of every minutest nerve and muscle which may or may not have anything to do with the production of tone. Many articles are given out in the form of printed lessons, with simple and well-graduated exercises attached, each exercise being accompanied by copious and lucid explanations, to assist in its use and to prevent abuse, and couched in simple practical terms that any student may understand.

But some may object that among all this printed matter there is an immense amount of very bad stuff. I admit it, knowing it to be a fact, but in that very admission lies the proof of the comparative uselessness of the whole, both good and bad, as far as any practical benefit to the student-reader is concerned. The ultimate object of all this printed matter is, I take it, the education—intellectual and practical—of the student. Now, to get at the practical part, he must make practical use of what he reads, and such practical application will soon determine whether it be good or bad, and an average intelligence will not take long to very liberally cling to the good and eschew the evil.

So it is that a teacher may, with impunity, write exhaustively about all the secret knowledge he may have acquired in a long experience, knowing that no practical use will be made of it outside of a few rare instances; for if there were any chance of half the articles that are written accomplishing the object for which ostensibly they are printed, they would never be written, for the simple reason that half the writers could not afford to give out their knowledge in such a wholesale manner.

The truth of the above, if thoughtfully considered, makes one marvel at the feebleness of intellect or culpable carelessness prevalent among voice students, to which it points. Were it not so one of two things had surely come to pass long ere this: Either there would be no educational magazines, or, what is more likely, the occupation of many teachers would be gone and those remaining would be striking examples of the survival of the fittest.

There is another quality which the voice student has or is supposed to have, *i. e.*, the ear for musical sound. Its first importance is perhaps that of protection against false pitch. But it has another very important function, the efficacy of which is more directly the result of training or the lack of it, as the case may be, and this is the power to detect the false or true ring in the quality of tones produced correctly or incorrectly. Good teachers have this faculty highly developed and employ it constantly in teaching, as it enables them to detect faults of production or placing not perceptible in any other way. If at such times the student is attentive to notice the difference between the quality of tone which does not satisfy the teacher and that which does, this faculty has a chance to develop and progress and is greatly assisted thereby, for he becomes to some extent his own guide, knowing how his voice should feel and sound.

This faculty of the musical ear in discriminating between good and bad tone quality, coupled with that of intelligent observation, should assist the student in taking advantantage of another extra-studio source of general education, which certainly ought to help greatly in the matter of choosing a teacher—I mean pupils' recitals. Now the object of these recitals is, among other things, the exhibition by the teacher of actual results which he has obtained with different voices by his methods of teaching. But, here again, I find that the general ignorance or some more subtle defect of voice students, both actual and prospective, betrays them in a most woeful fashion.

I have attended some of these recitals, and it is but just to say that a number of them were thoroughly good and fully accomplished the object with which they were given; that is, that the public might judge by the work of the pupils, of the sterling quality of the teacher's capacity. But there were others which, as exhibitions of criminal incapacity and vicious maltreatment, were surely never excelled.

Now it would be an easy matter to understand and convincing proof of the efficacy of pupils' recitals as a factor in the general education of students, if after one criminal exhibition the name of the perpetrator should never again be heard as that of a teacher. Surely, that were a consummation devoutly to be wished and more or less agreeable to natural law.

But, unfortunately, such is not the case—the recitals occur regularly every season. The hall is filled with people whose ears are visible to the naked eye, and who, moreover, are supposed to be in possession of a certain amount of music sensibility, presupposing a normal capacity to suffer if exposed for any length of time to unmusical sounds; they are also endowed, theoretically, at least, with the attribute of commonsense. Among them, too, there is generally a certain number of prospective students. They sit for two hours or more while their ears are murderously assaulted, their artistic sense grievously outraged and their common-sense offensively insulted, in that they are asked to consider the originator of the recital as a teacher of voice culture and singing.

Well, and what is the result of all this to the teacher? Seventy-five per cent. of the prospective pupils become actual and the other twenty-five per cent. are only prevented from doing so because the teacher has no more available time.

Let it not be thought that the above is an exaggeration—it is simply the recital of an actual fact. I have, indeed, "Nothing extenuated nor aught set down in malice," and that such a thing can be true, not only in one, but in numerous instances, argues the deplorable condition, both intellectual and artistic, of a large number of voice students, and exhibits in a stronger light than ever that sheep like tendency to go astray.

I say nothing of teachers, because the success or non-success of teachers, good or bad, must ultimately rest with voice students as a class and their ability to discriminate between the two. To enable them to do this the intellectual level of students must be raised to a somewhat higher plane than it seems to occupy at present, and they must learn to make practical use of the many opportunities, which are staring them in the face all over the country, to acquire a general knowledge of the simple rudiments of voice culture.

For instance, if you hear of one teacher who advocates a stationary, depressed larynx in singing, and of another who insists that the larynx should rise all the time, then by simply putting two and two together you will arrive at this resut: *i. e.*, the larynx ought to be perfectly flexible and at liberty to rise and fall according to the natural demands of the voice.

Perfect freedom means perfect control, but this does not mean perfectly artificial control of artificial habits and effect, but it means knowledge of and coöperation with nature, and the initial and great difficulty of this

lies in letting nature alone at the start, that she may inform you with the knowledge by means of which you are enabled to coöperate with her intelligently.

In the following sentence: "There is but one way to relax, and that is—to relax," the writer has enclosed a simple principle of vital importance to the student. He means that the majority in the effort to relax simply stiffen and contract the more, unless they have a guide who is actually able to show them just what to do and impress them with the literal meaning of the fact that, unless nature is set loose, she never can be free.

OPERATIC ARIAS.

Ah fors 'e lui—La Traviata di Verdi.

W. LOWES-HEATH.

In a previous article I have already mentioned the advantage and increased facility in study, which results from a general knowledge of the character who sings the aria and a more or less particular knowledge of the scene which calls the aria forth.

For a general knowledge of Violetta, in "La Traviata," I refer the student to the story of "Camille," which most will have read or witnessed in the theatre. "La Traviata" is simply "Camille" set to music, the names of the characters are changed and the time is thrown back to about the year 1700 as a result of the demand in opera for picturesque costumes.

The particular scene which may be said to call forth the aria is the duet in the first act between Violetta and Alfredo, in which the latter has gently taken her to task for the evident carelessness and feverish desire for pleasure, with which she plunges into the vortex of dissipation, regardless alike of health or honor. He pleads with her that she will give him the right to watch over and care for her, telling her he has loved her for a year; and then, in a beautiful melody, which later finds an echo in the aria, he tells her of the day when first he saw her, and how since that time his heart has been filled with a great love which, at the same time, is a torture and delight.

Violetta doubts him, but tells him if what he has said be true he must flee from her, for she has nothing to offer but friendship, so he had better leave her and forget her. Still his words have touched her, and while forbidding him to speak to her again of love, as she bids him farewell, she gives him a flower telling him to return it to her when it shall be faded.

When later Violetta finds herself alone she thinks of the words she has just heard and begins to realize the sincerity with which they were spoken. To no other story of love has she ever given a thought, but now her heart begins to speak and she sees the possible dawn of a new life opening before her in which she loves and is beloved. These thoughts form the recitative:

"It is strange! strange! His voice still echoes in my heart! Would it then be a misfortune for me to love seriously? What sayest thou, O my troubled soul? The love of no man has ever yet touched my heart. Ah, joy that I never knew, to love and be beloved! And shall I disdain it for the follies and arid pleasures of my present life?"

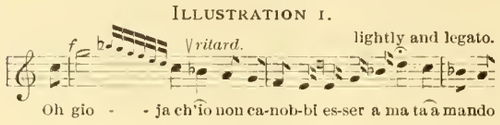
The first phrases, "E strano! e strano!" are taken piano and quite slow with a long, deliberate pause between. The accent of the word is well marked, and there is perplexity and surprise in the tone, the second phrase being sung with even more deliberation than the first.

The phrase, "In core scolpiti ho quegli accenti!" expresses the surprise of Violetta to find that her heart has been touched by the tones of a man's voice, calling on it, in the name of love, to which she thought she was dead. The phrase begins softly, but the time accelerates decidedly and the voice crescendos till it reaches forte on the E natural, working up to a climax on this note.

The following phrases, "Saria per me sventura, un serio amore?" are sung much more deliberately and at half voice. They are expressive of doubt that is almost trepidation, for Violetta feels that if she once yields her heart to love it will mean her whole life, and she will be defenceless in the hands of the man she loves.

The next phrase, "Che risolvi, O turbata anima mia?" is more agitated in time and tone, and the following, "Null 'uomo ancora t'accendeva," is taken naturally and easily as though she would reassure herself, but the thought engendered by this phrase gives expression to the next, "Oh gioia ch'io non conobbi, esser amata amando," in which, all at once, the realization comes over her that the joy of love is one she has never known, and her heart leaps at the thought that it may yet be in store for her.

ILLUSTRATION 1.

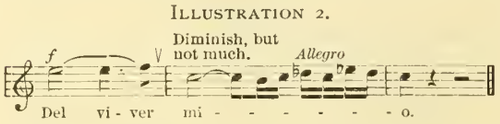


The voice rises forte to the G and the short run sweeps out with a rush. Breath is taken after the C, and the remainder of the phrase is well accented and sung deliberately, but the power is reduced and there is a quality of regret in the tone. In the next phrase the sixteenth notes are sung lightly but legato, and there is a yearning and tenderness in the tone which finds fuller expression in the hold on the D. See fig. 1.

The next phrase, "E sdegnarla poss 'io, per l'aride follie," are accelerated and given out with more power, expressive of the impatience and discontent with which she regards the false glitter of the pleasures she at present enjoys.

The first part of the next phrase, "Del viver mio," is taken full voice, well-sustained and very deliberately.

ILLUSTRATION 2.



The C is diminished and the sixteenth notes are sung very lightly, gracefully and quickly, the D flat and E flat being slightly accented.

Violetta has often found herself alone amid the crowd of pleasure-seekers surrounding her, and at such times she has thought of the fulness that love might bring into her life, and her mind has painted the picture of the man who should one day come, bearing the key that would unlock her heart to the joy of loving, and now as she thinks on Alfredo's words and remembers the ring of sincerity and love which they bore, the beautiful possibility seems almost near and her thoughts find expression in the aria.

"Ah, perhaps 'tis he whom my soul, when alone in the throng, so often has pictured in secret beauty. He, who, loving and tender, should pass the threshold of my life, to rekindle vital fever and awaken me to love.

"O love, thou breath and life of the universe—mysterious, superb; suffering and delight, torture and ecstacy of the heart!"

"In girlhood's days, a tender, trembling desire, this sweetest image reigned supreme o'er the future when, in the heavens, I saw the gleam of its beauty, and my very soul drew sustenance from this error divine, ah then did I feel that love is the breath of life of the universe," etc.

The student will readily appreciate that, in the study of this aria, much more is needed than the security of technique, although that is indeed necessary. But technique is a matter of the head which, sooner or later, becomes a habit of the voice, while the true interpretation of the aria demands that the singer enter into it heart and soul. The student should not be content to interpret the words as they may appeal to her at the moment, but should rather remember the strength and beauty of the character of Violetta, as it is later developed in all its power of loving and self-sacrifice and identify herself with the character as much as possible tor the time. In this way the value of the interpretation is doubled in that she appeals to the heart and not merely to the ear of those who hear her.

In the first phrase, "Ah fors 'è lui che l'anima," there is a good lesson in breath control in the first bar. The three rests must be well marked by holding the breath between the notes, and at the same time the notes must be sung smoothly, with no suspicion of jerkiness or staccato consequent on too quick an emission or stoppage of the breath. Violetta hesitates to believe in the near approach of a great joy, while

ILLUSTRATION 3

she already anticipates the pleasure of it, and all this is expressed in the first bar. The remainder of the phrase is sung in a sweet piano tone and very legato, while the eyes are smiling and tender, the word "lui" being softly accented.

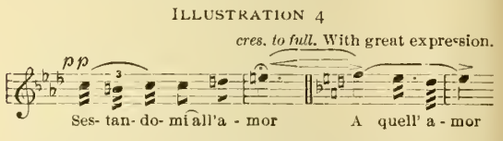
The portamento carries the voice over to the beginning of the second phrase, "Solinga ne' tumulti!" The first three notes are accented but sung perfectly even, the F is expanded and the grace notes in the following measure are sung very lightly. The portamento from the C is carried up piano to the A flat. In the next phrase, which repeats the same words, the three sixteenth notes are well marked but even, and the two eighth notes on C expand slightly, with a touch of sadness in the quality.

The ideas for the next three phrases are much the same as for the above three. Care must be taken in all accents and expanding that the legato be preserved and the piano tone sustained throughout.

The phrase, "Lui che modesto e vigile," commences pianissimo, but the voice fills out slightly towards the close and the time accelerates decidedly. The following, "All 'egre soglia ascese," the voice crescendos more fully, the time still accelerating, and the next, "E nuova febbre accese," is sung forte and quite broadly.

In the phrase, "Destandom all 'amor," the voice drops at once to a pianissimo tone, white and sweet and right on the lips, which are smiling and tender at the thought expressed. The time also ritards in preparation for the breadth of the next movement. The E natural is held and, crescendoing from piano to full forte, is carried up by portamento and the next phrase begun on the same breath.

ILLUSTRATION 4



This phrase, "A quell 'amor, quell 'amor che e palpito," must be sung with all the breadth and power that the singer can put into it. Forte hardly expresses what is needed in this phrase, it is rather a full-bodied expansion of the voice which must be sustained evenly through the phrase, which is sung legato and very broadly, the F and E being accented.

The next phrase, "Dell 'universo, dell 'universo intero," is sung in the same manner, saving that the sixteenth notes of the triplets are accented.

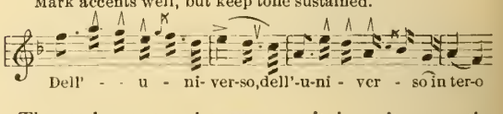
In the phrase, "Misterioso," the eighth notes are accented but the voice is reduced almost to piano, and in the next the four sixteenths are accented, and in the portamento, from C to F, the voice crescendos. The legato must be preserved in these phrases.

ILLUSTRATION 5.

In the following phrase, "Croce, croce, e delizia," the A is attacked forte, but the following triplet of sixteenths is accelerated and sung very lightly, the eighth note on D being slightly accented. The same note is accented in the next phrase and the final phrase may be adorned with a turn between the A and B flat, the latter note being held.

The next verse it is not necessary to phrase, as it is precisely similar to the one just treated, and the literal translation of the words will be found sufficient guide for the local coloring. In the second phrase of the second part, "Dell 'universo," there is an alteration from the printed score which is given in the illustration below.

ILLUSTRATION 6.



The cadenza can be sung as it is written or the student can avail herself of a printed work, compiled by Madame Marchese, containing a splendid collection of cadenzas, which has been lately introduced into this country.

REFLECTIONS.

JOHN H. GUTTERSON.

The calling of a clergyman to fill a pulpit is not nearly so difficult a task as is the filling of the opposite alcove—organist and choir. January, February and March then are the shivering months for the latter combination, particularly, as is the case in a certain church well known to the writer, where all four singers are dismissed at the termination of their year's engagement, and no one need apply who has *ever previously* sung in that church!

As is but natural, the better class of singers are beginning to boycott the place, knowing well that it is *variety*, not good *church work* that is desired. But I did not begin this article with any idea of abusing the tactics of *any* church. What I want is the attention of church-singers and singing-teachers, and I am speaking, as many readers of this paper know, from the standpoint of an organist and choir director.

Numbers of young people come to me "to sing for me as some time I might," etc. If I am honest, to some I must reply, "*Never!* while you are so faulty both in *interpretation* and *diction!*"

"Diction?" What is that!

Now I want the ear of the voice teacher. Something is wrong with your work, the crop of young singers is not so good, on an average, as that of years past. Too much *method* and *too little thought conception.*

"Hark! Hark My Soul," sang one girl the other day with precisely the same interpretation that she used afterward in "Save me O God,"—the one a song of spiritual satisfaction, the other a despairing cry for help.

"The Hope I Dreamed of was a Dream," shouted a youth with as much gusto as he employed in the Bandèlaro. Who is to blame!

"Put some *tears* into your voice!" said the late Mrs. J. H. Long to a pupil who was tryingly wading through Pinsuti's "Land of Rest." The poor girl wept at the reproof, thereby getting the tears into her voice and also a never-to-be-forgotten lesson.

This same Mrs. Long, called by some America's greatest ballad singer, would sing "Charlie MaCree" with such persuasiveness that it was no wonder that Charlie, like Leander, swam the Hellespont. Her Mary of Argyle was as soft as wool and as tender as a lullaby, and yet, when in the then famous old Boston Music Hall she sang for the Handel and Haydn Society, "I know that my Redeemer liveth," she gave you electric shocks, and thrilled you with the conviction of the immortality of the soul, as no sermon ever could do. Perhaps the secret of such power in song lay in the reply she used to make when asked as to her "method." "Breathe as God Almighty made you and open your mouth and sing!"

Do not think that in any way I would undervalue *technic*—not indeed, while I work for it at the pianoforte as I do—but oh, for the little indescribable something in singers, temperament—anything you have a mind to call it—I care *not*, if it is only *there.*

These young people have good voices, and I am well aware that they, like myself, must begin! They sing a good solo—just as you have taught them, but put them to an anthem and where are they? Rhythm and attack are wanting, and the words are sung like the columns of a spelling book!

Many teachers, I know, are holding sight-reading classes for their vocal pupils. That, of course, is a good plan. Some teachers who have chorus-choirs to direct, allow certain pupils to sing in return for lessons. This is better for the student, than for the cause of music, beside cheapening the price for the more experienced church singer.

Recently a young lady sang for me as a supply in church. She demurred at the modest sum I was able to pay, sang her solo fairly well, but turned pale at the Doxology. She had actually never seen the Old Hundredth Psalm!

This is a sample of many cases, well known to me, which can be cited, and of which I have often spoken to my voice teaching friends. One teacher replied—"*I* am a *voice-builder*, sight reading belongs to someone else!" A short sighted view of the case, for we at the pianoforte expect to teach *reading* as well as *tonality.* I wish from my heart that the old fashioned singing school was in vogue now. Before my voice changed I went to one, singing alto with the basses behind me, and gaining a knowledge of the relation of the different parts, as I listened, and sang. Later I joined the basses in almost the last singing school of which I know anything about. We read by note, sang glees and rounds, opera choruses, and such things as "Jehovah's Praise," "Strike the Cymbal," and the then popular works of C. A. White, and to this day I can remember with what mild excitement I waited the "leads" in some of those old stand-bys.

My Sunday night work is with a chorus of sixteen, a few miles out of Boston. At the rehearsal we stand in a circle, the conductor in the center (we have a pianist, who also plays the organ at the church service) helping, with what John Francis Gilder told me recently was easily recognized as a "pianist's voice." As the voices blend around me, and I watch for discord, I feel to be thankful for my birth in a country town which afforded me the now almost *obsolete advantages* of a *singing school!*

FLOTSAM.

M. Jean de Reske and Fraulein Ternina have made a great success in New York in "Tristan and Isolde." The *Musical Courier* has a striking criticism of Ternina's Isolde. "Ternina belongs to the Neo school of Wagnerian interpreters. She lacks the large, emotional sweep and intellectual vision of Lilli Lehmann; nor has she so remarkable a voice. But her keen analysis, sometimes merciless analysis of Wagner's phrases, musical and poetic, give as a resultant an extremely finished characterization. Her brain rules her work, and she seldom lets her emotions sway it. On the other hand this Bohemiam woman's acting is so varied, so skilful, so inevitable, that Isolde stands before us almost a new creation. The general emotional key was rather low than high pitched. In the first act the imperious Irish princess is not so set before us as the loving woman. But in the garden scene, with all its musical enchantments, Ternina's acting and singing were very lovely. And she sung in tune; sang those close and difficult intervals with absolute purity of intonation. Her 'Liebestod' was subdued by grief, the grief of a shattered heart and brain. It was without the triumphant dramatic climax we expect, yet none the less it was absolutely sincere." Personally, I think that triumphant dramatic climax is always overdone. The Death Song is really a heart-broken thinking aloud.

A writer in the *Referee* has inspected the programs of the State concerts from 1837 to 1860 "The first program is dated Kensington Palace, '5 Guigno, 1837.' It contains fifteen items, six of which are by Costa (who was the accompanist); the remainder are operatic excerpts by Rossini, Mercadante, Donizetti, Cimarosa and other Italian composers. The singers were Mmes. Grisi, Assandri, Albertazzi; M. Ivanoff and Signori Rubini, Tamburini and Lablache, the last-named being the late Queen's singing master. Every piece was sung in Italian, and the entire scheme shows the domination of that country's music in England at that period. The next concert did not take place until June 12, 1840, two days after the Queen had been shot at by Edward Oxford. In the interim events had marched quickly, the coronation had taken place (June 30, 1838) and the Queen had been married (February 10, 1840). * * * The program contains significant changes. Italy no longer reigns supreme, Mozart is admitted twice, and Haydn once (there can be little doubt at the instigation of Prince Albert), and several English ladies take part in the performance, notably Lady Sandwich who sang with Signor Rubini a duet from Rossini's opera, 'William Tell.' This concert, which took place at Buckingham Palace, is the last in which the Queen took active part."

Some years ago, a singer whose voice was eccentric and escaped all the classifications for ordinary roles, summoned up courage and presented himself one day to Cherubini, hoping this master would be able, after hearing his voice, to advise him how best to make use of the powerful tones he could bring forth from his vocal organs. The gruff Cherubini received him. "Place yourself at the piano," said he. The singer, delighted with this reception by the illustrious maestro, did not wait for a second invitation; he seated himself and struck out with all the liberty of his robust lungs in a manner to lift the roof. After a time, turning to Cherubini, he said: "Have you heard?" "Certainly," responded the master. "And now! illustrious maestro, in what role can I best use my voice?" "In that of an auctioneer," returned Cherubini.

"DRAW NEAR THE GOD-HEAD."

FRANK H. TUBBS.

It would seem as if those who had become great musicians were the ones to give advice to music students and teachers. Few musicians have said things of worth. Schumann, Wagner, Beethoven and a few more gave good help, but what do one dozen signify when we think of the thousands of great musicians of the last two hundred years? Or is it that we are so taken up with to-day and to-morrow that we cannot look at yesterday? But we do well to learn from the experience of the past.

Beethoven's remark, "Nothing can be more sublime than to draw nearer to the God-head than other men, and to diffuse here on earth these God-like rays among mortals," has seed-thought. While that would serve as text, that in mind would lead far afield, so we will use—take it as a text. Instead, let us call to mind how true was Beethoven to his own idea. He is, as Paderewski says, "the most soul-satisfying of composers for the piano." He is soul-satisfying for the voice, too. Many don't think that, but it is because they have not been near enough to Beethoven. The soul satisfaction is there. In what way did he draw near to God-head and can you and I do likewise? There comes the word "genius." Did he have it and we have it not? On that point we may differ. A special aptitude may have been his for composition. That was his form of genius. He thought; he knew how to express; he expressed. Cannot you do the same? I believe that he who learns to draw from the God-head and will work as did Beethoven, has the genius of a Beethoven. It may not demonstrate in exactly his way, but in some manner equally good, and the demonstration comes as the result of "drawing nearer the God-head."

In all my study of the masters I find none who thought himself a genius. Possibly Spohr is the exception which proves the rule. In most cases—remember Schubert and Mozart—no one else discovered the genius until long after they were gone. Do you suppose that those men would have been left to struggle as they did had anyone seen their great genius? Well, how do you know but that you possess just as great genius? If you have it, "draw near the God-head," as did Beethoven. It is in that appreciation of Divine truths that genius best grows.

We singers, we forget the need of musicianship. We cultivate physical gifts and use gift and culture as best we can. There is no genius in that and it does not require intellectual ability to do that. At least, no such intellect as it does to be a Beethoven. It is, however, about where singers finish. If you have genius it is not to be manifested in the voice merely. The realm of music is to be covered and in that will the genius find opportunity. How narrow we are! A lady declined to study oratorio arias because she could not sing them for people. She knew nothing of reaching through music into the God-head. She will never be an artist. Why, what do you think Jean de Reske studied much last Winter? Comic songs! Think of the great "Lohengrin" and "Tristan" singing hour after hour on comic songs! He did so, and for a purpose. The study of humor in music and American life gave him a new field for research. That develops a side of his musical nature—call it genius, if you like—which he knew should be developed. Are you doing as much? Perhaps you do not need comic songs but you need something. You should know what it is and work at it. In whatever form it may be it will help you in music. There is no branch of music which is barren. There is enough in music to make a full life for every one of us. If you do not know *your* bent, the direction of your genius, how can you use your specialty for drawing from the God-head, go to a teacher and find out. You need to know. If you can be with that teacher long enough to let him learn your inmost nature, he can the better tell you what your specialty is and how you may best use it for your good. When you have received, then give. Withhold nothing from the musical world. In giving you prepare to receive more. That which you give will be "God-like rays," and the world needs them. Rays of pure music; soul-satisfying music. You may have the means in your music to be worthy the immortal crown which Mozart, Schubert and Beethoven wear. This wonderful time through which the country is now passing, should produce great men and women in music. They are sharpening the wits of all peoples and music will get the benefit of it. You may be the bright star.

THE ORGAN.

Organ Study.

In this issue is given the twelfth of a series of articles on Organ Study, by an organist of long experience both as a teacher, church and concert organist. This instalment answers various queries evoked by previous topics It is the purpose of the articles to give practical suggestions so complete and comprehensive that they will aid students of "The King of Instruments" to acquire a mastery over its complications and inexhaustible resources. It is particularly hoped that all who are interested in this subject will send to the editor any questions that they would like to have answered. Due notice will be taken of all that are so sent.—Editor of THE MUSICIAN.

XII.—THE SWELL SECTION.

WM. HORATIO CLARKE.

The Swell Box is an artificial device for producing the effects of crescendo and diminuendo with all the stops of Section II. It is called *artificial* as compared with the natural methods employed in other instruments. With the pianoforte the expression is produced by the direct touch upon the keys. With stringed instruments, played with a bow the impulse given to the bow in its direct action upon the vibrating string modulates the expressive force. With the cornet, and other brass instruments, the force is graduated by means of a more intense contraction of the embouchure and greater lung power. With the clarinet and saxophone the lips press more firmly upon the reed as the lung force is increased. With the flute the power is controlled by the breath of the lungs. In all these instruments the expression is *naturally* produced by modifying the intensity of the vibrations in the direct application of the thoughts to the musical utterance.

This is not the case with an organ pipe. Whatever means are employed there is no change in the speech of the pipe in pressure, power or quality. Its tone keeps at an even power at all times. Thus, in the grades of expression with all the pipes of an organ there is no real change of power, but the dynamic effect with certain stops is produced by enclosing all the pipes of the Swell Section in a compartment called the Swell Box, the front side of this compartment having movable shutters. These shutters are called "folds" or "shades." When they are closed the effect of the sound is diminished to the listener, and a crescendo effect is obtained when the folds are gradually opened, the actual power of the pipe always being the same inside the box, so that in no case can the expression be produced from the vibrating pipe direct by the player.

In order to subdue the power of the sound as it reaches the ear, without diminishing the tone of the pipes in their speech, the sides, back and top of this box are made of two thicknesses of material, with a space between, which is often filled with sawdust or other non-sound-conducting substance. The front is generally formed of a double framework in which are placed two sets of interior and exterior folds, which are opened and closed, to give the effect of crescendo and diminuendo. Some builders use three sets of folds, but this is not necessary if the folds are well-fitted and the box of good thickness. Even one set of well-fitted folds of double thickness of material have proved as effective.

When a lever is used to actuate the folds they are placed horizontally, like Venetian shutters, but when moved by a balanced pedal they are arranged vertically When horizontal they are weighted and close by gravitation when the foot is released from the pedal. This pedal has a ratcheted adjustable attachment for holding the folds open at different degrees. When vertical the folds remain in any desired position. The balanced pedal is shaped like the sole of a shoe and the folds are opened by pressing downward with the heel.

The swell box fits over all the pipes of the Swell Section. It is entered by means of a door, or double door, and there is ample space, with walking boards, to reach all the pipes in tuning. The height inside depends upon the capacity of the instrument. If the 8 ft. open stops run through it is generally nine feet high. When there is a 16 ft. reed stop, the pipes of the lowest octave are mitred after the principle of coiling up the actual length of a cornet or other brass instruments.

There is quite a difference in the effectiveness of the Swell Section with different organs, owing to the efficiency or deficiency in subduing the sound. Where a wall has been used as the back it has proved a failure, which has afterwards been remedied by putting a back in.

It is not well to line the inside of the box with any substance which will absorb the tone, as it will destroy the resonant effect required to reflect the sound when the folds are open.

The actual force of the crescendo takes place in the first inch of opening the folds, and the leverage for opening them should be so adjusted that in the use of the pedal the motion should be so divided that the crescendo should be produced by a gradual pressure of the foot instead of the sudden sforzando when the toe is first pressed. A number of years ago one of the valued MUSICIAN contributors, Mr. Herve D. Wilkins, of Rochester, N. Y., invented and applied such an arrangement to the organ where he was playing.

In many recent organs the Choir Section is also enclosed in a separate swell box, the folds of which are operated by another pedal. Some builders also enclose the shrill and harsher stops of the Great Section in the box of the Swell Section, including the Super Octave, Mutation and Compound ranks of pipes as well as the reeds. This brings the fundamental stops into greater effectiveness in the full organ when the swell is closed, thus subduing much of the disagreeable quality, and adds more noise to the crescendo when it is desired.

Following are the names of stops as found in the Swell Sections of English and American instruments:

16 ft. Double Open Diapason.
16 ft. Tenoroon Diapason.
16 ft Contra Gamba.
16 ft. Double Dulciana.
16 ft. Bourdon.
8 ft. Open Diapason.
8 ft. Violin Diapason.
8 ft. Viola.
8 ft. Viol di Gamba.
8 ft. Viol d'Orchestré.
8 ft. Oboe Gamba.
8 ft. Viol d'Amour.
8 ft. Keraulophon.
8 ft. Æoline.
8 ft. Dulciana.
8 ft. Vox Celestis.
8 ft. Vox Angelica.
8 ft. Philomela.
8 ft. St. Diapason.
8 ft Gedackt.
8 ft. Quintadena.
8 tt Quintation.
8 ft. Hohl Flöte.
8 ft. Concert Flute.
4 ft. Principal.
4 ft. Octave.
4 ft. Gemshorn.
4 ft. Violina.
4 ft. Salicet.
4 ft. Gambette.
4 ft Harmonic Flute.
4 ft. Traverse Flute.
4 ft. Rohr Flöte.
4 ft. Flute Octaviante.
4 ft. Nighthorn.
4 ft. Suabe Flute.
2⅔ ft. Twelfth.
2⅔ ft. Gemshorn Quint.
2 ft. Flautino.
2 ft. Flageolet.
2 ft. Fifteenth.
2 ft. Harmonic Piccolo.
1 ft. Fife.
3 or 4 rank Mixture.
3 or 4 rank Cymbel.
3 or 4 rank Acuta.
3 or 4 rank Sharp Mixture.
3 or 4 rank Dolce Cornet.
3 or 4 rank Echo Cornet.
3 or 4 rank Furniture.
16 ft. Trombone.
16 ft. Contra Bassoon.
16 ft. Double Trumpet.
16 ft. Euphone.
8 ft. Horn.
8 ft. Trumpet.
8 ft. Cornopæan.
8 ft. Oboe.
8 ft. Corno Dolce.
8 ft. Corno di Bassetto.
8 ft. Clarinet.
8 ft. Vox Humana.
8 ft. Physharmonica.
4 ft. Clarion.

IMPROVED SWELL MOVEMENT.

Modern organists have been earnestly looking for some device in actuating the Swell folds which would give constant freedom to the right foot when the swell was being used in giving expression. Reference was made to this in Art. IX, concerning a rest which may be slightly pressed by the back. This idea is not new, as it was first advocated by Mr. N. S. Heineken, of London, in 1851. But organ improvements are of slow growth and it was not then acted upon Yet, to prove that the matter was being agitated, in 1881, at a conference of the London College of Organists to determine upon an English standard for all the relationships of manuals and pedals, position of stop-knobs, position and order of composition pedals, etc., it was recommended that some method be devised to operate the swell by means independent of the swell pedal, and also that some plan would be designed to improve the crescendo. Thus, this important subject has been under consideration for half a century, and a lesson of patience may be taught those advanced organists who are advocating the discontinuance of the use of dissonant and antagonistic mixtures and substituting for them more fundamental stops. which include the partial harmonic tones, when it is known that the Abbé Vogler, celebrated in Browning's musical poem, in his system of organ building more than one hundred years ago, advised the abolition of mutation and compound registers, which he argued, were unscientific and unmusical.

In addition to the back pressure device, a number of methods of operating the swell have been suggested, and among them was one in which a rod was to be extended in front of the swell keys so that the wrists would rest on it and press down for opening the swell folds, which were to be actuated by pneumatic action. Another way was to have the swell key frame fulcrumed, so that on pressing the keys the swell folds would be opened and in relieving the pressure they would be closed.

One of the most practical methods of operating the swell folds would be by means of a flexible rubber tube with a mouthpiece, like that of a flageolet, of ivory or hard rubber. This would be held in the mouth by the teeth and the swell folds opened by gently breathing into it and held open by closing the orifice with the tongue and the folds would be closed by letting the air escape. The air breathed into this cloth tubing would enter a pneumatic bellows which, in dilating and contracting, would operate the swell leverage. It would only be essential that each organist should carry with him his own mouthpiece. This would be as natural and refined as playing a flute, oboe, clarinet or any wind instrument, and there would be no more effort of the lungs than in playing a flageolet; neither would the tube be in the way, as it would pass down at the side, between the arm and the body. This arrangement is so simple that it could be applied to any organ now in use.

GRAND CRESCENDO MOVEMENT.

This is a device applied to large organs for bringing on in successive order in its grade of power with the proportionate balance of the pedal basses, from the softest stop to the full organ, and then reversing the process, from the full organ to the softest stop, without disturbing any combination which the organist may desire to have set, but if the crescendo starts with the softest stop there must be no other stop drawn. There is a dial indicator over the keyboard which tells the number of stops which are on as the hand points in revolving.

As the different stops are brought on, the knobs do not show any indication, because pneumatic stop action is required with this mechanism. It was first operated by a long, sliding, narrow foot-bar, placed just above the pedal sharps, moving from left to right, and, vice versa, by the toe, there being cleats placed on the bar at intervals for this purpose.

The movement is also operated by means of two pedals in the centre over the pedal clavier, both accomplishing the same reault by a ratchet device. Working the right pedal brings on the crescendo and the left pedal takes off the stops.

Another method is by means of a balance shoe-pedal which, on pressing at the toe, starts a rotary pneumatic motor which brings on all the stops in their dynamic graduation. The motor is reversed in its motion by pressure at the heel and the stops thus taken off.

Where an organ has this attachment care must always be taken in making combinations with the stop-knobs to see that the crescendo indicator hand points to zero, for if any stops should be on by means of the crescendo pedal not having removed them all, no softer combinations could be made until the hand should point to zero.

ANSWERS TO QUESTIONS.

AN ISOLATED STUDENT.

D. W. P.—"Can you give me any advice in regard to further progress in playing? I am 25 years of age and am employed in a country store day and evening. I have a good cabinet organ and have taught myself to play hymns slowly, but cannot execute rapidly as my fingers are very stiff. Am I too old to practice so

as to render them more flexible? I can only get an hour a day early in the morning. Will that be sufficient? I am a member of the choir of our little church and we have a reed organ for accompaniment. We are in a village far from any large town, and find it so difficult to procure a player, that I am cherishing the idea that by means of the proper instruction books, I may be able to play the accompaniments. I will appreciate any help you may be willing to give."

Answer.—You have doubtless not had any exercises for strengthening and rendering the fingers flexible. The nature of your business requires heavy lifting, possibly, which tends to stiffen the muscles of your hands. But even with your limited time, you are not too old to make good improvement if you will daily practice the scales and finger exercises in the systematic order found in any standard reed organ instruction book, which you may obtain of the publishers of THE MUSICIAN. The finger exercises found in "Plaidy's Studies," will be helpful also, as well as those found in Book I of the National Graded Course for the Piano.

Practice the scales in all the keys until you can play them rapidly from memory without looking at your hands. Send for books of easy voluntaries and a field of good music will open to you, and you will soon be able to execute the hymns and choir anthems without further trouble.

Divided Stops.

E. G. H.—"I play an old two manual organ which has many of the stops divided into treble and bass. As I never use any of them separately, can you tell me what advantage there is in this division?"

Answer.—There is no advantage in the use of divided stops, and they are not found in first-class modern organs. They were introduced in the days when many of the stops were of short range, ending generally on tenor F, with one bass serving for several stops to save expense. Then the custom was elaborated so as to make an exhibition of a greater number of stop-knobs as representative of greater musical capacity than the instrument contained, a species of commercial practice neither artistic nor honest. Where the Swell 16 ft. Bourdon is divided into treble and bass, so as to furnish a soft sub-bass to the Salicional and Æoline, modern builders use what is called a "split" knob, or knob which is halved so that but one knob is used for both the treble and bass.

Connecting a Reed and Pipe Organ.

B. C.—"I have a two manual reed organ and a small pipe organ in the same room. Is there any way of connecting them by electricity so that when I play the reed organ the pipe-organ keys will also be drawn down?"

Answer.—Yes, if you can afford to pay out double the value of both instruments, or from three to five hundred dollars, with the clear understanding beforehand that the result would be a musical failure, as the reeds of one instrument would seldom be in tune with the pipes of the other. The combination of the common free reeds with organ pipes has never been successful. There are only certain temperatures when the two would be in tune. It would be more practical when you want to play them together, to have a congenial friend play the other instrument, and if you are a composer, you could arrange pieces for both instruments with more variety, at the times when they would be in tune with each other.

The Pitch of Church Organs.

J. W. T.—"At what pitch should a pipe organ be tuned? I have read that the pitch was much lower a century ago than at present. This may account for the old masses and oratorios having been written so high on the staff for the vocal parts. With many of the choruses in them, I am obliged to transpose the accompaniments a diatonic note lower than written so that the voices will sing the upper notes correctly."

Answer.—The pitch should depend somewhat upon the service. If an orchestra is used with the organ, the pitch must be graded so as to be in tune with the wind instruments, especially the orchestral Oboe to which the other instruments are tuned.

A century ago and more, there was no adopted standard of pitch among the musicians of various countries. In the time of Handel there were two pitches in use—Church and Concert—and the former was a whole tone higher than the latter. In the time of Purcell there is evidence of two distinct pitches, and the pitches varied in the other European countries. Even within a half century, the pitch of some of the tuning forks marked C, in use in German public schools, were two diatonic notes lower than the present pitch.

The modern Philharmonic or International Concert Pitch has generally been adopted as a standard, which is lower than the pitch of twenty years ago. A yet lower pitch is being advocated as one universal pitch which is meeting the approval of English organists and choirmasters.

When the large German organ was finished in the old Boston Music Hall in 1863, it was voiced and tuned at the then French low pitch, with the result that the prevailing pitch of the orchestral wind instruments did not coincide. To obviate this discrepancy, a special set of wind instruments were made for the players to use when oratorios were performed. These new instruments proving to be of imperfect intonation, it was decided to raise the pitch of the organ by cutting off all the open flue pipes, a work which occupied several months.

The lowering of the pitch of a large organ would be quite expensive, because each pipe would have to be moved upward and set a chromatic degree higher, and a new pipe inserted for the lowest note. With such an organ as that in Albert Hall, London, which has the record of having the highest pitch of any known concert organ, such a change of pitch would involve a large outlay of labor. A marked change of pitch after an organ is finished also modifies the original character of the voicing.

A low pitch is very advantageous for chorus choirs and congregational singing. With the latter, the voices are not always in tune where the tones are above fourth line D, and this fact should be considered in the selection of the tunes to be sung.

Those who have been opposed to a lower pitch are gradually favoring it for church purposes. At a recent meeting of the Musician's Conference in London, it was unanimously resolved, "That it be a recommendation to the general council that they consider the question and take such action as they deem desirable," concerning the proposal for a standard low pitch for church instruments.

Depth of Small Organ.

T. M.—"We are thinking of having a small pipe organ built for our chapel, to be placed on the platform back of the desk. The platform is two feet high. Could we save any space in depth by having the bellows let down as low as the main floor?

Answer.—You would not save anything in depth by placing the bellows as you suggest. A small organ should always be built so that it can be removed and used elsewhere, and the lowering of the bellows would be detrimental to this object. It would be better to give the instrument its requisite depth and bring the platform and desk a foot or more out into the room. Church officers are sometimes too unyielding about the space surrounding a pulpit.

An instance comes to mind of a six thousand dollar organ which was built to be placed in the rear of the moveable pulpit. In order to build the instrument properly, the builder was obliged to use a foot more depth than was specified. On this account the committee were so finical, that when it was finished they refused to accept the improved instrument unless the builder should arrange the interior musical and mechanical work so as to cut off the needed twelve inches, to actual detriment of the instrument. They were so unyielding that the organ had to be rebuilt to meet their whims at a loss of a thousand dollars to the builder. And this foot of space was in a church edifice which has never been filled, and where there is ample room.

Triangular Wood Pipes.

A. E. D.—"Of what advantage are triangular wood pipes as compared with square pipes?"

Answer.—The results obtained from triangular pipes are not worth the extra trouble of making, as they have no superiority in tone quality, and are more difficult to voice. Better effects may be produced from small scale rectangular pipes.

Organs with Two Separate Consoles.

A. W.—"Are large organs ever made with two separate sets of keys and pedals so that two players may execute the music at the same time?"

Answer.—Yes, and it is a very commendable idea. The large organ in the Cathedral of Riga in Russia, has two separate sets of claviers, one played from an upper gallery and the other from below.

When electro-pneumatic action is employed, as with the most modern large organs, it would be a very practical method of increasing an interest in organ music, because in composing for two players it would open a wide field for registration effects unattainable in any other way. Each manuscript arrangement would have its own subjects with distinct registration, so that polyphonic music could be interpreted with an individuality of parts impossible to be accomplished by a single player.

An Unfortunate Location.

J. L.—"The organ I play has the keyboards arranged under a high projecting corbel which prevents my hearing the power of the instrument as it sounds to others, and is very detrimental to the satisfactory accompanying of the choir of which I am the director. If I play with sufficient power for me to hear the combinations, the voices are covered by the organ tone to all who are in the church. It not only makes it laborious in drilling the choir at rehearsals, but destroys all my inspiration, because a very fine instrument as it resounds in the church has so tame an effect at the keyboard, especially when I am surrounded with the singers whose voices are so near my ears. Is there any device like a telephone reflector which can be adjusted to my ears so that I can get some idea of the tone as it sounds to others more remote?"

Answer.—You are certainly located in a very unfortunate position for an organist and choirmaster. There is no method of reflecting or conveying the sound to your ears. The only way of obviating this defect, is to go to the expense of introducing electro-pneumatic, or tubular pneumatic action so that the keyboards may be brought out from the case, either in front of your choir or at one side. If this cannot be done, the next best thing is to have one of your most accomplished pupils at the keyboards during your rehearsals, drawing the stops which you indicate while you stand in front of your choir in drilling them, and then occasionally place yourself in various positions of the audience room so that you can hear the effects and form your judgment accordingly.

If your singers hear the organ tones distinctly, it is not so bad as it might be, for in some cases the organ belt has been placed so high up as to act as a shield. To allude to this defect from personal experience, permit me to say that I once held a position as organist with a large four manual organ where an expensive quartet was employed. The belt was so high above the keyboards that the singers could only catch the organ tones as they were reflected back from the opposite end of the auditorium, and the only solution of how to blend the organ with the voices was in placing them at the desk with the minister, where there could be no communication between the choir and organist during the services.

The Size of a Pipe Organ.

J. T. I.—"Is the size of an organ determined by the number of the draw-stop-heads which include divided stops and couplers, or by the number of slides?"

Answer.—The capacity of an instrument is measured by the number of complete speaking stops, and does not include any mechanical stops. Compound stops with several ranks of pipes are only counted as one stop. This may be illustrated by the largest organ thus far built, which is in the Town Hall in Sidney, Australia, with its five manuals and pedal clavier. There are 140 solid ivory draw-stop knobs, 64 on the left and 76 on the right of the manuals, with 33 pneumatic combination piston knobs between the keyboards, and 13 composition pedals. There are 126 actual speaking stops, which determine the musical size of the instrument.

Pedal Pneumatic Action.

T. P. M.—"I wish to have tubular pneumatic action put in an organ from the pedals to the pedal windchests which stand on each side of the instrument. Can you advise me how this may be done?"

Answer.—It would require more space than can be given in these columns to illustrate how this may be done, and as the work will have to be put in by a practical builder, it would be well for you to communicate direct with some responsible organ builder who will furnish you a sketch and give an estimate of the cost.

Thumping Pedal Piano.

C. M.—"The organ pedals attached to my piano make such a thumping noise when I practice, that the occupants of the room underneath complain of the disturbance. I have put felt bearings at the corners without obviating the noise. Can you suggest anything further? The knowledge that my evening practicing is disagreeable to others puts a damper on my enthusiasm."

Answer.—One of the first principles of musical study should be to cultivate a regard for the feelings of others. Cut out of an old rubber mat four pieces for

your piano castors to stand on. Then fit a half inch rubber tube along the thumper rail for the pedals to strike on, and let the pedals also rest upon another piece of this rubber tube. This will doubtless allay the thumping disturbance. To further prevent annoyance, if your piano has not a mute stop, fit in a strip of wood with a strip of felt glued to it and place it so that the felt will hang between the hammers and the strings. This will soften the sound, and the strip may be taken out at any time.

Organ Piano.

J. M. K.—"A few years ago I read of an attachment to a piano which gave it a sustained tone by means of small hammers, which were kept in rapid vibration by means of a revolving fly-wheel actuated by a pedal. When the key was touched the string gave a continuous note. If such an instrument is anywhere to be obtained, would it not be excellent for organ practice with pedals attached, as then the bass notes would be prolonged—the movement to be actuated by some kind of a motor?"

Answer.—I have only seen one instrument of this kind, and it has not become an article of trade in this country. There was a more effective instrument invented in Paris more than twenty-five years ago. If you will open your piano and attach one end of a fine string to one of the wires of middle C at about the point where the hammer strikes, and well cover the ends of your thumb and first finger with powdered violin rosin—and on opening the sostenuto pedal, draw your thumb and finger along the attached string, a vibration will be communicated to the piano string which will give forth a tone similar to the violoncello. This is the principle of the French violin piano, or the Quartour piano, as it is called. There is a small cylinder placed in front of the strings which is revolved so as to produce a continuous tone. This cylinder is coated with a resinous substance, and when a key is pressed, several strands of horse hair connected with the piano string are brought into contact with the revolving cylinder, and the piano string gives forth a continuous sound as long as the key is held. This makes it possible to execute organ music in sustained tones upon a pianoforte. This instrument attracted much attention from musicians at the time of its invention and much was expected from it. I have a description of it from the inventor, but it has disappeared from publicity, and cannot now be found in Paris.

It will not be long before the pianoforte string will be so actuated in vibration by an electrical armament of such rapidity that a continuous tone will be produced without any apparent iteration of the means of actuating the vibrations. Then there will be a simple and satisfactory instrument provided for organ practice at the least expense.

Attaching Pedals to a Piano.

A. F. W.—"Could a set of organ pedals be attached to a piano by using catgut cords running over small pulleys so as to pull down the piano keys?"

Answer.—Such an arrangement has often been done, but it is always unsatisfactory, for the reason that the cords stretch and change with the weather so that at times certain keys will not be pulled down enough to sound. There would have to be two sets of pulleys, and the cords would run diagonally to the left with the upper pedal notes.

The roller action is always sure, firm and durable. The rollers can be made of ¼-inch gas pipe plugged with wood at each end for a steel wire center. Metal arms can be screwed into the rollers at the proper places. A tracker from the pedal pulls down an arm on the front side of the roller, and the arm on the other side pushes a sticker up against the under side of the manual key lever the farthest from the player.

Another firm mode of attachment is used by introducing a series of radiating compound levers, having a leather connection to the under side of the key next the player, which pulls down the key, the flexible leather connection permitting the manual keys to work freely when the bass is played by the fingers.

An Unsatisfactory Organ.

H. W. M.—"I am a great lover of organ music and shall not rest satisfied until I own a small pipe organ with pedals. I propose to place it in a room 15 x 12 ft. square and 9 ft. high. What would be the cost and dimensions of a one manual instrument with four or five stops, and what should these stops consist of?"

Answer.—You would not rest satisfied after you had invested in a one manual organ, because you would be too limited in interpreting organ music. You would also be very much dissatisfied with the musical effect of a pipe organ in so small a room, and at the end of the year be very glad to dispose of the instrument for a quarter of what it would cost you. If you had double the length of room, or a double parlor with folding doors, a small two manual organ would be more satisfactory for practice. Even then when at the keyboard you would be too near the pipes to be charmed with the effect, as with the limited height and absence of resonance, the tones would seem to crush down upon you, and it would sound better at the remote end of the room. Such an organ should be voiced on a low pressure, and there would not be height enough to carry the open basses through.

Such an organ could a l be enclosed in a swell excepting the pedal pipes. For such a room, the following scheme would be about as small as would be worth investing in, or which would give any satisfaction to a lover of organ music.

I.

1. 8 ft. Open Diapason, lower 12 pipes St. Bass . . . . . 61 pipes.
2. 8 ft. Dulciana, lower 12 pipes Stopped Bass, Small Scale . . . . . 61 pipes.
3. 8 ft. Melodia . . . . . 61 pipes.
4. 4 ft. Octave . . . . . 61 pipes.

II.

5. 8 ft. Salicional, lower 12 pipes St. Metal . . . . . 61 pipes.
6. 8 ft. Stopped Diapason . . . . . 61 pipes.
7. 4 ft. Flute Harmonique . . . . . 61 pipes.

Ped.

8 16 ft. Bourdon . . . . . 30 pipes.

Mechanical.

9. Coupler II to I.
10. Coupler I to Ped.
11. Coupler II to Ped.
12. Tremolo.

Such an organ would cost you about $1,200. It would occupy a space 9 feet wide, 6 feet deep and 9 feet high.

The one-manual organ of which you desire a description and which has drawn forth these comments, would consist of

1. 8 ft. Open Diapason, lower 12 pipes St. Wood . . . . . 61 pipes.
2. 8 ft. Dulciana, lower 12 pipes St Wood 61 pipes.
3. 8 ft. Melodia . . . . . 61 pipes.
4. 4 ft. Flute . . . . . 61 pipes.
5. 16 ft. Pedal Bourdon . . . . . 30 pipes.

Such an organ would cost about $800 It would occupy a space 9 feet wide, 4½ feet deep a d 9 feet high.

A SHORT SERVICE PRELUDE.

The prelude published in this number of The Musician is in the melodic form of imitation. A very simple theme has its appropriate harmony throughout with no attempt at fugal imitation. The subject is introduced in the first four measures and its response is given in the succeeding four measures, the whole theme occupying eight measures.

In the sixth measure the harmony unexpectedly seems to lead to the key of F, but an interrupted resolution brings it back to the tonic. This change is suggestive of childlike trust and resignation.

The ninth measure takes up the theme in F, ending at the sixteenth measure, in the chord of the dominant seventh of G. The seventeenth measure introduces the subject in G, and at the twenty-fifth measure the final introduction of the theme is in the key of C, accompanied with a chromatic sequence of chords, the last four measures giving a rhythmic augmentation of the subject.

It takes two minutes to play it through, and it may be repeated with an entire change of registration from that which is indicated. This marking is intended for chord playing where both hands play upon the same manual in each change. In making changes of stops and manuals care must be taken to do so at the end of each phrase so that a stop shall not be drawn or taken off while a chord is sounding.

As a study in manual and pedal practice without changing the stops, take the treble with the right hand with the Gt. Melodia, the left hand taking the alto and tenor upon the Swell Manual with the Sw. Open Diapason, with the swell closed, playing the pedals with both feet, using the 16 ft. Ped. Bourdon with the sw. coupled. Different solo stops may thus be used with the appropriate contrast in the alto and tenor.

Next play with the left hand and the treble an octave lower on the Gt. Melodia and 4 ft. Flute combined, with the right hand playing the alto and tenor upon the Sw. Open Diapason, both feet playing the pedals as before.

In the novitiate studies in pedal playing there is a tendency to play the lowest part with the feet. In order to give the feet an independence of control so that pedal phrasing may be attained separate from the manual execution, it is requisite that the sympathy of the feet with the left hand should be broken. Such a study as the following suggestion, if faithfully carried out will be of much assistance in attaining this desideratum.

Shut off all pedal stops and have only the Great coupled to the pedals. If there is a 2 ft. stop in this section draw it with a 4 ft. Flute. If there is not, draw the 4 ft. Octave and 4 ft. Flute. Place the left foot upon the middle C of the pedals, which will bring down the tenor C key of the manual. Now play the treble of this Prelude throughout with both feet, so that it shall sound as smoothly as if played with the fingers. Then practice playing the melody in this way, with the right hand playing the alto and tenor upon the Swell manual, with the Salicional and St. Diapason drawn, the left hand also playing the bass upon the same manual.

This study requires much concentration of mind, and the progressive student will succeed in overcoming the difficulties which arise from this inversion of musical thought and obtain more rapid control of the feet than in any other method of breaking up the sympathy between the nerves of the hand and feet.

This Prelude forms an excellent study for these suggestions, because it is so written that each note may be easily reached without stretching the fingers more than an octave in every relation of adjacent parts.

It is one of a series designed as introductory to devotional services with the thought of preparing the mind for religious meditation, care being taken that there shall be no abrupt sensational effects to disturb a consecutive order of reflection.

Reading, Mass. Clarigold Manse.

WASTE OF TIME.

That many musicians are unreliable is a fact established beyond all dispute, but that this weakness of character is wholly one of temperament is by no means so certain. In regard to matters pertaining to the choir the majority of them will be found careless and indifferent, coming late to choir practice, and frequently remaining away for trivial excuses. But look into their ordinary business and home life, and they will be found as prompt and methodical as their less musical neighbors; so we cannot lay the fault at St. Cecilia's door. On the contrary, our charming goddess of music is a stickler for law and order. Her two pet hobbies are "time" and "form," consequently her followers should be men and women devoted to promptness and method in all their doings. The "lazy" tendency in choir matters is largely due to the example set by the leader.

Perhaps a personal reminiscence will best illustrate this proposition. Several years ago I was asked to play an organ for a few Sundays until the choir committee could decide upon a permanent organist. It was in an Episcopal Church where much is demanded of the choir, as the music is an essential part of the service, so I naturally expected the singers to be in their places promptly for rehearsal, and the leader, with his programs of the morning and evening services selected and arranged for orderly and effective practice. At the appointed hour I was at the organ, and spent twenty minutes in delightful solitude, looking over and becoming acquainted with the instrument, which was totally strange to me. Presently the leader and singers dropped in, and after some delay, we were ready for work.

The soprano opened fire by asking the director what Te Deum he intended to sing. "Well," he said, "I thought we would take Warren, in E flat," whereupon she declared it was horrid, ugly, and she simply hated the soprano solo in it. However, it was gotten out, and we went through it twice without any corrections or suggestions from Mr. Leader. There was no spirit or enthusiasm in the rendition, and it was "Warren in three flats" sure enough. Then some one suggested "Vogrich in D," and there was a general clamor for the change. (Now, if the leader had given his program proper thought, he would have known what he needed to make the service harmonious and symmetrical, and *would have had it*, in spite of the likes or dislikes of the singers) After the Te Deum was disposed of, the question of a jubilate had to be discussed. Some were for having it in chant form, others as an anthem; and so matters went on. Each canticle had to be talked over and the preference of this, that, or the other singer duly considered. At ten o'clock we dispersed, having sung only old, familiar music, and that in a careless, imperfect manner. Absolutely nothing accomplished.—*Choir Leader.*

IN THE MUSICAL WORLD

AMONG OUR SCHOOLS AND TEACHERS.

A concert was given in Dyersville, Iowa, under the direction of Mr. Pontius, of Dubuque, April 11.

Dr. Henry G. Hanchett, on April 1, began his fourth series of analytical piano recitals at Adelphi College, Brooklyn.

A varied and well-arranged program was given at a chorus concert at the Albion (Ill.) Conservatory of Music, on April 5.

Pupils of Misses Helen and Frances Quimby, of Nansemond Seminary, Suffolk, Va., gave an interesting program April 19. Numbers for piano, violin and voice were well presented.

At the weekly reception of pupils of Mr. Herve D. Wilkins, Rochester, N. Y., the time was devoted to the works of the late Ethelbert Nevin. Mr. Wilkins gave a short account of Nevin's life.

A festival is announced for Dubuque, Iowa, by Wm. H. Pontius and F. B. Benchmore. The affair is undertaken for its educational value. These concerts are to be given on May 17th and 18th, with the best of soloists. We wish the venture abundant success.

Mr. Edwin H. Pierce, formerly of Auburn, N. Y., has become director of the Holyoke College of Music, Holyoke, Mass., in place of Mr. R. W. Vincent, who has removed to California. The institution is in a flourishing condition, having at present five instructors and about one hundred and fifty students.

Mr. Edward Mayerhofer, teacher of piano, gave his last lecture-recital, for this season, on April 13, comprising all the different forms of music. They were given for the benefit of his pupils. He was assisted in the illustrations by his pupils, Mr. William Reeves, Miss Clara Cutting and Miss Florence Huntington at the piano, Mr. Emil Gerstenberger on the violin, and Miss Ada Cutting, analytical reading.

A Schubert-Schumann lecture-recital was given at the studio of Mr. and Mrs. J. Francis Cooke, Brooklyn, by Mr. and Mrs. Cooke, on April 26. The illustrative program was as follows: (I) Schumann: (*a*) "Early Green" ("Erstes Gruen"); (*b*) "'Twas in the Lovely Month of May" (Im wunderschoenen Monat Mai). (II) Schubert: (*a*) "Who is Sylvia?"; (*b*) "To Be Sung to the Waters." (III) Schumann—"A Forest Legend." (IV) Schubert—"Ave Maria." (V) Schumann—"She is Thine" (Fruehlingsnacht). Schumann—Song Cycle: Women's Love and Life (Frauenliebe und Leben), words by Adalbert von Chamiss; translated by Lewis Hovra: (I) "Ah, Since First I Saw Him"; (II) "Oh, Thou Grandest Best of Mortals"; (III) "I Dare Not"; (IV) "Oh, Ring Upon My Finger"; (V) "Come, Dearest Sisters"; (VI) "Ah! My Love, Thou Wonderest"); (VII) "Here to My Heart"; (VIII) "How Thou Hast Turned My Joy."

A very interesting concert was given at Ward Seminary, Nashville, Tenn., on April 8, by pupils of the director, Mr. Starr. The program was made up entirely from excerpts from oratorios and cantatas. As it is of general interest it is printed below. Part I—"The Creation": Chorus, "The Heaveus Are Telling," Haydu. "The Holy City": Duet, "They Shall Hunger No More"; Solo, "Eye Hath Not Seen"; Chorus, "No Shadows Yonder," Gaul. "Elijah": Angels' Trio, "Lift Thine Eyes": Solo, "If With All Your Hearts," Mendelssohn. "Ruth": Chorus, "See! the Golden Rays of Morning," Gaul. "The Coming of the King": Solo, "The Virgin's Lullaby," Buck. "The Prince of Peace": Duet, "Bright Star of Hope," Ashford. Part II—"The Holy City," Solo and Choral Sanctus, Gaul. "Theodora": Solo, "Angels Ever Bright and Fair," Handel. "The Messiah": Solo, "Come Unto Me"; Solo, "He Was Despised and Rejected"; Chorus, "Behold! The Lamb of God"; Solo, "I Know That My Redeemer Liveth," Handel. "Eli": Trio, "Thou Shalt Love the Lord," Costa. "Ruth": Wedding Chorus, "Hark! The Cymbals Clash," Gaul. The choruses were sung by fifty voices.

AT HOME.

The Christian Church of Columbus, Indiana, Wm. A. Harding, organist and choirmaster, presented an attractive Easter service.

The Pittsburg Orchestra, Victor Herbert, conductor, has been engaged to give concerts, during the month of October, at the Pan-American Exposition.

Miss Elizabeth L. Halbert gave an organ recital at the Second Presbyterian Church (place not named), in March. The program was excellently made up of real organ music.

The Nashua (N. H.) Oratorio Society, E. G. Hood, conductor, gave Mendelssohn's "Elijah," April 25. Eminent soloists assisted and the New Hampshire Philharmonic orchestra played the accompaniments.

M. Ernst Dohnanyi, the pianist who made a recent successful tour, played a Sonato for piano and 'cello of his own composition. While criticised on the score of diffuseness, it is said to show promise of power.

Philadelphians recently had the choice of hearing Melba as Gilda in "Rigoletto, at 1.45 P. M., Gadski as Santuzza in "Cavalleria," at 4.45 P. M., and Teruina in "Tosca" at 8 P. M., and yet they call Philadelphia slow.

A Vesper Service arranged from A. R. Gaul's Sacred Cantata of "The Ten Virgins," was given on Palm Sunday, March 31, 1901, in the Congregational Church, Gloversville. Mrs. F. N. E. Sparhawk, organist and director.

At Portland, Maine, Miss Annie C. Holmes, organist and director of the Choir of the Warren Congregational Church, gave an Easter program on April 6. A composition, "He is Risen," by Miss Holmes, was sung at this service.

The Beethoven String Quartet, of Philadelphia, Pa., gave a series of six fine classical concerts during the season now closing. The programs were of wide range, were excellently played and, we are glad to say, were well attended and appreciatively listened to.

Victor Herbert is to be conductor of the Pittsburg Orchestra for the next three years. A contract covering that period has just been executed, and for the first time in the history of the splendid organization its personel will be stable for a longer term than a year at a time.

Prof. Horatio Parker's oratorio, "Hora Novissima," received its seventh performance February 27, at Washington, D. C., by the Choral Society of that city under the direction of the composer. The soloists were, Mrs. Marie Kunkel Zimmerman, Miss Gertrude May Stein, Mr. E. C. Towne and Dr. Thomas S. Baker.

Mr. Henry K. Hadley went to Pittsburg to conduct the Symphony Orchestra (at Mr. Victor Herbert's invitation) in his new overture "In Bohemia." The work was favorably received by both the press and public. The score is dedicated to Mr. Herbert. Mr. Hadley has also just finished a new overture to Stephen Phillips' tragedy, "Herod."

Two concerts, on April 17 and 18, were given by the Rutland, Vt. Choral Association, under the leadership J. Harry Engels. The program comprised miscellaneous selections of high order.

There were two operas, Mr. Damrosch's Symphony concert for young people, Dohnanyi's piano recital, the Leipzig Philharmonic Orchestra's Sunday night concert, and the Verdi Requiem at the Opera house, given in New York on March 2 and 3. Varied as were the several entertainments, there was at nearly every one of them a good audience. The sum paid by those who attended is said to be $10,000.

Mr. David Bispham gave a song recital at Mendelssohn Hall, New York, March 1. "His program was quite the most comprehensive that he has yet presented, comprising as it did songs by Purcell, Arthur Somerville, Robert Franz, ballads by the inimitable Loewe, airs by Verdi and four old Irish folksongs. The singer was in good voice, and his arti tic ambition was keyed up to the top notch; consequently, his listeners enjoyed a fine treat." —*N. Y. Tribune.*

Elaborate services marked the week before Easter at the First Church of Christ, Northampton, Mass., Ralph E. Baldwin, director. Holy Week were celebrated with service in the Chapel on Mouday, Tuesday, Wednesday and Thursday afternoou at 5 o'clock. And by a Musical Service at 7.30 on Friday evening in the audience room. Other churches were invited to attend this celebration of Good Friday. "The Last Seven Words," by Dubois, was sung. This series of musical services was closed with the presentation, Easter Sunday evcuiug, of Buck's Cantata, "Christ the Victor." A quartet and chorus of thirty voices took part.

More than 4,000 persons attended Mme. Sembrich's performance of "Barber of Seville," at the Auditorium. The best seats sold for $2.00, and there were good seats at fifty ceuts. A Chicago paper says: "It was altogether a novelty to see the vast Auditorium nearly filled and realize that the occasiou was grand opera iu a foreign tongue. So pronounced and steady has been the falling off iu attendance of the operas offered by Grau in the last few seasons that the immense audience of last evening was the cause of no iuconsiderable amount of comment tending to explain the circumstances. When the true solution to the investigation is discovered it will be more nearly found in the prices charged than in auything else."

Mr. E. R. Kroeger played a lecture recital before the Union Musical Clubs of St. Louis, Mo., ou April 13. The subject was "Small Forms in Modern Pianoforte Composition," and was illustrated by the following: Bagatelle (Beethoven, in E flat, Op. 33, No. 1); Impromptu (Schubert, in A flat, Op. 142, No. 3); Novelette (Schumann, in F, Op. 21, No. 1); Berceuse (Henselt, in G flat); Nocturne (Heller, in G, Op. 91, No. 1); Spinning Song (Raff, in F sharp (La Fileuse) Op. 156, No. 2); Scherzo (Mendelssohn, in E minor, Op. 16, No. 2); Scherzo (Chopin, in C sharp minor, Op. 39); Prelude (Haberbier, in C, Op. 53, No. 1); Ballade (Brahms, in D, Op. 10, No. 2); Serenade (Rubinstein, in E flat, Op. 23, No. 2); Etude (Liszt, in D flat); Humoreske (Grieg, in A minor, Op. 6, No. 4); Song Without Words (Tschaikowsky, in F, Op. 2, No. 3); Barcarolle (Nicode, in F sharp, Op. 13, No. 3); Moments Musicale (Moszkowski, in C sharp minor, Op. 7, No. 7).

Mr. E. M. Bowman's "Temple Choir" (of the Baptist Temple, Brooklyn), gave a concert recently. This organization is unique. The musical influence of a church chorus having the purpose and size of the Temple choir supplemented of late years by an orchestra composed of talented, studious young players, is and must continue to be salutary in a high degree. Professor Bowman deserves the thanks of the hundreds of singers who have come directly under his influence and of other uncounted numbers of music lovers, who share the uplift of his labors in this community. In this choir and orchestra there are now over 200 members and to enjoy the benefits accruing from membership in either branch should be considered a valuable privilege. The magnificent body of tone exploited in the choral portions of the program on Thursday evening, the fine, uuforced quality of the voices and their brilliant attack, all gave evidence of the steady improvement that the choir is making.

The business of Geo. S. Hutchings & Co. has been incorporated under the name of Hutchings-Votey Organ Company, with the following officers and directors: Geo. S. Hutchings, President; Ernest M. Skinner, Vice-President; John H. Waterhouse, Treasurer, Directors: Geo. S. Hutchiugs, Ernest M. Skinuer, John H. Waterhouse, Samuel Carr, Frank L. Tibbets, W. J. McAvoy, Chas. W. Alden. This company has purchased all of the assets and liabilities of the old firm and has come into possession of all the patents formerly owned by Frank Roosevelt of New York, and his successors The Votey Organ Company. The Votey Organ Compauy has ceased to build organs, and hereafter all organs built by Hutchings-Votey Organ Company will be built at the factory in Boston under the personal supervision of Mr. Hutchings and Mr. Skinner. New machinery will be added to the plant, and the best men and best methods of both companies will be employed. The new company will confine themselves strictly to building pipe organs.

In May, 1877, Mme. Essipoff wanted to give a concert of American compositions at Steinway Hall, New York. To-day she would have no difficulty in making a dozen good programs of such music, but at that date it was not so easy a thing. Mrs. Crosby Adams lately came across Essipoff's program in an old scrapbook and sent it to the Chicago *Music*, from which it is reprinted here as an interesting curiosity: "Fantasia," Op. 41, "Melodie," Op. 32, Fr. Brandeis; "Gigue" (de la suite en Re pour orchestre), Bach-Parsons; "Thème et Variations" (for organ), Henry Carter; "Romance," Op. 60, Maylath; "Novelette," Op. 6, No. 1, "Prelude," Op. 6, No. 1, William H. Sherwood; 'Menuet" (from Schubert's string quartet), Op. 29, E. Perabo; "Sketches for the Piano," Op. 26 (*a*) "Wayside Flowers," (*b*) "Under the Lindens," (*c*) "Village Dance," John K. Paine; "Etude Caprice, Fairy Fingers," Op. 24, S. B. Mills; "Silver Spring," Op. 6, William Mason; "Caprice Pastorella e Cavagliere," Op. 32, "Transcription," "Home, Sweet Home," "Fantasia Grotesque," "The Banjo," L. M. Gottschalk;" "Tarentelle," Op. 91, R. Hoffman.

The Bach Choir, of Bethlehem, Pa., under the direction of J. Fred Wolle, which gave so fine a performance of Bach's B minor Mass last year, will give a Bach festival in the Moravian Church of Bethlehem, May 23, 24 and 25. There will be two performances each day; one in the afternoon at four o'clock, the other at eight o'clock in the evening. The announcement of each day's performance will be made from the belfry of the church by the choir of trombones. The three works which are to be produced entire will be given in the following order: First day, the Christmas Oratorio (first complete American performance), afternoon, Parts I, II and III; evening, Parts IV, V and VI. Second day, The Passion according to St. Matthew (first complete American performance), afternoon, Part I; evening, Part II. Third day, the Mass in B minor (second complete American performance), afternoon, the Kyrie and Gloria; evening, commencing with the Credo. The Bach Choir consists of 110 members, and in the singing of the chorales will be assisted by a choir of one hundred boys. The instrumental support will be furnished by the organ and a complete orchestra, numbering sixty performers. Program books will be issued, containing the full texts of each work and the music of the chorales which are to be sung by the audience, supported by the main chorus, the choir of boys, the orchestra and the organ. All inquiries concerning admission to the festival, railroad facilities, hotel accommodations and other details of arrangement should be addressed to the Moravian Publication Concern, No. 146 S. Main Street, Bethlehem, Pennsylvania.

Mr. Krehbiel has compiled for the *Tribune*, the following comprehensive schedule of the Metropolitan (N. Y.) Opera season:

Operas in the order of their production.	Composers.	Date of first performance.	No. times given
"Roméo et Juliette"	Gounod,	December 18,	5
"Carmen"	Bizet,	December 20,	10
"Le Nozze di Figaro"	Mozart,	December 22,	1
"Faust"	Gounod,	December 23,	9
"Lohengrin"	Wagner,	December 23,	7
"Il Barbiere di Sivlglia"	Rossini,	December 25,	4
"Don Giovanni"	Mozart,	December 27,	1
"Il Trovatore"	Verdi,	December 30,	3
"Aida"	Verdi,	January 3,	5
"Die Walküre"	Wagner,	January 5,	6
"Der Fliegende Holländer"	Wagner,	January 6,	3
"Mignon"	Thomas,	January 6,	1
"Don Pasquale"	Donizetti,	January 8,	3
"Cavalleria Rusticana"	Masengni,	January 8,	5
"Le Prophète"	Meyerbeer,	January 10,	2
"Tannhäuser"	Wagner,	January 12,	5
"I Pagliacci"	Leoncavallo,	January 20,	1
"Die Meistersinger"	Wagner,	January 21,	4
"La Traviata"	Verdi,	February 17,	2
"Les Huguenots"	Meyerbeer,	February 19,	2
"Das Rheingold"	Wagner,	February 20,	2
"L'Africaine"	Meyerbeer,	February 21,	1
"Siegfried"	Wagner,	February 27,	2
"Götterdämmerung"	Wagner,	March 1,	2
"Tristan und Isolde"	Wagner,	March 2,	3
"Rigoletto"	Verdi,	March 3,	1
"Lucia di Lammermoor"	Donizetti,	March 6,	2
"Die Lustigen Weiber"	Nicolai,	March 9,	1
"Fidelio"	Beethoven,	March 16,	1
"Il Flauto Magico"	Mozart,	March 30,	5

Out of the thirty operas given nine were by Wagner. These Wagnerian works covered thirty-four, or exactly one-third, of the performances. Five Italian, four French, and five German composers were represented in the list. Of the various artists, Dippel, the tenor, sang the most often, having appeared thirty-three times in fifteen different operas.

ABROAD.

Sir Arthur Sullivan's library is soon to be sold by auction in London.

Sig. Vannuccini, the vocal teacher of Florence, Italy, has lately given a concert which he modestly calls "Prova di Studio," at which all the performers bore English names.

Mascagni's next opera is to be called "Vestilia," and the composer is as confident as usual that it will be a triumph. He got $9200 for "Le Maschere" from his publishers before the opera had been sung at all, which is not at all bad.

The Italian Parliament, at the instance of the Minister of Public Instruction, has declared the house in which Verdi was born to be a national monument. Moreover, the Royal Conservatoire at Milan will henceforth be known as "R. Conservatorio Giuseppe Verdi."

The Opera at Prague is about to present a Gluck cycle, which will comprise his earlier works, "Le Cadi Dupe," and "La Reine du Printemps," followed by "Orphee" the two "Iphigenies," "Armide," and "Alceste," ending with "Paris et Helene" which is a novelty to musicians.

No less than thirty foreign artists appeared in Berlin during the month of January. In the matter of nationality there were 5 from France, 5 from Bohemia, 4 from Italy, 3 from Holland, 3 from America, 2 from Russia, 2 from Poland, 2 from Sweden and Norway, 1 from Hungary, 1 from Roumania, 1 from Finland and 1 from England.

Grieg has arrived in Copenhagen in perfect health and absurd reports in the continental papers towards the end of last year that the composer's mind had given way were due to a Parisian mistake. Grieg, who for some years past has suffered from a chest complaint, is in the habit of wintering at a health resort, a sanitarium something analogous to our springs. Thus rumors come and go.

The new Prince Regent Theatre in Munich is going into actual rivalry with Bayreuth during the coming season. "Die Meistersinger," "Tristan und Isolde," "Tannhäuser," and "Lohengrin" are to be sung under Ernest von Passart's direction by the best artists available in Germany and with elaborate spectacular features. Among the outside singers engaged are Theodore Reichmann, Wilhelm Gruening, Herman Winkelmann, and Gisela Staudigl.

Paderewski played before Queen Victoria at Windsor Castle last June, and he will never, he says, forget the impression made upon him by "the intelligence and goodness, and by the interest in and knowledge of music which this glorious woman was kind enough to show on the occasion. Her Majesty," he continued, "inquired concerning some music that I had played before her eight years previously, remembering even the shortest pieces. I shall never forget her."

A story of Verdi's hatred of hand organs is told with much corroborative detail by a journalist who visited him once at Moncalieri. He says that Verdi lived in one room as sleeping-room, study and dining-room. But the composer opened the doors and showed two much larger rooms in the distance. They were filled with hand organs. "On my arrival," the maestro said, "these organs played airs from "Rigoletto," "Trovatore," and other operas of mine, and that angered me so that I rented the lot for the season. It cost me $300, but I had peace at all events."

Rubinstein, during his last series of historical concerts, given by him in London, was asked by friends what his opinion was on the subject of musical prodigies. The maestro, shaking his leonine head, replied, "I have no faith in them; they promise much, but always disappoint our expectations. One exception only can I make, and that is in favor of a little boy whom I heard play the other day in Varsowie. His name is—Josef Hoffmann." This was said in 1886. Josef was then a little boy of nine years old, and save in his marvelous pianistic ability neither physically nor mentally precocious, being a true boy.

For many years Sir John Stainer, whose death occurred in London on the 31st of March last, has held the position as the foremost church musician in England. He was distinguished as an organist, a composer and a writer. In the former capacity he filled for a long time the position of organist of St. Paul's Cathedral, London. As a composer he is known by a large number of anthems, which are marked by melody and dramatic power, and evidence a decided advance over the works previously in vogue in the English Church. Many of these authems are in use in American churches, and are well known to our organists and choirs. John Stainer was born in 1840, was a choir boy in St. Paul's, and became organist of the Cathedral in 1872, after playing previously in various churches. He succeeded John Goss at St. Paul's. His most successful composition is "The Daughter of Jairus," dating from 1878. He has written various works on harmony, has held offices in the leading musical organizations of England, and leaves a deep impress on the musical history of the English Church. On his retirement from St. Paul's Sir John Stainer—for he was knighted in 1888—devoted his time to musical composition and to his interests in musical societies.

PUBLISHER'S COLUMN.

The music supplement for this month begins with a song worthy the attention of any singer. "Soldier's Departure," by W. W. Gilchrist, is a musician's song, yet it does not lack interest for the general body of singers. It makes demands on the vocalist, but with what effect it repays them! The accompaniment, without being difficult, is a feature of the song. The "Menuet Radin," by Victor Dolmetsch, which follows, is original, striking in rhythm and can be made very effective, when played with an understanding of its peculiarities. Its well-contrasted themes add to its interest. Somewhat lighter, and considerably easier, is "Dance of the Sylphs," by W. Lege. It is none the less worthy a place in the supplement, for it is an excellent teaching piece. "Pursuit of Love," by William Benbow, is rather dramatic, requiring of the singer well-controlled tone. It should please the particular singer. Short, but decidedly pleasing, is "Sprites at Work," by N. von Wilm. It is thoroughly characteristic. In what, perhaps, might be called a more popular vein is "With the Guitar," by W. Cooper. It is a good salon piece, and, besides, contains some good teaching points. "The Rumbling of the Mill," by Kirchner, is a descriptive piece that really describes. The rumble of the mill can be heard as it is played. The supplement is concluded with a "Short Service Prelude for the Organ," by William Horatio Clarke. Of this there is an analysis in the organ department.

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THE MUSICIAN for May continues the policy of the editor in having its pages filled with varied articles of direct educational interest. Of value to every teacher is the article by S. N. Penfield on "A Critique and Some Comments Thereon." He has filled it with sound common sense, which makes it valuable reading. The Teachers' Forum is being read by many, as the practical suggestions in this issue show, and it is hoped that there will be a still greater use of its advantages. The publishers were congratulated on the April number, and they feel sure this will be equally well received.

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THE MUSICIAN *wants to keep in close touch* with teachers and schools in all sections, and the editor believes that space devoted to reports of concerts, recitals, lectures on musical subjects and musical events of general interest would prove interesting to readers You can aid him in making an interesting feature of this department by sending reports of musical happenings that will interest your fellow teachers in other localities.

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Mention was made last month of two letters received by the publishers regarding the music published in each issue. As we wish to give our readers a full opportunity to express their opinions, we reprint the request made at that time. One of these letters complains that the music is so poor that it cannot be used that the writer has seen only two good pieces in the journal during the last few months. The other says the music is not popular enough, and cannot be used on that account. Here are two statements directly contradictory, both coming from friends of the journal, who mean their criticism kindly. The publishers surely are placed in a dilemma, for these letters are but representative of many others equally divergent in views The question is, what sort of music shall be published in THE MUSICIAN? The journal is published for the benefit of its readers, and it is their wishes that the publishers want to satisfy. But what are these wishes? How are they to know what sort of music is really desired?

They are willing to publish just such a class of music, and of just such grades of difficulty as will best answer the purposes of their readers. They have no hobbies of their own to satisfy, and in an effort to arrive at a conclusion, they not only ask but urge every reader of THE MUSICIAN, who is interested in this question, to send them a plain and *definite* statement of the kind and grade of music he or she would prefer to have published in each month's issue. Kindly respond promptly and fully so that there can be no misunderstanding. Remember that there are twenty-four pages devoted to music and that variety is necessary as well as quality. We await these statements with expectancy and will give them the fullest consideration.

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Wants.—The time is near at hand when it will be necessary to make plans for next season. Teachers who desire to make changes, and schools and colleges needing new or additional help, should take advantage of the *Want Column* of THE MUSICIAN. Wants not exceeding five lines are inserted free, and but a nominal charge is made for advertisements exceeding this limit.

As much space as may be needed to help its readers secure positions or obtain help will be used.

Are You Certain that you are buying your music at as good rates of discount as your fellow teachers? If not, you are doing business at a *disadvantage*. *We claim* that the discounts we allow teachers are MUCH BETTER than offered by other dealers, and unless you have had our latest quotations, you *cannot* be sure that you are not paying *more* for your supplies. This applies not only to our own publications, but to ALL the music you use. On our own publications we offer such liberal discounts (which will be supplied on request) that, no matter how far distant you are, or the cost of Postage or Express, we GUARANTEE you a saving when purchasing from us. In this connection you should remember that we send liberal selections of the latest and most desirable music "ON SALE," with the privilege of returning and having credited, at the end of the teaching season, all that has not been sold or used. Full particulars regarding this department of our business may be had on request. We also offer numerous additional advantages which it is impossible to mention in the limited space of this page. *Write us!* No trouble to answer your letters and inquiries. It will pay you to correspond with a house that is progressive and up-to-date in all of its dealings. We can save you time, trouble and money. We suggest that you give us an opportunity to demonstrate this fact by sending us a trial order, it will bring us your steady patronage.

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The publishers of THE MUSICIAN have exceptional facilities for printing sheet music and music books. Upon receipt of manuscript, with full particulars concerning the style of publication desired, we will submit complete estimate.

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Guide to Practical Musicianship, by A. J. Goodrich, has been received with much favor. It is a very valuable and practical work, and is the *only work* on this subject. Teachers would do well to see that each pupil has a copy, because the practical results from its use are really wonderful.

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NEW PUBLICATIONS.

The new music listed below ranges, as regards the piano music, from Grade II to Grade IV, with none beyond easy IV. The piano music averages well as to quality and can be made available for teaching purposes. The songs are more uneven, but include some ex ellent ones.

SONGS.

Ah, Love, But a Day. Key B minor; B to G. J. Pascal. 40c. A very good dramatic song. Makes some demands on the singer in the way of control of tone and declamation. Worthy of study.

I Heard the Voice of Jesus Say. Key D: C to G. J. H. Rogers. 50c. A good sacred song. A quite fresh setting of much-used words.

Lullaby Land. Key G: D to G. L. C. True. 50c. Graceful and piquant. Excellent to sing and certain to please.

Sig No More, Ladies. Key A flat: C to F. J. H. Rogers. 50c.

When All the World is Young, Lad! Key C: C to E. E. R. Noyes. 50c. The above are good songs for concert programs. Bright and vivacious, they are attractive.

The Little French Clock. Key E flat: E flat to B flat. Selli Simonson. 50.

The Mountain's Fairest Flower. Key B flat: D to E. William E. Bock. 50c.

Thou King All Glorious. Key A flat: E to F. Fred. Rycroft. 50c. A popular sacred song. Without possession of special merit, it is worthy of use.

I've Found That I Love You. Key A flat: C to F. John E. McWade. 50c. Has a refrain in valse movement that is somewhat florid. A good study song.

Day Dreams. Key E flat: E flat to G. Arthur Trevelyan. 50c.

Look Into Mine Eyes, Dear Heart. Key E flat: E flat to E flat. 50c.

PIANO.

Chansonette. Op. 15, No. 4. J. H. Rogers. 40c. A good teaching piece. Well written and with clearly defined theme, it affords excellent practice in phrasing.

Danse Caprice. W. Berwald. 50c. Another excellent composition. Considerably more difficult than the preceding. Useful for concert purposes.

Festival Minuet. Op. 19, No. 1. L. E. Orth. 60c. This, too, is a good—and very pretty—teaching piece.

Jolly Mountaineer. E. Otto. 50c.

Hazelle Waltzes. H. Tappan. 75c. Graceful, and not hard to play.

Joyous Moment. E. Otto. 50c.

Palmetto Dance. E. Otto. 50c.

Scherzo-Valse. W. Berwald. 65c.

Serenade. W. Berwald. 50c. The above are two characteristic compositions that will please teachers. They are fresh and interesting.

You and I Waltz. E. Otto. 50c. Good practice in thirds and octaves. Very bright.

In Crakow. Polish Dance. Herman Perlet. 50c. A characteristic piece. Brilliant without undue difficulty.

Belle of Buffalo. March. Jon Arnold. 50c.

The Mosquitos' Parade. Duet. Karl L. Hoschna. 60c. Brilliant and easy.

Love's Sympathy Waltz. W. H. Nelson. 50c.

When You Were Sweet Sixteen. Waltz. Karl L. Hoschna. 50c.

While Old Glory Waves. March. Anton Heindl. 50c.

One Thought of Thee. Waltz. J. W. Buford. 60c.

SERVICE MUSIC.

An Evening Song Service. "Christ's Power Over Nature." 5c.

Garland of Gladness. S. S. Service. F. A. Fillmore. 5c.

Theoretical Statements and Catechism from the "Choral Standard." B. C. Unseld. 10c

Perkins' Church Anthems. W. O. Perkins.

OCTAVO.

SECULAR—MIXED VOICES.

Singers. F —. A. R. Gaul. 8c.

MALE VOICES.

Marching. F —. Trotere-Nevin. 12c.

FEMALE VOICES.

Robin Adair. C —. H. N. Bartlett. 12c.
No Stars in Heaven. E —. B. O. Klein. 12c.
Proud Mind. F —. B. O. Klein. 12c.
Promised He Would Meet Me. E minor. B. O. Klein. 12c.
Three-Leaved Clover. G —. F. F. Bullard. 12c.

SACRED—MIXED VOICES.

Just As I Am. F. P. Mascagni. 12c.
Still, Still, With Thee. A flat —. J. H. Rogers. 12c.
Be Glad, O Ye Righteous. E flat —. G. A. Burdett. 16c.
Fear Thou Not. G —. A. Frey. 12c.
Gently, Lord, Oh! Gently Lead Us. G —. W. Berwald. 12c.
O, Lord Thou Art My Strength. D flat —. B. Godard. 10c.
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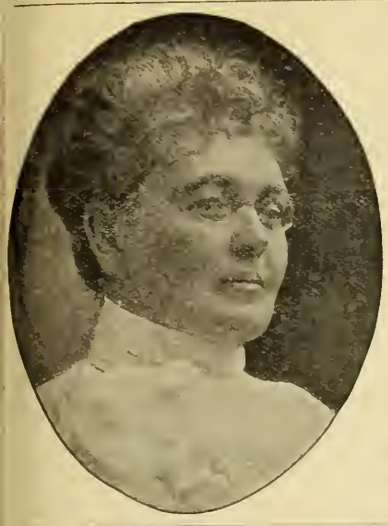

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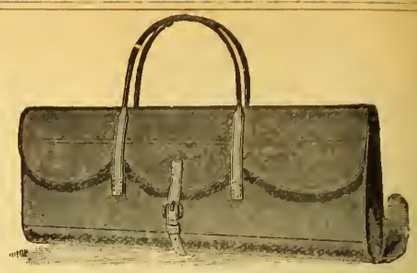

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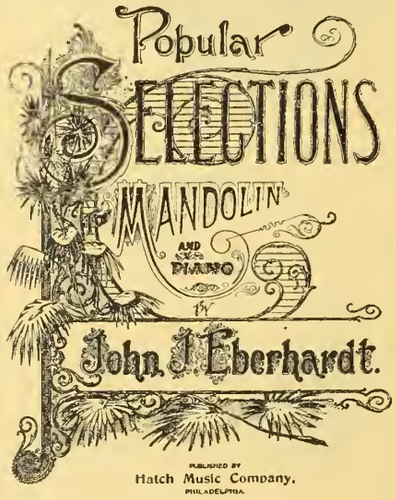

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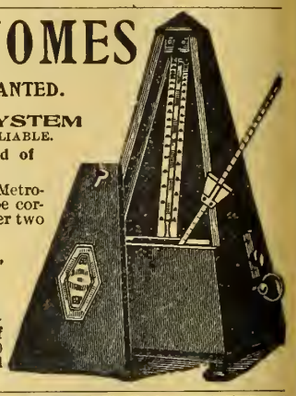

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Op. 6, No 3. On the Playground (Auf dem Spielplatz) 20
A good study piece. The slurs give practice in lifting hand after binding two notes. A contrasted legato melody in second part should be carefully played.

HILLER, P.

Op. 66, No. 2. Grandmother's Dream 20
An excellent study piece. Its subjects are well contrasted and the work is evenly distributed.

Op. 66, No. 3 Lonely Rose 20
In the minor. The loneliness of the flower is told quite well. A singing legato and a chance for expression are its distinguishing features.

KÖHLER, L.

Op. 210, No. 4. At Home (Am Gemüthlichen Plätzchen) 20
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Op. 249, No. 1. In Rank and File 35
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LICHNER, H.

Op. 78, No. 4. First Ball. Rondino 35
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MERKEL, G.

Op. 31, No. 1. Children's March (Kindermarsch) 20
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PRIDHAM, J.

Fairies' Waltz 30
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When the year has found its freedom from the bondage of the frost,
And the memories of winter in a tide of life are lost,
Then the heart awakes to answer Nature's impulse and rejoice
If we know her hidden meanings and the music of her voice.

Oh, the pulsing warmth of waking, how it permeates the air—
'Tis the anodyne of hope that steals the bitterness from care.
We may lay aside our burdens in the glory of our choice
If we win the heart of Nature and will hearken to her voice.

—*Albert Bigelow Paine.*

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Such a chorus that I speak of brings together, musically and socially, young people of some degree of congeniality; it sets them to work at a common end and with means that all hold in common to a greater or less degree; it is a relief both to the tedium of the daily employments of the busy and of the inanities of the idle; it is a factor in the betterment of both the mental and physical life; and, more than this, it is a practical focalization of the artistic elements of a community toward the best combined results—elements that otherwise would be scattered and inefficient.

For these reasons it is greatly to be deplored that the old-fashioned "singing school" is largely a thing of the past. In some communities it is true that a more advanced state of musical culture has taken the place of this means of musical study. But in far more it has been suffered to die out through a lack of interest in music and nothing better could, in the nature of things, take its place. For it was a stepping-stone to better musical progress.

Fifty and sixty years ago the singing school was a feature of every Eastern town that took any pride in its standing among its neighbors. Thirty years ago it was a feature of the social life of the Middle States in the smaller cities and the towns. To-day I know some communities in the Northwest States, where the young people enjoy their weekly sing, but in California, I think, there is less interest taken in the rudimentary study. If the singing school came to a lingering death in its journey across the plains and never gained acclimatization on "the coast," it to be regretted, for it had in it at least the elements of the good that is a product of the town chorus. And the singing school was, in its day, almost the only expression in its community of any artistic impulse. In many a town and township there is absolutely no possibility for the outlet of any artistic feeling that may perchance wander into the make-up of the young man or maiden.

The singing school taught the youngsters to sing—after a fashion. But that fashion was infinitely better than not to sing at all. It paved the way for an interest in better singing, better music. The "do-re-me"-ing finally brought the family pocket-book to the point of buying a cheap organ; that in time led to a better; eventually a piano became a necessity; then, of course, there must be a teacher; and then followed a trip to the nearest city for better musical instruction; there concerts and recitals broadened the musical horizon; and when the young lady (of course, the boys had to stay home and work the farm) returned to her home she radiated more or less of her musical culture, and the whole neighborhood was the gainer.

These were the natural steps in musical progress in many a family and the results were, and are, to-day, being felt throughout whole communities. Remember that the rural pupil is to become a missionary sowing seed on fertile soil and give her the best that is in you, not slighting the perhaps awkward or backward young damsel from the country, as may be the tendency of some teachers.

In the cities the place of the singing school has been taken by the musical education given in the public schools, scant and faulty though that may be, this being not so much the fault of the school music teachers as of the niggardly appropriations therefor. In some cases the church does something for the musical education of its young people, but this is not a great factor in the matter. Often for adults there is the secular or the church chorus, these being based on the individul study that has been the opportunity of those living in the cities. So the singing class is not often found in the city.

Nearly every college, however, offers some advantages in this line at a nominal fee, but while this offer appears well on paper, comparatively a few students avail themselves of it. In a college, enrolling 200 to 500 students, there seldom is a music reading class of over twenty persons, and in many a school of 500 students it is only by the hardest work ou the part of the teacher that a college chorus is maintained. The State institutions are generally the largest, but they are the ones in which there is the least interest in music.

It is a great pity that in the smaller cities and towns the singing class has been relegated to a state of desuetude and no substitute provided. The result is, that while among the young people of two generations ago there were many apt and ready readers of music, the proportion of such, to-day, is small.

For these reasons the town that has sufficient interest in good music to support an active and progressive chorus is surely to be congratulated; for by that fact, if by no other, it proves that the artistic and progressive spirit is alive. The results of such an organization, as I have said above, will be an enlargement of the mental and musical horizon, the development of latent talent that otherwise might be ineffectual, and the fostering in the community of a love for one form of the beautiful, leading to a more general musical culture.

If I might add to the above an example, a concrete instance, I would cite a town in Southern California that I recently visited. This place of some fifteen hundred inhabitants, nestled at the foot of the Sierra Madre Mountains, with its hundred of acres of golden oranges, has a little chorus of forty voices. This band of singers, of course, with the changes that time produces, has kept together for some ten or fifteen years, I was told, always securing from the neighboring city a good conductor and singing good music. It ought not to have been a surprise, then, to have heard some excellent chorus work, but it was in a place of that size. This society secured soloists, an orchestra of thirty pieces, and when the train schedule was not accommodating, simply ordered a special train for the accommodation of these and others.

Now what brought all this about? Not great wealth. A "killing frost" to-morrow would rob nearly all of these people of their yearly income. No; it was interest in music, pride in their club, town pride. And all these had their rise and growth in the years of enjoyable meetings together after the day's work on the ranch and in the orange grove was over. Is it any wonder that in the audience gathered to hear this program there was visible the same culture, good looks, tasteful dress and musical interest that one would expect in a large and musical city? In such a case it would be hard to separate cause and effect. The good sense and good taste of the people kept the society alive, and the organization, in its turn, reflected its gathered culture on the whole community and gives the town a good name in all that part of the country.

And what has been done in that little sun-kissed town away out on the Pacific slope, almost in sight of the rolling ocean, might be accomplished in very many places all over the country. It only needs a nucleus of interested and energetic spirits, self-sacrificing and progressive.

THE PERSONALITY OF JOSEF HOFMANN.

The New York *Sun* gratifies public curiosity in regard to the famous pianist, Hofmann, with these personal details: Josef Hofmann is as much of a mass of muscle as if he were a champion strong man, and not merely a pianist. This is quite as much a natural gift as his musical powers, and he makes no attempt to retain his strength by exercise. Since his return to Europe from this country, three years ago, he has given 150 concerts in Russia. He has played 13 times each year in St. Petersburg, and has visited all the Russian cities, traveling even to Tiflis, in the Caucasus, a journey that few musicians undertake because the trip thither and back to Moscow occupies more than two weeks. He is established to day in Russia as the most popular pianist heard since Rubinstein, whose place he has filled. He plays more frequently than Rubinstein, because there is to-day a larger musical public in St. Petersburg, and it is possible to give concerts more frequently now than it was 10 years ago. Hofmann is also about the best-liked pianist in certain German cities, although he has played there less frequently than in Russia. He speaks English fluently, although not idiomatically always, and his manner is as boyish and modest as it was when he came here first. In this respect he resembles most the Josef of his first visit. He is compelled to sacrifice as much enjoyment for his art as if he were a prima donna or a tenor. He was to play at a private concert the other night before an audience not likely to be in the slightest degree critical or exacting. But he was as nervous as if he were about to face an important audience. Before he is to play he eats very little, and takes no stimulant of any kind.

In the biography of Joachim, by Andreas Moser, lately translated into English for the first time, there is this anecdote of the great violinist:

At an evening party given by Mendelssohn, the host had played the Kreutzer sonata with Joachim. After the music there was an informal supper party. Joachim sat at the table with Schumann; it was summer time, and the starlit sky was visible through the open-wide window. Schumann, who had long remained silent, presently laid his hand gently on the knee of his little neighbor, and pointing heavenwards, gently said: "I wonder whether beings exist up there who know how beautifully a little boy here below has just played the Kreutzer sonata with Mendelssohn?"

Only women understand children thoroughly; but if a mere man keeps very quiet, or humbles himself properly, and refrains from talking down to his superiors, the children will sometimes be good to him and let him see what they think about the world.—*Rudyard Kipling.*

THE Teachers' Forum

Conducted by N. J. COREY

This department is inaugurated for the purpose of uniting the many teachers who read THE MUSICIAN in a bond of professional brotherhood. It is to be their medium for the interchange of ideas, experiences, encouragement, discouragement and difficulties. The fullest correspondence is invited. The questions will be answered and suggestions given by the conductor and the contributions of those who wish to gain new light or to present their methods will be printed. We propose helping ever teacher who will permit us to do so; we intend to do everything possible to overcome the isolation with which you are burdened. Will you co-operate with us?

No conditions are attached: the department is open to *all* MUSICIAN subscribers. Address all communications to the Teachers' Forum, care THE MUSICIAN, Eighth and Locust Streets, Philadelphia, Pa. Do not hesitate, but be among the first to ask help, or to give some other teacher a suggestion. Let us know what you would like to have treated in its columns.—Editor of THE MUSICIAN.

"The gates of art are closed unto none; who so entereth thereat, though he seeketh perfection, yet shall he not find it."
—Ancient Egyptian Papyrus, 3580 B. C.

ABOUT FUNDAMENTAL TRAINING.

It seems expedient to me, just here and now, to put aside both questions and answers for the moment, and to treat in the present issue, of a topic which I believe vital to musical development in America. As I go on in my profession, teaching and learning, I am more and more impressed with the great need of what I may style primary training for pupils. Nothing is more common than imperfect, even slovenly, work, on the part of beginners. Nothing more common than the erroneous belief that any sort of teacher is quite good enough for beginners. Now the real facts of the case are, that upon the proper laying of foundations, the whole superstructure absolutely depends. No amount of ornamentation will prevent a building from falling unless it is solidly grounded. The first teacher gives a child not only mental bias and emotional enthusiasm, but technical principles which make or mar farther accomplishment. The work of a beginner determines, more or less, all the subsequent musical attainment. Who of us has not groaned in spirit over the pupil who presents us one of the Sonatas of Beethoven, perhaps, and who, in playing it, shows a possible comprehension of the musical idea, but combined with a technique not merely deficient but almost hopelessly chaotic and entangled? How must we offend and even bewilder such a pupil by obeying the stern dictates of musical conscience, and saying gently: "I must have you do scale work, and octaves and chords" And how difficult it is to retrace steps which could have been trodden with ease in the beginning! Every good teacher feels that it would be invaluable both to himself and the pupil, if he could watch over every practice hour for the first year or two, until the pupil had learned how to study, and was sufficiently grounded to be safely allowed a longer tether. One finds that in new ground weeds spring up more quickly and plentifully than planted seeds, and to eradicate these weeds is essential to the proper sustenance of the awaited flower. So it is with the student. Multitudes of faults crowd thickly around the instructions given, and should be uprooted instantly, for any sort of result. It is not assuming too much to say, that if a beginner was allowed to practice only in the presence of a competent teacher for one hour a day for at least the first year of study, the ground covered would equal that usually traveled in two years or more, and the result would be positively surprising. Yet how many parents who recognize gifts in their children, and who really desire them to be properly cultivated, would be willing to provide such facilities at the commencement of what may prove a life career? I leave out of the count altogether the unintelligent people who expect John or Jennie to play "pieces" at the end of the first term, and only reckon with those who realize that there is a decided interval between sowing and reaping, and Aaron's rod appears only occasionally, even in the form of genius. Some of this number would say, "Why, I cannot afford to pay so much for primary instruction. By and by I shall need to supply the best the market affords to finish my son's or daughter's course." Ah, Monsieur or Madame, you cannot possibly make a graver mistake. Nor a more expensive one. By and by, the by and by for which you are reserving your best efforts, will, when it comes, be a sad day of trial for the ambitious student, and your own pocket-book, compelled, with pain and humiliation, to retrace steps that never should have been taken; the task which would and should have been comparatively easy in the beginning, becomes a drain upon body and spirit and purse. Only those pupils made of the best sort of stuff have the patience and courage to travel back and make an entirely fresh advance. And this they do handicapped by accumulated bad habits. Those of us who know the reason of these things must meanwhile listen to such aspersions as these: "It is all foolishness to change teachers. One undoes all the other has done, and you waste your time and your money on them."

No, the fact is simply this, that one does what the other has left undone, and in order to do it, has to put aside what is too unsecurely built to endure the stress and strain of really high achievement. There is no royal road to learning in art any more than in science or literature. The training of the hand, which is the machine with which all one's work must be done, is a necessity which cannot be dispensed with, and which rests upon certain basic principles which simply cannot be ignored. There is just so much power, just so much dexterity, just so much lightness and ease, to be made one's own before the rendering of the work of those who possessed these qualities and wrote for the possessors of them, is possible. Would this could be realized and provided for! "Custom exacts, and who denies her sway?" The parent exacts, the impatient pupil exacts, and the long-suffering teacher, who must, alas! live by art, as well as for it, is often crowded to the wall, and compelled to put aside judgment to meet those exactions. It is rather trying for Brown to be told: "Why, my daughter was with you a long time, and then played no pieces at all. I sent her to Smith, and she soon played ever so many pieces." You know you had been breaking the ground for Smith in the first place, and that perhaps in the second, Smith had been tempted to do what Jones or Robinson might have to undo later, but what can you say? There are the pieces! The ear is satisfied, and how many know that it is only the hearing ear the Lord hath made, and which can distinguish between Brown's method and Smith's?

Meantime, the primary teacher goes wearily on, conscious that, not only underestimated and poorly paid, but with all his or her sowing probably to be reaped by another, some one must do the preparatory work if America is to become musical. We hope and believe that she may, but it will not be until she learns that the secrets of art are for the worker and not for the guesser. Yankee shrewdness and the superficiality which is fed by an almost supernaturally quick apprehension, the national heritage of our country, will not avail, unless supplemented by some degree of the European dogged perseverance and hard work. I have personally known graduates of our conservatories sent abroad for supplementary and so-called "higher" study, who have told me that the first step that they had to take was to learn to practice, and to have a sub-teacher who sat with them during practice hours. Scales, arpeggios, octaves, chords and the rest of the basic processes by which technique is built up, were they relegated to, and this as if they were little children. Surely these things ought not to be, and yet they are, and largely because of the want of patience and wisdom on the part of parents, even more than pupils.

It is all very well, theoretically, to insist upon the duty of the teacher and faithfulness to it, no matter what the result, but the faithful teacher is very apt to be left stranded high and dry, to twiddle his conscientious thumbs, while the man who calmly and unblushingly remarks that "He is in the business for the money there is in it," caters to the whims of pupils and parents, utterly indifferent to subsequent consequences to both, and consoled and sustained by a constantly increasing bank account. Far be it from me to condemn him without a recommendation to mercy. The enthusiast generally finds himself without any eventual capital but enthusiasm. But surely it is, or ought to be possible to reconcile, to some degree, the practical and the theoretical, and to bring home to people the absolute necessity and the great importance of the earliest training in fundamentals. Upon a commercial basis, if no other, the logic of the situation should be apparent. Every wasted and misspent and misdirected hour spent by the pupil will have to be paid for, not merely at the time, but later on, with interest. The fifty cents or a dollar spent on a preparatory lesson will not merely be thrown away, but later five dollars a lesson will follow it, while the work is being done which must be done sooner or later. How much better, how much cheaper to pay a living price for good work! How much better for parents, upon whose wisdom to a certain extent, depends the future of their children, to build for them upon a broad and sure foundation! How much better to spend a little more at the moment, and less in the long run, with a greater result from a smaller expenditure! How much better for pupils who are to be in their day and generation, the hope of America in music, to be patient and painstaking and plodding for a little while. It is doubtless frightfully stupid and tiresome to be planted, a tightly shut up little seed, down in the damp, heavy garden mould. One cannot see or scarcely move, and nothing seems to be happening, day after day. Yet something is happening, nevertheless. Day and night go slowly by, as the ground grows drier and lighter, the pressure is less, one can move a little, it begins to be warm, there seem to be faint sounds in the distance, soon there is really a little bit of freedom. The earth parts a little way, a very little way, one may begin to look up and about. The head is free, little by little the limbs, now the stem lifts the leaves higher and they open more and more, and at last from the poor, stupid, shut up seed buried in the dark, there comes into being the plant bearing the full rich beauty of the flower.

Is it not better to be patient and do one's growing in the dark? Is it not better to play over and over one's scales until the fingers are as supple as the curling tendrils of the vines, as facile as the drops of running water? To patiently work at octave studies until the wrists are strong and flexible as the branch of a tree, or a blade of Damascus steel? To go over arpeggios and chords until it is possible to reach out as the branches of the tree to the blue of the sky, and the green of the ground, and encompass thus all harmonies of earth and heaven? It is only after this that people can be won and moved, by so speaking the music of the great dead writers that they live again, making them immortal through the high endeavor of the player, and raising those who listen to the same height. There is no other way to high achievement but the way of patient labor, and we must not confound patience with anything that lacks strenuousness. It is patience which fails and tries again, patience which keeps on trying, patience which is the root from which springs the plant of courage upon which blossoms worthy achievement. It is impossible to overestimate the value of preparatory work, and the necessity of sparing neither time nor pains while doing it. The end will more than repay for the work—infinitely more.

Herein will the teachers find the difficulty. Will they have the courage and the nobility to resist all pressure that may be brought to bear upon them, and to insist upon the proper performance of duty by those under their charge? Face to face with the knowledge that all human results are but partial, and that frequently the man to whom success is due remains unhonored and unknown, will they, nevertheless, endeavor to aid that success? Will they remember that the man whose reward comes quickly and apparently easily is rarely the man who deserves it? And that we must share not merely all that we have, but all that we are, with many who will not only be inappreciative, but ungrateful? But all teachers should look upon their pupils as their children in art, and consecrate themselves to their best and highest development, and count their measure of success not so much in dollars as in the calibre of work that the pupils can do. It requires courage to see them, after long sowing, pass to another who shall reap the result of this labor, and to feel that an added gain will accrue to them. To some it is given to express their ideals, so that all may realize them and their possession of them. To others again, though the ideals remain visible, they are not able to show them in their own work, though they may be able to so declare them

that the pupil will be able to show them by their attainment. But one and all of us can remain true to what our art demands, and our pupils absolutely need. We can so prepare them that when they pass to others, unless those others be unprincipled charlatans, the worth of our work will be acknowledged to a certain degree, and the pupils themselves will look back to us with more and more gratitude as they realize more fully all that our endeavor meant to them, and those who seem the humblest of us may make ourselves of the greatest value.

STUDIO GLEANINGS.

KATE KINGDON.

Individuality.

She came into the room, on my response to the scarcely audible tapping at my half-opened studio door, a demure, girlish figure, gray-gowned, and without ornament or adornment, save the meek and quiet spirit of scriptural enjoining; experience had taught me caution regarding forming "opinions at first sight," but I was conscious of an impression of harmony and rhythm. She wished to begin lessons at once, and had even brought sheets of music, fresh looking. New and unused, I supposed; but I was in error.

"These," she remarked, taking them calmly from the wrappings, white as the silken gloves she wore, "I studied with my last teacher, and for three months I had nothing else. So I became discouraged. I trust that is not also thy method?"

A pupil appeared in the doorway as I looked over the sheets, a *Caprice*, by Heller, the "Dance of fhe Snow Flakes," by Engelmann, and some studies, the latter bearing everywhere through the pages the pencil markings of the "last teacher."

"I cannot give you a lesson to-day," I said; but I named a day and hour, and quietly as she had appeared, my visitor departed.

Promptly to the moment, upon the day and hour I had set, the gentle tapping came again at the door. Gray-clad and demure she entered, while a curious sense of "time" having "turned," and jumped me back several days in the calendar to repeat the experience past, of her first appearance, assailed me for a fleeting instant. All was as then, even to the words that were uttered. But presently the gloves, and the modest gray hat, with its drooping brim, were laid aside, and we proceeded to commence work at the piano.

The "studies" were attacked, after considerable skirmishing with preliminary exercises, with a view to remedying certain defects an examination of her hands revealed. Understanding that I desired her to memorize the exercises, and use them as a prelude to her practice each day, each minute detail received the closest study. I was put through a cross-examination which would have outrivalled efforts of the most tenacious lawyer. Having acquired an exact and careful knowledge of every movement, she gave her attention to the "studies," with the same precision. Every precept and admonition given her she had followed to the letter; where both were lacking, her own conception had stood her in hand; thus, which had been productive of the most mischief, the precepts, or their lack, it would have been difficult to say. After a page had been performed, with grievous errors, manifest to a nicety, we took up the first phrase, and after a half-hour's struggle to right glaring wrongs, note by note, movement by movement, she attempted, at my request, to play it entire, and as I had drilled her. It was an absolute reproduction of her first performance.

As to the pieces, the *Caprice*, by Heller, which should have presented to the mind a butterfly's ecstatic revels in flowery meadows, or the subtle gleamings of a will-o'-the-wisp through the night marshes, every measure was as calm and monotonous, as unvarying, as the pulse-beats of the player. And the "Dance of the Snow Flakes!" Poor, little metronomic snow-flakes, that semed wailing their own requiem! Subsequently our experience with Engelmann's inspiration was of such a nature that I think every snow-fall I witness through the remainder of my mortal existence, will connect me with it in memory.

Suffice it to say that, as it was *not* "my method" to keep a student three months on pieces wholly unsuited to her conception and temperament, even if within her grasp technically, a change was speedily effected. The "last teacher" would have done well to add the study of mental and dominant characteristics to her studio life and work. But we learn by experience, and to my quaint, little exact Quakeress I owe one which has been unique. We turned her propensities to account, and it was not long ere she was learning a new set of studies precisely right, instead of precisely wrong, and I have already optimistic glimpses of a time when certain of Mendelssohn's "Songs Without Words," of various Nocturnes, and of the *Berceuse* she is now studying, will be charmingly rendered.

A Physical Problem.

An eminent teacher once remarked that he owed more to the cultivation of positive qualities than to any natural or acquired proficiency.

I have read somewhere that the teacher of the negative type need have no hope of success, and this is possibly true while the negative tendency holds sway. It is true in other lines of endeavor than that of the music life; the successful, without exception, are the positive. Certain observations, and the relation of a personal experience by the teacher referred to, impressed me with a new estimate of this important element, and I applied my reflections to the solution of a problem.

Teachers are often annoyed by the perversities, and inconsistencies of pupils, and by the fact, also, that susceptibility to these varying moods robs them of their own best enthusiasm in endeavor for the pupil. This taking on the pupil's moods is the cause of much of the ill-success of which teachers complain, with certain types of students, to whose trying propensities the reason alone is ascribed, while the teacher often is the most at fault.

In a well-appointed studio, dainty and attractive, I sat, not long since, with a woman not past her prime, whose troubles with pupils, as she related them, would have furnished material for volumes, which might bear the title, "The Tragic Side of Music Teaching," *by One Who Knows*. Her face was furrowed too early, and on her own statement she has already succumbed twice to mental and nervous prostration. It is not many years since her classes were filled to overflowing; her time so in demand that an advanced student was drilled for assistant work. I knew her in those days of busy prosperity, a woman of keen intelligence, equipped in every respect, it would seem, for the work she had chosen, and having received her education abroad under the finest teachers.

To-day she surveys the ruins of her brightest hopes, for added to afflictions of a family nature, her pupils have many of them left her for the assistant teacher, who now has her own studio. The grievances of the latter were great, it was claimed, and she accepts redress in sympathy and pupils.

Listening to the account of the defects and ingratitude of those who had turned away to the evidently more attractive assistant, the words I had read regarding the teacher of the negative type, came to me with renewed weight. Here was illustration of it in effect. There is literal truth in the theory of the working force of thought, and had this repining, embittered woman held in mind only a charitable, helpful conception, in place of constant mental censure and criticism, ignoring, and refusing to be swayed by faults which were prominent and nerve-wearing, she would have disciplined both herself and the pupils manifesting them. Love and the charity that thinketh no evil holds power as a positive force, and let him who doubts, test, and thereby prove the statement, reaping its sure benefits in his studio life and work.

Recital Clubs.

The student receives much advice through the pages of music journals pertaining to turning to account opportunities. Indeed writers and teachers are so intent on pointing out to pupils the importance of following such advice, that their own "occasions" pass often unperceived.

One may learn, and turn to account, from pupils, if alert and receptive to such observance, daily and hourly, an amount equal in value to instruction imparted. A young girl who had studied in a western town, began lessons, on the removal of her family to the east, and among various suggestions gained from her by her new teacher, and eventually modified and carried out, was one which resulted in far-reaching benefit, since the plan was later adopted by other teachers of the city.

In the enterprising towns of the west, it seems the teachers of music partake of, or absorb, the general spirit of energy and endeavor. This voluble young woman was fond of talking of the ingenious methods of her teacher for sustaining the interest of pupils. Her class was large, and scholars came to her even from an outlying hamlet and nearby farms. An arrangement was made by which one evening in each week was spent by the entire class at the home of a pupil. A program was prepared, and varied in its arrangement of diversions, though always including playing by different pupils, so that when the round of the homes had been made, every student had learned and performed a new piece.

Here was an opportunity to glean an idea, which, being culled by the eastern teacher, and gradually ripening and expanding, led to the forming of a "Recital Club," the pupils meeting monthly, and all wearing the Club badge, which signified a pledge to perform a different piece at each recital.

Trust no Future, howe'er pleasant!
Let the dead Past bury its dead!
Act,—act in the living Present!
Heart within, and God o'erhead!

—*Psalm of Life.*

PLAYING FROM MEMORY.

Liszt was the first pianist who played whole programs by heart. Weber seems to have been the first conductor who was able to get along without a score. An accident proved this. At Dresden, one evening, Mozart's "Magic Flute" was to be given, conducted by Weber. The moment to commence was drawing near, when it was observed that the score of the opera had not been placed on the director's desk. Great consternation was among the musicians. The court was expected to arrive at any moment, and the orchestra well knew that Frederick August would be enraged did their instruments not burst into harmony as soon as he appeared. The anxiety extended to the audience; Caroline, the wife of Weber, looked at the empty desk before her husband with agitation. Weber saw the danger, but he smiled and, without losing *sang froid*, sent some one to search for the score; but the court entered at about the same instant. Weber glanced at his trembling wife to reassure her, grasped his baton, gave the signal to begin, and conducted the entire first act of the opera from memory, without a note of the music, with his usual vigor and ability, even amusing the orchestra by pretending to turn the pages at the proper moment. The affair soon became noised about, and reached the ears of the royal family, who personally overwhelmed Weber with compliments. —*New York Evening Post.*

We are what Zeus made us, discords playing
In the great music, but the harmony
Is sweeter for them, and the great spheres ring
In one accordant hymn.

—*Anon.*

GLEANINGS.

"Impossible!" Talk not to me of that blockhead of a word.—*Mirabeau.*

If every year we rooted out one fault, we should soon become perfect men.—*Thomas a'Kempis.*

When we take people merely as they are, we make them worse; when we treat them as if they were what they should be, we improve them as far as they can be improved.—*Goethe.*

Praise to the face: open disgrace. "No such thing. The proverb is wrong. Praise to the face is one of the sweetest things on earth, and there is no disgrace in it, unless untruth enters, or unless the praise is undeserved."

"There is so much to be set right in the world, there are so many to be led, and helped and comforted, that we must continually come in contact with such in our daily life. Let us only take care that we do not miss our turn of service, and pass by those to whom we might have been sent on an errand straight from God."

What have I to do with the yesterdays or the to-morrows of my life? My responsibility lies strictly in the present. Why should I scatter and weaken my thought-forces by regretful recollections of the imperfect yesterday or anxious anticipation of the uncertain morrow? I will concentrate all my energies upon the passing hour, and thus will atonement be made for the past and grace developed for the future. To-day—*to-day* I live. The grief of yesterday is past. To-day I triumph. To-morrow shall find me still a victor.

Expert Opinions

Anent "A Critique and Some Comments Thereon."

Art and Business.

In the April MUSICIAN was printed an article by T. L. Rickaby opening a symposium on the average concert criticism. This was followed, in May, by an excellent article by S. N. Penfield. In this issue the symposium is continued in a third contribution, which speaks for itself.

To the May number Mr. Rickaby, who seems especially able to launch interesting discussions, contributed an article on "Business or Profession, Which?" This subject is taken up by Ferdinand Dunkley, who discusses it under the caption of "Art and Business." These articles will be followed by others. We will be pleased to hear from our readers generally.—Editor of THE MUSICIAN.

ANENT "A CRITIQUE AND SOME COMMENTS THEREON."

HARVEY WICKHAM.

An article in the April MUSICIAN, by T. L. Rickaby, under the title which I have given above in quotation marks, was of such a suggestive character that perhaps he will pardon me for continuing his line of thought and discussing some of the points raised by his pen. Be it understood, however, that I do not measure lances with Mr. Rickaby, whose excellent article I am glad of this opportunity of endorsing. Controversies, to be instructive, must arise between those who, from identical premises, arrive at different conclusions. Too often disputants are found who are actually writing about different things which they, unfortunately, call by the same names; or, about the same thing which they call by different names. From such arguments may the spirit of concord deliver us. As futile, tiresome and unnecessary are such debates as those in which the debators have nothing in common from which to make a deduction; or, have no dissimilarity of opinion on which to hang a quarrel. The latter case is nearly, I believe, the case of Mr. Rickaby and myself, and if I seem, in some minor particulars, to contradict him, it will be for the reason that a writer necessarily leaves out here and there a modifying clause which, though unnecessary to the justice of a position he is for the moment taking, might be very essential if he were to apply a given principle, say, to some other case. For example, one says that classical music is unfit for general concert use; and from his context it is easy to see that by classical music he means music of a particularly thoughtful or abstruse character. I affirm that classical music is apt for all occasions where real music is desired; but for my context, if I did not particularly define it, a discerning reader might know that I used the word classical to mean excellent. Still another writer comes forth and "classical" with him means of the school which began with Bach and ended with Beethoven. But in all these cases there is no ground for controversy, and only the hasty and ill advised would fancy one. With these words of explanation I will proceed to the consideration of a few questions suggested by Mr. Rickaby's paper.

FIRST. What principles should govern us in the selection of the music which we perform in public?

There are two factors to be considered: the capacity of the probable audience to understand and the capacity of the performer to interpret. Of the latter let me speak first. The widespread dislike of classical, that is to say, of *good* music, which undoubtedly exists among many classes of people, is due not so much to the people themselves, or to the music, as to the performers. Many and many a man who has never *heard* any, has said: "I can't appreciate classical music." He may have been at concerts where high-sounding names appeared on the programs, but high-sounding names, aye, even such names as Chopin and Schumann, do not necessarily stand for classical compositions. All composers have written works which are insufferably dull. There are passages even in Beethoven's sonatas which are not all that might be. Indiscriminate praise of every measure of the masters is not wise. True, a musician can never write anything that is altogether bad. His technic and style are, to a certain extent, in evidence always, unless it be in the case of youthful and immature pieces unfortunately brought to light. But even Homer nods, and it is not well to expect the uninitiated to grow enthusiastic over passages which we ourselves venerate only, perhaps, for the sake of their author. I am not saying that a passage which is ever so dull cannot be made interesting by superlative execution. The simple major scale, dropping like a string of pearls from the fingers of a master, is well worth listening to. But the masters are few and far between, and a musical composition has usually to depend upon nothing more than a tolerable rendition. This brings me to the question, Does classical music usually get even a tolerable rendition? And I answer, sorrowfully, "No!" And thus it is that many read fine compositions on programs and sit in their seats while certain musical crimes are being committed, and erroneously conclude that they have heard the works in question. They have really heard nothing of the kind. The soul of music is melody. The more "classical" a piece is the more the melody is apt to be overlaid with arabesques and accompaniments. Accompaniments which do not stay obligingly down in the bass, but spread themselves over the entire keyboard. Under the hands of the artist the melody floats pure and serene on the wings of a beautiful singing tone above its intricate support. In the hands of a mere pianist (I limit myself to the consideration of this instrument for the present) the picture is *all* background. And this is but one of the reasons why pieces are, so to speak, seen and not heard. Therefore, I argue that the executant should select music which he can play, which usually is music much easier than one commonly hears. The great virtuosi have no trouble in interesting even "miscellaneous audience" in music of a high, even if not the highest, grade, and it is a simple proposition that the greater the player the greater the works which he can make interesting to a given body of hearers.

Now, as to the capacity of the audience to understand. It shall be borne in mind that a concert selection must appeal to an ear which it hears for the first time. Musicians study the compositions of all schools continually and they become necessarily apt in appreciation. It is absurd to present to average listeners works which even the professional musician learns to love only after long familiarity. It should be thoroughly understood that there is music in the world for everybody. Music for the street gamin, music for the pedant, music for the poet. Each kind is good in its place, whether humble or exalted. The point to be taken care of is that each kind is kept in its place and is not allowed to masquerade in the guise of a fellow. At the concert music must be for the people. For the best element likely to hear it. Many people go to concerts not to hear, but to see; not to listen to artists, but to listen to conversation. In arranging programs this class can be left nearly out of consideration. A single number that will silence their gossip, if it is not too unmusicianly a number, is well enough, but the bulk of the program should be aimed at the general average of those expected to be present. The tone of patronage in which many professionals speak of the public is by no means warranted. Too often the fault is on the stage and not in the seats. One composition should also be given for the benefit of the two or three highly-cultured folk who can be depended upon to appear at almost every assembly. Nothing more than a modicum of common-sense, tempered by experience, is needed to gauge a program aright. No musician can afford to render works which are actual trash, and therefore I intimated, at the beginning of this article, that good music should always be used, but by that I mean music good of its kind. Music is not nececessarily bad because it is simple or gay or rhythmic. But let me hasten to another question.

SECOND. What shall be said of the facetious, ignorant critic?

The man who doesn't know "a bar of music from a bar of soap" still lingers on in our midst, a painful contradiction to Darwin's comfortable doctrine regarding the survival of the fittest. If the man did not make the assertion of his ignorance so boastfully one might pity him; but no sooner are the words of mock humility out of his mouth than he sets about to show how much worse it is for music. Seldom, indeed, does one hear an individual say that he is deficient in musical culture, without being told by implications, and in the next breath that, though lacking in art, he is not lacking in smartness. A facetious *critique* exudes a sense of its author's complacency which would be side-splitting if it were not heartrending. Nothing is easier than to be funny according to some definitions of fun. It is time that newspaper men learned that it isn't funny according to a very exalted definition of the word to confuse music with soap. Nobody boasts nowadays not having read Keats or Wadsworth or Tennyson. Many have not read them, but they know enough not to mention the fact. The time is rapidly coming when it will be understood that art is as much a part of culture as poetry or *belles lettres*.

THIRD. Is the voice the instrument best adapted to the popularization of music?

I am emphatically of the affirmative opinion. To the voice all instruments must look for their ideal, in a certain sense. In striving to imitate the voice all artists have achieved their highest triumphs. It seems to me that in instrumental music the great composers have touched the deepest hidden chords of emotion, but so far as the great public is concerned it is to the voice and to the voice alone that they must look for help in their attempt to understand our art. Once teach a man to love singing and he is in a fair way to learn to love playing. But of one who pretends to love the latter without having learned to appreciate the former, be distrustful. He probably is fond only of jugglery and gymnastics or is totally insincere in his professions. But Mr. Rickaby has entered so fully into this branch of the subject that I need not add another word.

ART AND BUSINESS.

FERDINAND DUNKLEY.

Probably one of the most significant characteristics of musical life in the present age is the ever increasing attention which musicians are giving to business-like methods of making the best possible living by means of their art. Several questions arise in connection with this matter which it may be profitable to consider. 1. How is it that musicians are trying to become good business men? 2. Is business capacity compatible with artistic temperament, and what are the prospects of success to a person endowed with the latter quality? 3. Will the cultivation of business methods cause musicians to deteriorate as artists? 4. Is this growing tendency to look after business ends to be deprecated or encouraged?

In answer to the first question, it may be said that the complex conditions of modern life open up so many more possibilities of business than formerly. Quick means of communication by mail, telegraph and telephone and quick means of transportation make possible the execution of an amount of business that could not be dreamed of in the days of Mozart and Beethoven. There is an ever-growing demand for music and musicians. Probably the increased facilities for supply foster the growth of the demand. At the same time it must be noted that the increased demand for music and musicians has certainly fostered a belief that music may be made a profitable means of livelihood, and has induced tremendous swarms of people to enter the musical profession, with the result that in certain localities and in certain branches the supply is too large for the demand, and almost everywhere there are so many competent musicians to be obtained that a professional man or woman must be alert and business-like, or their dream that music may be made a profitable means of livelihood is apt to be shattered by stern reality. The circumstances and necessities of modern life are therefore compelling musicians to try and become more business like than they were in the past.

The next question is whether business capacity and

artistic temperament are compatible, and what are the chances of success to a person endowed with the latter quality. There are poles in the human organism and an enormous number of directions in which the being may be developed. It will hardly be disputed that the source of the genius of the greatest composers was rather in their profound emotions than in their intellect, nor will it probably be disputed that the source of the genius of the great financier is rather in his intellect than in his emotions. What would we care about Beethoven's mastery of form if his forms were not filled with the profoundest emotional utterance? What do we care for Bach's mastery of form when occasionally the emotional element is absent? Who cares for the ingenious puzzles of the early Flemish composers? Palestrina lives by reason of the sublimity of the religious emotion expressed in his art. Bach is one of the greatest of the immortals because most of his works do contain a profundity of emotional expression rarely attained by others. On the other hand, would most of the great financiers of the world have attained their fame and wealth if they had been creatures of emotion, swayed hither and thither by every passing fancy and feeling? A negative answer will hardly be questioned. Undoubtedly, therefore, the emotional source of the artistic temperament and the intellectual source of the financiering capacity must be regarded as opposite points in the human organism, and the more positively the nature of the individual poles in the one direction the less forcible is its operative power in the other. The inference from this course of reasoning is that genius for finance is incompatible with genius for art, and that the chances for success in business effort by the artistic genius are unfavorable.

The fact that many a poor genius has died in poverty substantiates the argument. But so far the question has only been answered in regard to the exceptionally endowed individual, and the annals of history clearly point to the fact that the man of really marked genius has been comparatively rare. Considering the thousands and thousands of musicians at the present day, what a minute percentage of them can be placed in the genius list! Therefore, if this study of the relationship of business to art is to be of any practical value it must be applicable to the mass of musicians. But let it be said right here, that if the musical genius has but a poor chance of success in business effort, so has the person who, professing music, expects by mere business method, to be successful while having little or no talent in his art. Such a man can only be a fraud. His business methods will consist of trying to deceive the public into believing that he is a man of competent musical ability, which he cannot be if he has no talent and, sooner or later, the public will find him out to be an imposter and swindler. And so, putting aside the cases of the extreme genius and the person of no talent, let us now consider the intermediate possibilities and the people who can perhaps maintain an equable balance between business and art. Success in musical business is dependent upon the ability to place and keep before the public one's genuine talent and attainment. The man who makes his fortune manufacturing and selling a valuable commercial commodity does not accomplish it by the mere dexterity of his advertising and management of his sales, but because, primarily, his commodity is a good article and of value to the public; his business-like handling of it is only a secondary factor in his success. If his article were of no value all the advertising in the world would not give it a hold. As musicians we have therefore first to see that there really is musical worth in us and, if there is, we must next see that we turn our worth to the best account. Let us not hide our light under a bushel. There is a lot of hypocrical humbug in the notion that it is undignified for an artist to advertise himself. The hypocrisy lies in the inordinate conceit that fancies the world will not fail to recognize such a gem of talent without its having to be placed in the most advantageous setting. On the other hand, we must not forget that it takes a trained eye to distinguish the real gem from "paste," and that a large number of people are satisfied with "paste" for jewelry; in fact, there is a large demand for cheap trash of all descriptions. This demand for cheap trash is not from an inherent depravity of human nature, but results from a condition of ignorance and want of culture combined with poverty. And a human being deficient in culture and wealth is not on that account to be spurned. His wants must be catered to, and it is no disgrace to cater honestly to them. What would we say of a board of city fathers who should close up all the large or small stores selling cheap dry goods and notions, cheap furniture and cheap wearing apparel, and only grant permits to do business to the owners of fashionable jewelry stores, furniture stores selling only carved antique oak chairs and tables, etc., and to expensive tailors and milliners? At the same time our fine stores displaying their magnificent and costly goods are an education to the uncultured class. Would the peasant, suddenly becoming rich, who had never seen works of art, bric-a-brac or anybody in fine clothes, immediately purchase such articles? It is not the town parvenu who, finding himself rich, begins to purchase all the costly gilded articles he had noticed when he was poor? On account of the sudden change in his fortune his judgment may err, but little by little his taste becomes refined and his children, at least, may display perfectly good manners. Therefore I argue that there is a place for inferior music, that it is a necessity, and must be furnished to the people of ignorance and lack of culture, and the musician who feels he has nothing better to do may take to catering to that class of people. But people in all walks of life are trying to infuse culture among the ignorant, and I imagine the dealer in artistic furniture takes pleasure in educating the public up to appreciation of the goods he offers, and having a belief in the value of his goods, he is not himself going to open a cheap notion store which might be more profitable, but which would seem to him a step backward in the line of progress, culture and refinement. It takes a man of his refinement to deal in artistic wares; let the uncultured man cater to the class demanding trashy goods So with the musician. Let him do the utmost with his own talent, taste and culture, appealing to the classes that can appreciate his particular plane of work. He need lose no opportunity of drawing attention to his work, as the secondary factor of skilful business management will, in no small way, contribute to his success in making his fortune out of his genuinely valuable commodity of trained talent. Art and artists are only debased when high standards are given up in order to possibly make more money by catering to the ignorant and uncultured on their own level and perhaps below it. Such business should be scorned by the artist. I wish, however, not to be misunderstood. *Condescension* will sometimes win sympathy, and it may be necessary sometimes for the artist to condescend a little, win sympathy and then begin to educate up to his own standard. Many young enthusiasts do not understand the value of condescension. I confess to my own mistakes in this direction in former days. Church musicians, perhaps, more than any other class are in need of this tactful policy. The church musician has to deal with a class of people that the concert musician knows nothing about. Only the more or less cultured people go to concerts, but people of every class and description attend church and have to be pleased by the music. A congregation may contain people of most fastidious musical taste side by side with the most ignorant and unrefined, and yet the latter have a right to music which will be helpful to them in their worship. It is the duty of the church musicians to help the ignorant in their worship by at least an occasional admission into the service of a song perfectly simple in its harmony and melody, comprehensible by the simple, uneducated soul. People of simple peasant or factory life do not have the complex emotions of more highly developed humanity. The elementary material for musical expression—tonic, dominant and subdominant—is all they can understand. It is not necessary to condescend to the vulgar tendencies which are found not only among the poor but among the rich. Many a musician, for the sake of business and popularity, debases himself and his art by pandering to latent or expressed vulgarity, and the most vulgar music is often found in the churches consisting mainly of the wealthy.

But passing on now to the third question—will the cultivation of business methods cause musicians to deteriorate as artists—we may say, emphatically, no, so long as the business adopted is nothing less than the endeavor to make the most of one's talents and attainments. Of course, the limits of the time must not be overlooked. A man may spend so much time in managing the business end of his profession as to leave too little time for study and further development. In that way he may deteriorate. If artists undertake to manage their own business they are apt to suffer from lack of practice, etc. Better to employ a manager or secretary. The mere exercise of honest business policy will not deteriorate any man; on the contrary, his ambition is more apt to encourage his artistic development. The final question is easily answered in the light of what has already been said. In these days of severe competition strict attention to business is necessary if a competent artist is not to be left to starve (and there is no æsthetic requirement that he should) while a more business-like rival succeeds. Moreover, the fakes and shams are always very business-like, and the uneducated public *is* deceived for awhile by "paste" and the genuine musician has to be wide awake and alive to combat these frauds. By all means, let us encourage this growing business tendency among artists, so long as it is pursued along honorable, high standards, with a genuine love and reverence for art as a substratum. But be it remembered that talent is inborn, and if the genius is overpoweringly absorbed in his art and has no time, talent or inclination for business, he will never succeed by his own efforts; his only hope is to be taken up by someone who has the means and the desire to help such an one. The majority of musicians are not such, however, and may develop a well-balanced business and art equilibrium.

Editor of THE MUSICIAN.

Dear Sir—The article in the April number of THE MUSICIAN, by T. L. Rickaby, entitled "A Critique and Some Comments Thereon," interests me, for it is a subject I have thought about a great deal. While I sympathize with audiences who do not appreciate the best in music, it seems only right that musicians who can perform music which would elevate the popular taste should be allowed to do so. I claim that music should elevate the mind and soul and not simply amuse. Tastes are so diverse that, in trying to reach and please the simplest, a very large proportion are starved, musically, by those who could give them true musical nourishment. People ought somehow to be *made* to understand good music. The best way to understand it is to hear the same work given repeatedly until it becomes dear through familiarity. Thoroughly good music wears well and will bear many hearings. As this method is seldom possible to the average concert-goer some more instantaneous means must be devised, and I would like to make a few practical suggestions.

Let the titles be given in English. Music is no finer for being played under a title in a foreign language. Then, if the piece be at all a descriptive one, try to find some quotation or stanza which can serve as a keynote to the thought and have it printed on the program. In case the performer does not mind speaking before an audience a few words of explanation of the piece are very effective.

Not all of us can address an audience as happily as does Mr. Edward Baxter Perry, but it would not hurt anyone to tell something about the piece he is about to perform and would surely add much interest to the performance. It is always well to print on the program the words of the songs and choruses sung, whether they be sung in English or some other language.

Notice the programs of Mr. and Mrs. Georg Henschel and you will see that they adopt this plan, even though they appear before the most cultured and educated audiences in the country.

At a recital recently given by the pupils in our music department there were two MacDowell pieces played, one of which had a descriptive verse and the other had not. The audience was much better pleased with the "Poem" than with the "Danse Andalouse," though I think they were equally well performed. In regard to the song, "Vilanelle," spoken of by the editor, I would suggest that if the words had been printed on the program the audience would readily have seen that the music describes the flight of a swallow and was not meaningless pyrotechnics. I feel that it is a wrong thing to play down to the audience and that the right way is to let the audience into your secrets and draw them to your standard.

KATHERINE P. NORTON,
HIGHTSTOWN, N. J. Peddie Institute.

We cannot play the chords of "success" upon an instrument relaxed by disappointment and discouragement, nor with the harp-strings held at nervous tension by anxiety and fear. Doubt and longing are destructive of all harmonies. Only a masterful confidence in the universal Life and in ourselves as its expression can strike the notes of power and produce the clear, full tones in which true purpose finds complete accomplishment.

Young Composer's Column.

RULES.

1. MSS. marked "Young Composer's Column" must reach us by the 10th of the month to ensure notice in next issue.
2. Each MS. must bear the full name and address of the writer; the initials will be used unless a *nom de plume* is added.
3. Stamps must be enclosed if MS. is to be returned, but it is to be distinctly understood that the Publishers assume no responsibility for any MS.
4. No charge is made for the examination of any MS., and compositions of any nature may be submitted. The criticisms will be general and of such a nature as will be helpful to those honestly desiring frank and unbiased criticism.
5. No criticisms will be sent through the mail.

J. P.—(414). Yes, "Canzonetta" does show real musical feeling, and you may take every encouragement from it. The melody is good and the harmony fairly so. You must take pains with your naturals; they look like sharps. In meas. 4, we think the discord on the second eighth-note is unpleasant; *C* is a discord improperly left (according to counterpoint); (1) change the melody to *D-A-G-A* for the eighth notes, or (2) change the harmony to that of *F;* in this case *D* becomes an appoggiatura. The implied octaves between *D* and *G* in left hand and *E* and *G* in the melody, meas. 4–5, are too palpable for good writing. Most musicians would write *G♯* for *A♭* in meas. 3; according to Macfarren *A♭* is preferable. In meas. 9 the transition to *A* major savors of a false relation, though the *ritard* helps to make the *C♯* less abrupt. In regard to publication this may always be said: Do not be in a hurry; wait until you have something to print; wait until you can print a set of songs or a set of piano pieces. Have you something else to show?

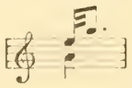
B. J. B.—(415-416). You make a very good *MS;* that of itself is a passport to favorable consideration. The violin and piano piece is poorly named; it is hardly a Reverie—more properly a dance tune. But let that pass; what's in a name! The melody is good—not particularly original and the harmonies correct. There is too much *D* major in it: Too little variety of tonality; then, too, you should add a coda of four bars to make an ending; at present it does not end: It stops. The octave etude is better, though its coda is not thoroughly "shaken down." You can do better. On the whole a grammatically correct, creditable piece of music; played with "snap," it would prove stirring and effective. Any criticisms we should make would be confined largely to matters of detail; the last note, p. 1, right hand, ought not to be *C♯*: It weakens the half note (minim) *C♯* following it; make it *B* instead. Several cases of this sort need attention. We are glad previous criticisms proved helpful.

Questions Answered.

[Under this heading THE MUSICIAN will be pleased to answer any questions submitted by its readers which may be of general interest. *All questions must be accompanied by the full name of the questioner.* Answers will be published without such names. Those who send questions should take care to state clearly what information is wanted. Only such questions as will be of interest to general readers will receive attention in this column. All others will be answered privately, for which purpose stamps should invariably be enclosed.—ED.]

F. L. G—The Spanish Dances, by Moszkowski, Op. 12, and Water Scenes, by Nevin, Op. 13, would embrace grades 3, 4 and 5. Possibly the majority of the compositions may be graded at four.

G. C.—The short appogiatura when placed before a double note, is played by striking it simultaneously with the lower note, the upper note following quickly after. An exception to this rule is frequently made in the case of octave, when the grace note is played alone, *on the beat*, and the octave after. Not in this manner:



Felton.—A. Henselt, pianist, died in 1889 and Carl Tausig died in 1871. The latter was but 30 years of age. He was born in Poland.

L. W.—Trills, the manner of performance, and various methods of termination are too numerous to give examples in this column. The rule of to-day is to begin the trill with the note which is written.

O. H.—Bratsche is the name given by the Germans to the viola or tenor violin.

A. M. P.—Rhythm is "the systematic grouping of notes with regard to duration." It is often confused with its sub-divisions, *accent* and *time*. Form is the number, order and key relation of the various themes that are combined to make an extended composition. The Theory of Music is the doctrine as it regards speculation on the science and its object—sound—independent of practice. But the term is commonly used to express a Knowledge of Harmony, Counterpoint, etc. Harmony is defined as the art of combining sounds and their consequent succession. A composition can hardly be said to be transposed from major to minor; it may be changed into the minor mode: In which case a choice could be made as to whether melodic or harmonic form. Whichever should be chosen must affect voice and accompaniment alike.

F. B.—Tacet is a Latin word meaning silent: It signifies that the instrument does not play, or take part in the movement where the word is written.

Reviews.

HANDEL. By C. F. Abdy Williams. Published by E. P. Dutton & Co. 12 mo. 268 pp. Price, $1.25.

This volume of biography belongs to the "Master Musician" Series. Like the other volumes of the set, it is handsomely issued in convenient form. Of its contents it may be said that compressed in its two hundred and odd pages is an interesting and quite comprehensive story of Handel's career, told in a popular style. The chief events of his life are narrated without too great detail. A chapter is devoted to anecdotes, which are quite characteristic of what we know of Handel, and form not the least interesting part of the book.

For the general reader this life of Handel will be found amply sufficient. It is written in clear, fluent language and without exaggeration. A catalog of Handel's work, a bibliography and glossary containing outlines of the lives of some of the chief characters with whom Handel came in contact.

FIRST STEPS IN THE HARMONIZATION OF MELODIES. By J. E. Vernham. Published by Novello, Ewer & Co. 64 pp. Price, 50c.

An elementary work, simple in its presentation of the subject and well calculated to take the student on from the first steps to the harmonization of simple melodies. If the information herein contained is well mastered, further progress is a comparatively easy matter.

Faith comes when music stirs us, and the chords
Moving on some grand climax shake our souls
With influx new that makes new energies.
—*George Eliot.*

FOSTER THE BEAUTIFUL.

LULIE R. PITTS.

For some time, negro workmen have been busily engaged cutting away the trees from a high, wooded hill that overlooks my home. All day long we can hear the syncopated strokes of the axes plunging into the heart of oak and chestnut and hickory, and, at intervals, there comes a mightier volume of sound as, one by one, the proud denizens of the hill top that have stood silhouetted against the sky for so many leafy summers and bare, brown winters, bow, obedient to the axeman's will, and, with sudden sforzando, come crashing down to earth. The negroes strip the fallen trees of their branches, load them on wagons, and with shouts and lashings, urge the patient teams along the rough, sloping roadway. Day after day, week after week, goes on this treadmill of toil.

Just below is a panorama surpassingly beautiful, a bit of real landscape that shames the artist's brush.

I wonder if these perspiring sons of toiling Africa are conscious of the beauty about them. I wonder if they ever pause long enough to refresh their spirits with one delicious, invigorating draught from the fountain of nature's loveliness bubbling at their feet, or, having eyes to see, are they dulled by inappreciation?

How it would lighten the labors, and brighten the lives of these workers if some Prometheus from the art world would fire their souls with a sense of the beautiful, if the prayer of some modern Elisha might touch their eyes, and open them to a realization of the teeming beauties that lie in the valley below—the clustering houses of the village, the clean, shaded streets, the velvet lawns, the long trains in serpentine motion, the town clock ruling off the hours from the courthouse tower, the millstream brimming with water from the spring freshets, the distant farm houses, the blue smoke curling heavenward, a thousand things to delight the eye and enchain the senses.

Fellow teachers, our pupils are laboring on a mountain of difficulties. With sharpened intellect and hatchet of technic, they are working steadily day by day. Beginning awkwardly, practice brings skill, and every difficulty, however largely proportioned, is doomed before the scientific strokes of these young toilers. But it is uphill work and severe, so irksome, indeed, that not even the glow of happiness that comes from a consciousness of duty well done can brighten the dull routine of daily drudgery. Little wonder that they often grow weary and discouraged!

How changed the conditions if we would frequently bid them look beyond at the marvelous beauties of the tone world about them—the majestic harmonies, like columned cathedrals built by the master's hand; the streams of melody murmuring low, sweet lullabies to overstrung nerves and jaded brains; the gaily dressed themes, wending their sinuous, unerring way through wildernesses of passing notes and dissonant intervals.

Nor is this all. There were beauties on the hilltop if the workmen could have seen them. Yea! at their very feet! Ruskin would have set every fallen leaf and naked twig and mossy tuft pulsating with a newer, richer life. Assisted by the chemistry of a well developed imagination, his telescopic vision would not have contracted on the bare, rough logs before him, bound for the winter's fuel, but rather on the glowing hearthstone, the flames dancing merrily skyward, the fantastic images shaped amidst the shining embers, the warmth and cheer enjoyed by the family circle.

May some kindred spirit quicken the minds of our young musicians, causing them to realize that every dry, uninteresting note is vibrant with tone life if they will only attune their ears to hear. The artist hand gathers up these same despised fragments and puts them together in wondrous mosaic to form the masterpiece, which the tottering fingers of little learners may some day grow strong enough to hold up to the delight and pleasure of many hearts.

Music is not merely a matter of notes and finger agility. Ours is the exalted privilege of awakening young minds to a sense of the grand and beautiful, of showing our pupils how to listen with comprehending ears to the crescendo of the thunder's roll, the diminuendo of the wind's whispers, the crisp staccato of the pattering raindrops, the smooth glissando of the brook's murmurings, the fortissimo of the cataract's roar, the myriad voices of Nature, and use them in the interpretation of tone language.

If these things are not paramount in our work, we have left the true god of music and gone after idols; we have neglected the substance while chasing the shadow; we have sold our glorious birthright for a mess of pottage.

Give me music; I am dumb,
Choked with tears that never come;
Give me music.
—*Bayard Taylor.*

EMIL PAUR ON AMERICAN MUSIC.

"Your opportunities for hearing the best of music have until recently been too limited. You have been too busy with things commercial and material, but that is all rapidly being changed. With fine orchestras playing the works of the great masters in your leading cities, and with societies bringing this music to the hearing of the great mass of people, you are gradually getting to live and breathe in a musical atmosphere, out of which come musical intelligence and inspiration. And mark you, a people so marvelously gifted in every other branch as you Americans will, and must, ere long, take a commanding position in the musical world, and produce composers of the highest order."

"I place Mr. MacDowell, of Boston, at the head of the list of composers. He has composed a number of suites and other works that are of real merit and beauty. Second on the list I would place Mr. Paine, who has a number of symphonies and other compositions to his credit, notable among them being his 'Œdipus,' which is extremely beautiful. There are, of course, a large number of younger composers who are aspiring to high things, and some day will make themselves heard."

I look upon Handel with reverential awe, as the inspired master of our art; I acknowledge him as such, and the highest praise is due him.—*Gluck.*

THE STUDY OF A SONATA.

Beethoven's Op. 2, No. 3, in C.

DR. HENRY G. HANCHETT.

FOURTH ARTICLE—RHYTHM.

In three preceding articles attention has been drawn to some general considerations regarding this sonata, to its movements, to its meters and to the way in which its measures should be numbered for reference; namely, by placing a number before every bar, single or double, throughout each movement separately, counting measures as printed, not as played, and regarding the "Trio" as a separate movement. We come now to a consideration of the rhythmical peculiarities of the work and to some details of interest connected with them.

So general and persistent is the incorrect use of the word "time" in connection with music that it seems necessary to say again that there is no such thing as "common *time*" or "six-eighth *time*." If a piece having four quarters to the measure is in common time, a piece with three quarters to the measure should be in royal, good time, and a piece with nine-eighths to the measure should be in time for dinner. All these expressions are equally sensible and quite as correct as "three-fourth time" or "nine-eighth time." Time is a period of duration and the "time" of a piece is indicated by the metronome (the musician's clock) or by such words as Allegro, Adagio, Andante, etc. The *meter* of a piece is absolutely independent of time, and is indicated by figures showing how many beats there are in each measure and how the pulses are arranged; that is, pieces are in "Four-quarter *meter*," "Six-eighth *meter*" or some other. The rhythm of a piece is the way in which notes of different values are placed in connection with the pulses or beats of the meter. In some cases a rhythm is "characteristic," as in a polonaise (where the three-quarter meter is filled up by an eighth, two sixteenths and four eighths) march, mazurka or other dance form. In others it is free, the composer writing such note lengths as please him, only being careful that the total time value of notes in each measure shall equal that of the specific note values indicated by the meter sign.

STUDIO OF MRS. J. MORGAN BRUCE, LOUISVILLE, KENTUCKY.

At the very opening of our sonata we find what may be called a "rhythmical design" lasting through six beats and consisting of a half, four sixteenths, two eighths and two quarters. In thinking of this design the ideas of harmony and melody are to be excluded, and only the relative length of the notes kept in mind. Perhaps this can be better done if the design is described as consisting of a long, four short, two rather short and two rather long tones. And, for the sake of further distinguishing ideas, we may glance at the opening of the Adagio, where we shall find the same melodic idea as at the opening of the Allegro, and in both cases the idea twice stated. The Allegro opens with the melody on the mediant, descending to the super-tonic, then mediant, then sub-dominant, mediant, super-tonic and dominant, the second and third notes being played twice in succession to make out the rhythmic design already mentioned. The Adagio opens with exactly the melodic design indicated, leaving off the last note, but with a different rhythmic design, and differing in harmony by the use of the dominant seventh instead of the dominant triad for the final harmony. In the second statement of the idea the Allegro takes the same cases in reverse order, while the Adagio uses the same chords in the same order but in different inversions. In other words, the germs of both Allegro and Adagio movements are melodically the same, harmonically nearly the same, but rhythmically very different. In fact, the Scherzo starts out with a new rhythmical modification of this same melodic idea. Here the idea is abbreviated but the essential change is in rhythm. Look particularly at the second voice entering upon E. This comes after an E and D in the first voice, which are the octaves of two notes that, were they written before the second voice, would give it all but one of the notes of the opening melody of the first Allegro, that one being the last note of the first measure. Even the last movement gives a hint of this same melody with a new rhythmical setting—the long note becoming here a triple scale of short notes and other variations being introduced but without abandonment of the melodic basis. The opening of each of the movements then may be said to be secured by rhythmical modification of the same melodic idea, and this may be taken as one form of rhythmical development.

In the first movement itself more palpable forms of rhythmical development are to be found. For example, in measure six we see a development by condensation, so to speak. The figure, beginning in 5, is completed upon the second beat of six, but that beat having a syncopation in the tenor, which influences a *sforzando* accent in all voices, comes in like a belated half note and is almost, if not quite, as individual as a half note would be; thus we get the impression of the beginning a second time of our rhythmical design upon the same tone which concludes its first presentation in 5. This same effect is reproduced in the bass of measures 9 and 10. In measure 21 we have a new development of the design, the quarter rests followed by two quarter notes representing the long note, the trill the short ones, the thirty-second notes forming the conclusion of the trill, representing the rather short notes, and the imitation ending with the quarter as the representative of one of the rather long notes. In measure 77 begins what may pass for a retrogressive imitation of the design. Commencing with the third beat we have the rather long notes, then the short and rather short, represented again by trill and conclusion, then an interpolated quarter and then the long note. This passage is continued by a partial imitation, and the opening of the second part of the movement brings this new form of the design twice in full. The use of the partial imitation based upon the original design is seen at measure 114. At the *130th* measure begins a very pretty effect, due to overlapping the design in antiphonal style between the tenor and soprano voices, in a manner akin to the "stretto" of a fugue. The cadenza, measure 233, plays with a portion of the original rhythmical design.

One of the most effective of rhythmical devices is syncopation, where the notes are so arranged in the measure as to force the accent into a contradiction of the metrical accentuation. The syncopation may break the regularity of beats, of the groupings of beats in a measure or of the groups of measures. If syncopation is not associated with frequent assertions of the regular accentuation it loses its effect speedily, the mind accepting the syncopations as a new order. The force of the device lies in the surprise occasioned by its contradiction of the expected rhythmical order; therefore, the regular order must be frequently reiterated or the syncopation loses its force.

A syncopated note is one that occurs on the unaccented portion, either of the beat or the measure, and holds over the following accent, but it is not necessary always to have a syncopated note in order to secure the effect of syncopation. For example, measures 128 and 129 of the first movement call for a reversal of the natural accents and are syncopated measures, but they contain no true syncopated notes. It is curious, however, to note that these measures are of doubtful notation. The original edition has the "*sf*" signs on the first and third beats, old editions had them between the beats; that is, about half way after the first and third beats, while modern editions generally have them on the second and fourth beats. Were there no such special accent marks the force of the chord as against the single note and the analogy of the four preceding measures would almost certainly induce a syncopated interpretation; but if the *sf* was intended to apply to the first and third beats, the unusualness of the return to the regular accentuation and the contrast with the preceding four measures, would still give an effect akin to syncopation. In measures 69 to 73, on the other hand, we find syncopted notes which do not produce the effect of syncopation, because each one is opposed by a note of equal importance on the beat; the passage amounts to little more than an alternation of eighths, although some individuality is given to it by the legato syncopated notes against the staccato in the right hand. In the 73d, 74th and 75th measures decided syncopation is effected by accented marks in connection with rests on the important beats in the left hand without true syncopated notes. Syncopation is graded in importance by the number and importance of the voices in which the device is employed. Measure 6 has a very mild syncopation, as it is only in the tenor with other voices regular; in measure 9 it is stronger, in measure 11 still stronger and even more effective in meaure 31. But the most effective syncopation of the sonata is the second movement where measures 7, 9, 19, etc., show the device in full value. A fine example of measure syncopation will be found at the opening of the "Coda" where the *1st* and *3d* measures regularly should begin with forceful accents, but do begin with rests, thus making the opening of the second and fourth measures strong, as if they were the important measures in the groups of two. The fifth measure, however, restores the former arrangement.

In a following article attention will be given to some harmonic considerations suggested by our sonata.

"A loyal critic is kinder than a flattering friend."

THE MUSICIAN.

A Monthly Publication.

EDITED BY
ARTHUR L. MANCHESTER, A. G. O.

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A SECOND REVIVAL.

Readers of THE MUSICIAN recall the praise bestowed upon Mendelssohn for his revival of Bach's Passion Music. Every biographer of his has laid great stress upon this labor of love. The difficulties of the task have been pointed out and a corresponding degree of credit been granted to Mendelssohn. We have rather inferred, too, that such a revival was possible only in Germany. That elsewhere conditions were lacking and the right man unavailable for so great a work. The artistic atmosphere of America was supposed to be too attenuated for such an accomplishment.

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Yet a revival of Bach music, which includes not only the St. Matthew Passion, but the Christmas Oratorio and the B minor Mass, has taken place in a small town in Pennsylvania. Bethlehem—a significant name in keeping with the story the music illustrates—on May 23, 24 and 25 was the scene of a very remarkable Bach festival. The three great works of the Leipzig Cantor were then sung by a chorus gathered from the residents of the town, under conditions which made the event practically unparalelled. The traditions of the old Moravian town, the quaint customs, among them the announcing from the cupola of the church of service and concert and death of residents by a trombone choir, increase our interest in the consummation of this festival.

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But these things with all their attractiveness are but side lights; it is with the character of the work done that we are chiefly concerned. And our scrutiny discloses an artistic achievement well worthy of Mendelssohn himself. The work of the choir was remarkable throughout. The exceedingly difficult music was sung with a certainty of attack, a finish of execution and attention to detail that has called forth the highest praise. Naturally there have been dissenting voices, but the fact remains that a noteworthy musical event has taken place in our midst. When it is remembered that those who sang these works are not professional musicians and that they and their conductor contributed their services as a labor of love, we must concede that America is not so hopeless as some would have us believe. A full report of this estival is printed on pages 178 and 179.

THE M. T. N. A. AGAIN.

On another page may be found a sketch of the program of the meeting of the Music Teachers' National Association at Put-in-Bay, Ohio. It will at once be perceived that the educational influence will be paramount. This, however, is achieved without lowering in the slightest degree the artistic character of the concerts. Indeed, these are evidently a vital part of the educational scheme. The artists who take part have prepared their programs to please and benefit a body of musical educators, with the result that the whole presents a well-rounded and comprehensive program. The business meetings, as previously announced, will also be of great importance. And the officers are very much gratified in being assured that the delegates will be a thoroughly representative body of musicians. Acceptances from all parts of the country, with definite promises of attendance, give assurance of the gathering of a body which will be able to gauge the needs of the entire country.

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It now remains for the mass of teachers to signify their interest in the work the Association is attempting to do for their benefit. The Association must have support, financial and moral. The membership fees are very small, but when aggregated would furnish all the funds needed to carry on the work. The encouragement afforded by a large attendance will be of incalculable assistance, but if you cannot go, why not join the Association, identify yourself with its aims, give it your financial support and add to its prestige. Its success depends on the building up of a large, permanent membership, and every reader of THE MUSICIAN owes it to himself, his fellow-teachers and the art he professes to love to become a member of the Association and take part in the work it proposes to do. Think about it fellow-teachers. Send to the Secretary, Thomas a'Becket, 1541 North 19th Street, Philadelphia, Pa., for copies of the *Messenger*, the official organ of the Association; investigate the policies and methods that have been announced and decide whether it is not your duty to aid the officers and make the M. T. N. A. a really influential educational factor in the music life of the country.

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AMBITION WHICH OVERLEAPS ITSELF.

In the voice department is printed a letter from a singer of the Berlin Royal Opera Company. What is there said will arouse criticism as well as commendation. Without entering into the merits and demerits of this communication, it is pertinent to say that a reckless striving to satisfy ambition is a dangerous procedure. Ruin awaits in many forms the unwary or overambitious. A determination to succeed is well, but the old saw, "Look before you leap," contains more than a modicum of common sense. Stay at home; study yourself and your capabilities as much as you do your music, and take care to analyze and thoroughly understand conditions before thrusting yourself into strange environments.

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The most successful business man is he who unites with bold aggressiveness a patient study of conditions. Any anticipated move forward is undertaken only after care has been taken to gather information of existing and possible aids and hindrances. Pride and personal desire are held in restraint. It is not always so with the ambitious singer or teacher. A glittering promise is accepted as a certified fact, pride and inclination take the reins, and, too often, disaster results. The American teacher and American customs and conditions of life are better adapted to American students; and success, while it may be slower, is more certain, and is attained with the expenditure of less life energy than when sought under strange and handicapping influences. Beware of alluring promises and prepare yourself well before undertaking any ambitious endeavors.

FAULTS.

There are certain attributes common to all mankind, and generally they are such as might best be dispensed with. The moralist has ample ground for his philosophizing in the tendency of human nature to reproduce the undesirable, while those traits which attract are much more rare. So, too, the weary teacher often wonders why pupils will apparently go far out of their way to make, or perpetuate, a mistake, when the proper method is so much more easy and desirable. Frequent are the sighs of discouragement that have come from the patient, painstaking teacher because of the repetition of faults many times corrected.

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The study of psychology will let light into the understanding of many such teachers. They will cease to ascribe to natural depravity, the inclination to musical evil so dominant in their pupils; they will rather discover that habits of thought, mental trend, lack of perception, a misunderstanding are the root of much musical evil. With this discovery will also come that of ways and means. As the mental and physical tendencies of the child—of large growth also—are comprehended and taken into account, the remedial requisites will suggest themselves.

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Here we are thrown back on the primal question—the need for thorough preparation on the part of the teacher, not only in the technical knowledge of music, but in the whole subject of pedagogic science. It is becoming more and more clear that *faults* lie not alone in the pupil. Even the conscientious, painstaking teacher alluded to has faults which are productive of faults in the very pupil, whose hardness of musical heart he is bewailing. And these faults are often unperceived by him and continue to exert a baneful influence on his work.

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What is the remedy? Self-investigation, a study of psychology, close observation, contact with fellow-teachers, interchange of ideas. In short, a general watchful, absorbing condition of mind that extracts from all surroundings and from all happenings lessons from which deductions are made and experience built up.

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A teacher who does this will continually grow in efficiency and will be sustained in the tiresome, discouraging work which inevitably falls to his lot. He will become cognizant of another fact also, namely, that this same careless, fault-perpetuating pupil is securing a foundation on which, when years bring discretion and an added sense of responsibility, a far better musical superstructure will be builded than the teacher imagines possible.

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The writer has in mind a pupil, a little girl of twelve years, whose bump of heedlessness and careless indifference seems almost phenomenal, and whose three years of lessons have been a thorn in the side. Correct habits were drummed into the consciousness only to be apparently dropped into oblivion. Explanations were repeated until the teacher almost made them in his sleep. Firmness, coaxing, appeal to sense of right, all seemed to avail but temporarily, and discouragement was inevitable. But one day there dawned on the teacher the fact that when this pupil so minded she could play unusually well. That hand position, tone quality, rhythm and other essentials were pretty well adjusted after all. For some time doubt prevented a full acceptance of this fact but, eventually, it became certain that the efforts so patiently and apparently so unavailingly put forth had borne fruit and a good foundation had been laid, and when that pupil was given up it was with a clear conscience.

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Faults are not unconquerable. Conquer them in yourself as thoroughly as in your pupil. Do not waste effort, but find out the best way, and then stick patiently at it.

The Twenty-Third Annual Convention of the M. T. N. A.

Preparations for the meeting of the M. T. N. A. at Put-in-Bay Island, July 2-5, are well advanced. The program is practically complete. Naturally there may be changes, but its character will be unchanged. From the outline printed herewith it will be seen that the promises of the officers to make the meeting of special value in an educational sense are more than fulfilled. The advantages to be derived from the Lecture-Lessons alone will be worth the cost of attendance. These are very comprehensively planned, and will be carried out with scrupulous care.

The following syllabi of these Lecture-Lessons indicates their scope.

Syllabus of Lecture-Lessons on Piano-forte Technique, by Miss Kate S. Chittenden, of New York.

July 3: Relationship between pupil and teacher—the beginner—the new pupil who has studied before—the introduction to the four lines of technical thought and the development of these parallel lines.

July 4: Essential teaching not exceeding the group of seven notes.

July 5: Work for full-sized hands—the balance between the mechanical and the emotional in piano-forte study.

Syllabus for Lecture-Lessons on Voice Training, by F. W. Wodell, of Boston.

July 3: Teacher and Pupil. Studying the pupil—finding out condition of mind and voice—examining voices.

July 4: Fundamental Principles of Voice Culture. The conditions necessary for production of good tone—for development of tonal beauty—power—compass—flexibility—agility.

July 5: The Teacher at Work. Application of fundamental principles—methods of teaching—means employed to meet needs of different classes of pupils.

Syllabus of Lecture-Lessons of Normal Methods, by Mrs. Emma A. Thomas, of Detroit.

July 3: The Child Voice. Correct method of training the child voice—how monotones should be treated—how to deal with boys' voices during mutation.

July 4: Rote Songs. The value of rote singing—how many, and what kind of, rote songs should be used.

July 5: The Supervisor. The relation of the supervisor to the regular teacher—the supervisor in relation to general affairs.

The Round Table discussions will be essentially informal. It is proposed to have them afford opportunity for a free interchange of opinion and experience. Topics have been assigned certain speakers, but they are not intended to intervene with the proposition of any other that those in attendance may desire to introduce. This feature of the meeting can be made unusually valuable if the members will prepare themselves to take part in them.

Of the concerts it can be said they will be of a high class. Each program will be distinctively helpful as well as entertaining. There are some unusual attractions, notably the joint recital of songs and duets by Messrs. Hamlin and Biden, the joint recital of Mr. Sherwood and Mr. Sol Marcosson, and the chorus of eighty female voices under the direction of Mrs. Fry, of Cleveland.

The business sessions promise to be unusually productive of important results. The educational work, now in operation under the auspices of the Association, will be considered and its future planned for. Questions of organization and the establishment of a closer relationship between the National and various other bodies will also be discussed and efforts made to bring about practical action.

Altogether the meeting bids fair to be an epoch-making one in the history of the Association. A particularly pleasant feature is the hearty response of responsible and representative musicians from all parts of the country to the efforts of the officers to give to the Association a well-defined, up-to-date and progressive policy.

The railroads which cover the territory included between Buffalo, Pittsburg and the Ohio River on the east and south, and by the Mississippi on the west, and including Michigan on the north, have granted a rate of one fare for the round trip, while all others can secure a rate of one fare and a third for the round trip, by obtaining a certificate. The Hotel Victory, which will be the headquarters, and is the most luxurious summer hotel in the middle West, has granted a rate of $2.00 per day, including meals and room, or $10.50 for one week.

Those who desire fuller information should send to the secretary, Thomas a'Becket, 1541 North 19th St., Philadelphia, Pa., for the *Messenger*, the official organ of the Association.

We sincerely hope there will be a record breaking attendance, and that musicians generally will show their interest in the future welfare of the M. T. N. A.

PROGRAM

Tuesday, July 2d

10.00 A. M. and 2.30 P. M.—DELEGATE MEETINGS.

Wednesday, July 3d.

9.00 A. M.—ROUND TABLES.

Piano, Oliver Willard Pierce, of Indianapolis, Ind., Chairman
Voice, W. L. Blumenschein, of Dayton, Ohio, Chairman
Public School Music, A. J. Gantvoort, of Cincinnati, O., Chairman
Harmony, Francis L. York, of Detroit, Mich.

10.30 A. M.—LECTURE.

"Music Education, Extensive and Intensive," Prof. Waldo S. Pratt, of Hartford, Conn.

2.00 P. M.—LECTURE LESSONS.

Pianoforte Technique, Miss Kate S. Chittenden, of New York
Voice Training, F. W. Wodell, of Boston, Mass.
Methods of Teaching, Mrs. Emma A. Thomas, of Detroit, Mich.

3.30 P. M.—RECITAL.

Wm. H. Sherwood, of Chicago, Ill., Piano, and
Sol Marcosson, of Cleveland, O., Violin

8.00 P. M.—CONCERT.

George Hamlin, of Chicago, Tenor, Sidney Biden, of Chicago, Baritone
Mrs. Cragg, of Detroit, Mich., Piano
Sol Marcosson, Violin
E. R. Kroeger, of St. Louis, Mo., Piano

Thursday, July 4th

9.00 A. M.—LECTURE LESSONS.

Pianoforte Technique, Miss Kate S. Chittenden, of New York
Voice Training, F. W. Wodell, of Boston, Mass.
Methods of Teaching, Miss Emma A. Thomas, of Detroit, Mich.

10.00 A. M.—CONCERT.

Philip Werthner and Schneider, of Cincinnati, Two Pianos
James Moore, of Detroit, Mich., Tenor

2.00 P. M.—PIANO RECITAL.

Alberto Jonas, of Detroit, Mich.
Mrs. Charles Henry Clements, of Detroit, Mich., Soprano

8.00 P. M.—CONCERT.

Arthur Foote, of Boston, Mass., Piano
William Yunck, of Detroit, Mich., Violin
Fletcher Norton, of Detroit, Mich., Baritone

9.30 P. M.—RECEPTION.

Friday, July 5th

9.00 A. M.—ROUND TABLES.

Piano, Jaroslaw de Zielinski, of Buffalo, N. Y., Chairman
Voice, Louis Arthur Russell, of New York, Chairman
Public School Music, A. J. Gantvoort, of Cincinnati, Ohio, Chairman
Harmony, H. C. Macdougall, of Wellesley College, Mass., Chairman

10.30 A. M.—LECTURE.

"Normal Training for Supervisors," Mrs. E. A. Thomas

2.00 P. M.—LECTURE LESSONS.

Pianoforte Technique, Miss Kate S. Chittenden, of New York
Voice Training, Mr. F. W. Wodell, of Boston, Mass
Methods of Teaching, Mrs. E. A. Thomas, of Detroit, Mich.

3.30 P. M.—CONCERT.

Allen Spencer, of Chicago, Ill., Piano
Mrs. Emery, of Detroit, Mich., Piano
Miss Camper, of Flint, Mich., Soprano
Rubinstein Club, of 80 Female Voices, from Cleveland, Ohio
Mrs. Fry, Conductor

8.00 P. M.—RECITAL.

Mr. Geo. Buddeus, of St. Louis, Mo., Piano, with Vocal Assistance

THE FARMER ORCHESTRA.

The farmers up the state have discovered a good thing—the bass drum. Gunners in New York, like those in other parts of the country, have been amusing themselves too much. They have been killing off our birds, and as a result of this slaughter the insects that prey on vegetation have multiplied so that crops are damaged or threatened everywhere. In the Catskills this year the devastations of caterpillars among the maples and the orchard trees have been particularly exasperating, and there has been much anxiety among the grangers lest their apples should fail absolutely.

But there is hope for the Catskills and for other places. A few days ago a woman blew a horn in her apple orchard, presumably to call the men folks to dinner. She was surprised when a number of caterpillars dropped out of the trees and sprawled beseechingly on the grass about her. She blew again, and more came down. Then she told the neighbors, and they tried it. They blew sonorously upon the shofar, and the conch, and the cornet, and on every other instrument that could be found in the farm houses, and the caterpillars came down as if they had been invited to a meal. Other machines for making music were tested, such as tin pans, and wash-boilers, and bass drums. The bass drum, it is reported, "did good work." It is not the first time that the bass drum has done good work. If one wishes to stir up enthusiasm there is nothing that will do it like a bass drum. Its sonorous note can be heard afar, and when it is heard the boys all say to one another, "The sojers is out," and scamper in its direction forthwith. The scamper rouses the rest of the town, and it follows the boys to discover, possibly, that a peddler or a fish vender has taken this method of calling attention to himself.

Bass drums as cures for caterpillars appear to have endured the test, and they will become as much a part of the farmer's equipment hereafter as plows and caterpillars. Possibly, instruments will be found to affect every sort of insect, and instead of the old-fashioned bird orchestra we shall have the performances of a calathumpian band every morning, succeeded by the appearance of the dustpan corps, whose business it is to gather up the fallen enemies, or by the farmer's boys in cowhide boots whose duty it shall be to dance and stamp the life out of them, it, incidentally, out of the grass. Thus, while bass drums may be regarded as antidotes to the *carpopasia pomonella* it may be found that a hurdy gurdy will prove more efficient with the *orgyla leucostigma*, and that the potato bug will dance quicker to a bassoon than to a clarinet. A brief course in music will be necessary as a part of the agriculturist's outfit, and it may prove to be an advantage to have the piano moved out under the plum trees so that by playing "The Battle of Prague," or "The Maiden's Prayer" he can terrify the gypsy moth out of the limbs.

It may be that a bigger discovery has been made than we suppose, and that an acoustic remedy will be found for the ills we suffer from larger depredators than insects. For example, the farmers are sorely afflicted with tramps. They beg his bread and steal his strawberries and insult his wife and take pennies from his children and sleep in his barn and set it on fire accidentally, because they light their pipes while sitting in the hay, and they run off with his chickens and they occasionally get themselves arrested for some graver mischief and then the farmer is taxed to feed them for years and years in jail, while they are waiting trial. Now if some terrifying shofar can be designed to shake the tramps out of the hay lofts and cherry trees, or to bring delinquent politicians to their offices when people are waiting there to do business, or to scare truants to school and away from the trout brook, or to wake policemen and bring them to a scene of action, the farmers of the Catskils will have opened the way to a good thing and made public benefactors of themselves,

THE NEW EDUCATION.

FOREWORD.

The *New Education* offers its readers, for 1900–1901, the best plan for a year's study that it has yet presented. It will be the best in two particulars: In choice of subject matter and in manner of presentation. The hearty reception which this novel educational feature has met with makes it possible for THE MUSICIAN to continue to develop the idea of home music study and to offer the best advantages that are to be attained in this manner.

The series of subjects for the coming year follows. Each subject is in the hands of a specialist and will be treated practically and as fully as possible in twelve lessons. In order to meet the immediate demands of students who seek information on special points in the work, the editors will be glad to furnish

Suggestions for the further study of any subject.
A bibliography of any subject.
Information on any question in the lessons.
The consideration, and, if necessary, the presentation, or general discussion of any point that comes up in actual teaching.

The subjects for the coming year are as follows:

I. Advanced History of Music; twelve lessons, with suggested reading.
II. Psychology and Pedagogy of Music; six lessons in each subject; suggested reading.
III. Advanced Music Form; twelve lessons developing those already given in this department.
IV. Harmony and Melody; twelve lessons; six in each topic.
V. The Literature of Aesthetics and Criticism in Music, twelve lessons.
VI. The History and Development of the Piano, twelve lessons with illustrations.

The following conditions *must be observed:*

1. Address all communications for the *New Education* department, thus: THE MUSICIAN, New Education Department, 8th and Locust Streets, Philadelphia, Pa.
2. *Do* NOT *roll your manuscript.*
3. The answers for each month must be sent as soon after the issue of the journal containing the subject to which they relate as possible, and before the next succeeding issue. No papers are to be held until end of course. New members can join at any time by sending names and answering questions contained in current issue.
4. The editors are obliged to say that no papers will be read or rated that fail to comply with conditions 3, 4, 5 and 6.
5. No two subjects should be written on one sheet. All sheets pertaining to one subject—for example, History—should be independently fastened.

Ratings will be largely influenced by the following points:

Accuracy.
Clear, concise, yet smooth diction.
Grasp of the subject.
Originality of thought and statement.

The questions following each lesson have two purposes: First, to connect the reader's mind directly with the text—the most fundamental, that is, the lowest duty a question can serve, but necessary. Second, to suggest a thought beyond the mere expression of the words in the text; the highest purpose a question can serve. The first is by far the least useful if he has a memory; the second the most useful if he has a reasoning faculty.

The editors will welcome letters from teachers which contain:

a. Suggestions as to what will make this department more valuable, the suggestion being dictated by the teacher's individual experience.
b. Statements regarding the application of this work with pupils as well as in one's own effort to secure a broader education.
c. If there is any line of thought of practical value to you, and likely to be equally practical to others, let us know it.
d. All such suggestions must be sent to the office of THE MUSICIAN, addressed according to direction given in regulations.

[NOTE.—*New Education* students are specially requested to avoid enclosing *anything* relating to their business with the Hatch Music Company with their *New Education* papers. The failure to comply with this rule causes great trouble. Kindly keep this matter in mind. We wish to call the attention of our students to the necessity of *fully prepaying postage on their papers.* We have been compelled to pay additional postage on a large number of those already received. This should not be, hence we request our students to take care that sufficient amount of stamps be affixed before mailing.]

VII.—THE EFFECT OF THE REFORMATION UPON MUSIC.

PERCY GOETSCHIUS, MUS. DOC.

The great religious agitation of the fifteenth century, which culminated in the momentous reforms of Martin Luther (born 1483) exerted a more immediate, and, in one direction at least, more powerful influence upon music than any other historic event since the discovery of the contrapuntal principle (twelfth century).

From the musician's point of view, the Reformation is identified with the creation of the German *chorale*, a style of sacred song that determined the subsequent fashion of Protestant Church psalmody, not only in the country of its birth, but in nearly all the great nations of the earth, down to the modern era.

The partly just reproach, that the stern religious dogmas and practices of the new ecclesiastic institution seriously impeded the development of the fine arts, is surely not applicable to that of music; for while the rejection of image worship, and the stripping of all external pomp and display from religious ritual may have checked the expansion of artistic imagination and apparently narrowed the artificial visions of heavenly splendor down to a humbler personal relation between man and God—these were precisely the influences that must greatly emphasize the value and necessity of music, as a natural vent for religious feelings that had assumed an infinitely more personal nature. The leaders of the Reformation recognized this fact, and fully realized how great and efficient an ally music was to be in the new Church worship; and to no other detail of the regenerating movement was earlier or closer attention given than to the question of its music. Thus the Protestant Church prepared still another new soil for music, richer in promise of vigorous *natural* growth than any earlier auspices, beneficent and vital as they had been, for their day and generation.

This new soil was in *the hearts of the people.* No longer was the devout enthusiast to be condemned to silence while the incense of music was ascending to heaven; to be forced to content himself with listening to strains that were beyond his comprehension, and in which neither his brain nor his heart had any part. He would pour forth his prayer and praise with his own voice, in songs hallowed by holy word and association, and still so simple that he could learn them readily and throw his whole heart into them; and he would do this in union with his fellows, inspired and uplifted by the sense of fellowship, and thrilled by the mighty waves of melody that swelled from countless hearts, fervid as his own.

Some uncertain attempts at congregational singing had been made long before in Germany, it is true, but it was not until the work of the Reformation was well started that this became an established institution, and, in fact, one of the most characteristic innovations of the entire religious agitation.

Protestant Church music was a closer affiliation of sacred and popular elements than had hitherto existed. It has been aptly called "sacred popular song," and this it was in the best sense of the word. But it shortly became much more than this; the art spirit entered into it, pervaded and vitalized it, and was in turn vitalized by it. It was not destined to remain a narrow convention, confined to the original purpose that gave it birth, but soon vindicated its susceptibility of artistic treatment, and, submitting with unparalleled ease to the skilled methods achieved by the foregone great Catholic schools of musical technique, it burst forth into a grandeur that was to glorify all Protestant ecclesiastic music for centuries to come.

The type and kernel of Protestant Church song is the German chorale—a melody of stately rhythmic character, of rugged strength, sternly diatonic in keeping with its specific religious purpose, and calculated to be sung by the whole congregation in unison (or in octaves). Its origin has been traced, partly to the ancient Latin Church song (from which it derived many of its best hymns, and some melodies that could be moulded into the needed form)—partly to sources within the older German Church itself; and, in no small measure, to secular popular song—modified, of course, to destroy unwelcome traces of familiarity, and to adapt it to the new uses. But, besides these, it was not long before the quickened genius of the Church brought forth *original* chorales. The name of Luther himself is mentioned (probably with considerable exaggeration) in this connection, as author of the famous "Ein' feste Burg" ("A Strong Defence"), and other chorales.

The first book of chorales was published at Wittenberg in 1524.

The harmonization of these melodies, *with plain chords*, was at first simple enough; but, as the harmony devolved solely upon the organist (or other instrumentalists), only the melody being sung by the congregation, there was no limit to the elaborateness of the accompaniment; and here it was that the chorale entered the domain of artistic music, becoming, first of all, the most natural and appropriate incentive to the evolution of the *harmonic* style of writing. Further, these sturdy old melodies became an even more significant source of artistic inspiration when adopted as basis of other art forms—organ fantasies, fugues, cantatas and the like. Joh. Seb. Bach's chorale elaborations for the organ are among the most beautiful of the master's creations, and to this day chorales are not infrequently interwoven in works of ecclesiastic character, or such as contain allusions to religious incidents (for instance, the "feste Burg" appears in a cantata of Bach, in the "Reformation" symphony of Mendelssohn, in a Jubilee overture of Raff, the "Huguenots" of Meyerbeer, and numerous other compositions).

For a time, the pioneers of Protestant Church music followed the example of the Catholic tone masters, and placed the given melody in the *Tenor* voice. This usage was, however, soon found incompatible with the object of the chorale, as militating against congregational singing, and before long they adopted the practice of placing the chorale melody (the "tune") where it naturally belongs, in the uppermost voice, the Soprano; and this became thenceforth the universally accepted method, not only for ecclesiastic music but for the art in general.

What music owes to the great Reformation is the adoption of a distinctly melodious style of song, and the development of the harmonic, or *chord* system—in a word, the inception of the homophonic style of writing, as opposed to the polyphony of the Catholic scholars. The works of the latter had exhibited, to be sure, traces of pure chord-succession; but it was under the influences of Protestant congregational chorale song, that this more simple, natural, comprehensible and forceful mode of part-writing was to develop into an independent phase of musical technique and mark another turning point in the history of music.

QUESTIONS.

1. With what is the Reformation identified, from the musician's point of view?
2. What new soil did it prepare for music, and where?
3. What did the individual Christian gain?
4. What has Protestant Church music been called?
5. Define the German chorale, its purpose, and its four-fold origin.
6. How were these melodies first accompanied, and how later used?
7. What significant change of method was soon adopted?
8. What does music owe to the Reformation?

FORM—SEVENTH LESSON.

Constructive Form.

THOMAS TAPPER.

Having briefly outlined in the preceding Lesson the value and the method of writing simple melodies which shall serve as models of the Phrase and Period, it now becomes logical to see what further gain there will result from these first steps in composition. I have always taken care, in the private instructions which I give, never to fail to impress it upon the young composer that his Phrases and Periods, however well written, however completely they portray the Form in question, are of no value as objects offered to others; literally no one wants them; having worked faithfully and produced the works he cannot rid himself of them. How is this?

It is true, every word of it. He cannot sell this product of his faith and works; even more, he cannot present it to his friends. No one will have it. And the conclusion? The conclusion is one of the most

interesting statements to think upon that ever comes before us. It has been written time and time again and is as fresh and forceful the last time as the first. In all that a man does, the Product has little value; it is the Process that must interest him. He must dwell upon the act of making, not upon the thing made. It is quite the same law that is at the brain of our true living: One who is alive to all there is of life is more interested in Being than in Having Been; in the life of Doing rather than Having Done; in the life of Present Action than of Past Accomplishments. And in all this we read the Evidence of the Active rather than of the Inactive Spirit.

What then is the connection between this, the Law of the Spirit and the fairly dry labor of writing Diatonic Phrases? The connection is intimate. Any action that does not occupy the whole nerve may be said not to be of any spiritual value; what is of no spiritual value does not help one onward; what does not help one onward is not worth doing, and consequently the whole matter resolves itself into this. Shall I occupy myself so completely with this action (or with any other action), *that I shall get all out of it by putting all of myself into it?*

This is the fundamental gain—and besides this there are several minor advantages: Such as learning well by creating; of realizing that no one can fully understand a process until he has often applied it in the creative act. Compare these minor advantages with the general law above stated; most of us confuse matters until we quite forget the fundamental law and raise minor advantages to a monument. No law of Pedagogy (but it should be called a Law of Life), is being more persistently stated to-day than this: That the Creative act is indispensible to the Learner, and that the purpose of the Creation is in the application of the process and not in the pursuit of the result. Hence we are writing Phrases and Periods, not for the sake of offering them for sale, but for the sake of trying.

And now that we understand the purpose, let us set about doing more of it.

Assuming the Phrase in its Short and Long and Irregular Forms to have been written by the pupil—and to have been read also until at a glance the Form is familiar—he may next proceed to writing more Phrases employing the Skip melody instead of the Step. Preliminary to this, let him examine melodies in general and discover that for the most part they are Diatonic in procedure. They do not skip always. The skip seems to be a convenience for getting from one tone-plane to another. Having reached this tone-plane the Diatonic process is resumed again. The tune, "America," is a good example of this.

In all this elementary melody-writing, every complexity of Rhythm should be avoided. Let each measure contain notes of the meter value, or longer notes; but at first avoid notes of shorter value (known as the Divided Beat). By keeping the Rhythm thus simple, the attention is all the more strongly centered upon the tone-succession and upon the inner audible effect.

The pupil may prepare in place of questions, five Phrases as follows:

1. Write a four measure Phrase without Skips in C major, 4-4.
2. The same with Skips.
3. A six measure Phrase without Skips.
4. A five measure Phrase with Skips.
5. An eight measure Phrase with Skips.

THE MAJOR SCALE AS A MELODIC UNIT.

DR. H. A. CLARKE.

The idea of tonality was of slow growth, and had its origin in the discovery of harmony, a discovery that completely revolutionized the art of music. It is possible for a scale, or for many scales to exist which may satisfy the requirements of melody, as for example: The so called Gregorian or Church scales. These scales are, in the opinion of many enthusiasts, even superior to our modern harmonically developed scales for melodic purposes, owing to the freedom with which a melody in any of these old "modes" may move in any direction, unhampered by "leading tones" or "dominant harmonies," or any of the many causes that, without doubt, give a certain amount of sameness to our harmonically constrained melodies. But with all due concessions to the dignity or grandeur, or whatever other qualities may be attributed to these ancient scales, and the melodies that have been moulded from them, the fact remains that they did not and could not give rise to an "art of music" that might adequately express the whole range of emotion, for the reason that the "art of music" consists mainly of an indissoluble union of "melody and harmony." It is true that either one may exist without the other, but they must combine in order to produce a result deserving the name of a "fine art."

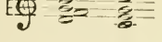
It is universally admitted by those who have studied the matter closely, that, as composers gradually added to the number of combinations of sounds that might be made, that a custom grew up of altering the notes of the plainsong, or of the accompanying part or parts by what we would call "accidentals," with the design of smoothing out harsh progressions, for example: One of the earliest discoveries made was, that when the seventh of the scale ascends to the eighth, it should be raised. Nothing but a growing feeling for harmonic succession could have caused this, as it was totally at variance with the Greek Rule—founded on melodic feeling only—that the seventh should always be a whole tone below the eighth.

It is owing to the fact that the rules for altering the notes in this way were taught orally, and seem never to have been written down, that there is so much uncertainty as to the way in which much of the old music was performed.

Evidences are not wanting, that the major scale is of greater antiquity and universality than will readily be credited by those who believe that all music has been developed from the Greek, through the Church scales, to its present state. There is a naturalness about this scale that must have some occult psychologic foundation. It was known to the Greeks and to the "Church" as the Ionian scale, and was condemned by the former as effeminate, and by the latter as lascivious, unwitting testimony to its musical beauty. In revenge, it has driven the "Greek" out of existence, and even invaded the province of the "Church."

By the law of the "survival of the fittest," it has proved its superiority, not only harmonically, but—since great music is a union of harmony with melody—melodically.

In an ecclesiastical scale, there is little difference in the "power" of the various degrees, but in this harmonic scale, every degree is instinct with individuality, bears some definite relation to every other degree, has a desire to approach some, and to fly from others. Many of the most beautiful melodic effects are obtained by forcing certain degrees to move in a way contrary to their inclination, for example: The leading note always wants to ascend—this movement produces a feeling of perfect repose—as in the following passage:



Owing to its desire to fly away from the fourth of the scale. But if it is combined with the fourth of the scale, in the following way, its effect is hightened by its manifest unwillingness to go down:

It is owing to the fact of this individuality of every degree of the scale, that all the best melodies in existence are literally diatonic scales, varied in rhythm and in direction of motion—the finest examples are to be found in the melodies of Beethoven—for example: The slow movement of the Kreutzer Sonata, the melody to Schillers hymn in the ninth Symphony, and, perhaps the finest example of all, the theme of the slow movement of the great piano trio in B♭. Such examples are enough to make one say, that all great melody *must* be *the diatonic scale.*

All the foregoing remarks will apply with equal force to the modern minor scale, it may be fitly characterized as an undeveloped scale. Its minor third gives it its melancholy cast, its changeable sixth and seventh, its vagueness It sounds always as if it were striving to become a major scale, but was compelled to give up the attempt by "circumstances over which it had no control."

The scale may be looked upon as a highly sensitive medium, ready to be moulded into any form—indifferent as to whether the form is good or bad, great or trivial, like the clay from which the sculptor may model an Antinous, and the artizan—bricks, useful things, but not works of "art."

QUESTIONS.

1. How did the idea of tonality originate?
2. What claim is made for the Church scales?
3. Of what does the "Art of Music" consist?
4. What was the Greek rule regarding the 7th of the scale?
5. In what way do the degrees of the modern scale differ from those of the ecclesiastical scale?
6. What is one of the chief characteristics of good melody?

MUSIC TEACHING.

THOMAS TAPPER.

I. The articles on Pedagogy which have appeared in the *New Education* pages, have explained the fact that in his preparation for teaching music, the student must keep it clearly in mind that the process involves two arts; each of which must be studied in accordance with its own peculiar demands. In whatever manner one takes up music, it ultimately becomes needful to give it application, and that application demands careful thought. Having studied music industriously for itself, the intendant some day finds that he must do something with it. And he begins afresh and works out, in more or less detail, what is to be his individual application of it. Perhaps he is to be a choir leader. If so, there is much to be learned about choirs and choir management which is not contained in Anthems. Choirs are made up of human beings, who have human throats, who have human proclivities for being late or punctual, as the case may be; for being willing to assist, or for being stubborn. Then down below the choir is the congregation; the body of people which is taxed for all expenditures They in turn have claims to make upon the choir leader, and in making them they furnish him with a point of view of the subject applied that is also distinctly apart from music pure and simple. Again it is a thoroughly human, practical consideration. Then there are the music committee and the clergymen. More able pens than mine have shown how largely these enter as powerful factions into the question of applying a music education to the practical demands of the choir loft.

II. But this is not Art? No; but it is a feature of Art at want for a living. And we must remember that in how and where we apply the Art we have learned, we display ourselves as completely as we do in the language of the Art itself.

III. So it is with music teaching; two arts are concerned, Music and Teaching. Each has its laws and its penalties, each must be pursued for its own problems. And the unison of the two—we must always remember—is nothing less than an improved human being, a better member of the social order, one who in turn will influence his circle and continue the propagation of what is most desirable in life.

IV. The whole problem then presents itself in the aspect of a question: How may we employ music as an educational subject to the improvement of society? All study of music teaching worthy of being pursued must proceed on this line of inquiry. Merely to make for technical perfection, to produce an example of a method, to flatter a human being's vanity in making it able to "play a piece"—all these aims are so far beneath the actual and possible purpose, that one shrinks from them as actions unworthy of being performed.

V. The student cannot fail to perceive the great value of this point of view. The moment the music teacher enters the arena as one intending to pursue the Art of Music, educationally, for the improvement of the individual and therefore for the improvement of the general social order, he is accomplishing the greatest good that can attend a man's efforts. Incidently it may be stated that with earnest men the aim is always the betterment of the mass; the study of the laws of thunder showers, of river deposits, of the amusements of the lower orders of society, of the relation of chemistry to cooking. These and countless other lines of pursuit which we witness daily, impress us primarily with their value as contributions to a better order of living.

VI. In conclusion, it scarcely need be pointed out that the ultimate object to be attained from the study of Pedagogy is less method than it is the knowledge of how to attain to that broad, human gain which ever results upon activities of the highest order. The student is urged to keep before him, in his study of teaching and teaching methods, just what maximum of

gain this will result to society in general from his personal activity. The moment he comes away from this view of his work, he is lost in the trivialities of life; furthermore, he is lost to the opportunities which surround every man of turning his personal activity into channels which shall affect many people to their gain.

THE DEVELOPMENT OF THE PIANO.

FRANCIS L. YORK.

We have now reached in study the invention and development of the piano proper. It took two thousand years to produce the first piano, and even then it was a very crude affair. Although the principle of the piano action was discovered, it must not be understood that it was at once perfected. Far from it. Many more years must elapse before anything approaching the concert grand came into existence.

The chief difference between the piano and the instruments that preceded it, lies in the fact that on the piano one can play loud or soft at will. But to do this requires a much more complicated action than any of the older instruments possessed, and makers were not quick to discover how to meet all the requirements. After the harpsichord had been perfected, musicians and makers alike felt the need of an instrument that could express more than either the harpsichord or the clavichord. At first endless attempts were made to make the harpsichord itself more expressive. Fètis, in his History of the Pianoforte, says, "Harpsichords were constructed with more than twenty different modifications to imitate the sound of the harp, the lute, the mandolin, the bassoon, the flageolet, oboe, violin and other instruments . . . and yet, with all the complications of stops, springs, extra rows of keys and Venetian swells over the strings, the grand secret—the real shading of the piano and forte—was still wanting."

Scarcely any new article has ever come prominently into notice, but a host of inventors spring up and claim it as their own. So with the piano. It is claimed as the exclusive invention of at least four different nations, the English, the French, the Germans, and the Italians. It is probable that similar ideas occurred to different men in these different countries at about the same time. The harpsichord and the clavichord were both unsatisfactory, and a need was felt for an instrument that could, at least to some extent, take the place of the orchestra in the home. So it is no wonder that many minds were thinking of the same problem. Without going into a discussion of the merits of the different claimants for the honor of having invented the piano, this much is certain: In 1710 or 1711, Bartolommeo Cristofori, of Padua, "made three harpsichords in which the production of more or less sound depends upon the force the player uses in pressing upon the keys, by regulating which not only are the *piano* and *forte* heard, but also the degrees of tone, as in the violoncello." These effects were made possible by the fact that the strings were struck by hammers covered with leather. It is interesting to note that the dampers in these pianos were *beneath* the strings. It was from this ability to produce tones either soft or loud that the piano derived its name, that is, the pianoforte, or, the softloud. The words were also used in the inverse order, the instrument being called indifferently a pianoforte or a fortepiano.

At about the same time a Frenchman by the name of Marius invented, or at least made plans of, an instrument called the "clavicin à maillet," in which the key raised a piece of wood covered with leather against a string. But the action was so clumsy and imperfect that it was never used. It is on this invention that Fètis bases his claim that the French are the inventors of the piano. But as Marius's invention was never perfected, and as he was at least five years behind his Italian rival we may dismiss this claim. The German, Schroeter, is another claimant for the honor. He says that in 1717 he constructed a model of a new clavier with hammers, upon which one could play soft or loud. He is thus by his own showing six years behind Cristofori, and may have easily profited by the Italian's invention. But Schroeter is worthy of more consideration than the other claimants outside of Italy, because it was his instrument, or at least his idea, that inspired Silberman and others to experiment with a mechanism for producing the tone from the wire by striking it. Neither the Italians nor the French made anything of the invention. It was left for the Germans to perfect the instrument. Whoever really invented the piano, as soon as it became at all known, it was eagerly seized upon by the German harpsichord makers and clavichord makers of the time and experimented on in all kinds of ways. Silbermann, of Strassburg, was one of the first to see the possibilities in the new instrument and to devote his time and attention to perfecting it. He made two most carefully, and showed tnem to Sebastian Bach, who after testing them criticised them as being weak in tone and heavy in touch. We know that Bach was to the end of his life partial to the clavichord, but Silberman, rather piqued at the old gentleman's criticism, applied himself to the making of pianos so diligently that he succeeded in making one that even Bach himself pronounced to be without fault. In fact, it was largely due to Bach's influence that Silberman's pianos soon became very popular, and the maker himself became wealthy through their sale. A story is told of Bach, which, though it may not be strictly accurate, ie in its main points well authenticated, and which gives us a good idea of Bach's influence and popularity. Frederick the Great, who was an excellent musician, heard some of Silberman's pianos, and was so greatly pleased with them that he bought the whole fifteen and placed them in different rooms in his palace. Sebastian Bach's son, Charles Philip Emanuel, was at the time in the king's service, and the king invited the elder Bach to make him a visit. The invitation was accepted, and Bach, the elder, arrived at his son's home during the progress of a concert that the king was giving at the palace. As soon as the king was informed of his arrival he ordered his instant attendance, insisting that he come in without waiting to exchange his traveling clothes for a court dress, at the same time declaring that the concert was postponed. He announced Bach's arrival to the courtiers with the words: "Gentlemen, old Bach is come at last, and taking the musicain by the arm led him about through the many rooms where were the fifteen pianos and tested his musicianship while the musiciain tested the piano. As a final test he gave Bach a subject asking him to improvise a six-part fugue on it. Bach found the subject impossible, but improvised a six-part fugue on a subject of his own in such a way as to astonish and delight the king.

Silberman was not by any means the only successful pianomaker among the Germans. Mozart preferred the pianos made by a manufacturer of Augsburg—John Andrew Stein. He says, in one of his letters, written in 1777: "I now give the preference to Stein's pianos. In passages that require vigorous play I can lift the finger or leave it on the note, for the sound is not prolonged beyond the instant in which it is heard; it never shivers, nor does it ever fail to sound, as in other pianos. His instruments have the escape movement, without which it is almost impossible that a piano can render a well-articulated sound. The hammers fall again as soon as they have touched the string, whether the finger be left on the key or not." Mozart also praises his pedals which, however, were not really pedals at all since they were operated by the knees instead of the feet. From this letter we gain some idea of the point which the piano had attained in its development. The action was still heavy—at least it would seem so to us—the key was liable to "block," that is, stay pressed against the string, thus stopping the sound at once and making it impossible for the player to repeat the same tone and, as Mozart says, sometimes the tone refused to come at all. For a long time the harpsichord was regarded as the superior of the piano, even as late as 1765, King Frederick, of Prussia, bought of the famous London maker—Tschudi—the finest harpsichord that he could make. It is not to be thought surprising that the older instrument should retain its hold on both musicians and musical amateurs, for it is, of course, well-established, people already possessed the instruments in their houses, the technique required for the piano was different and much of the music written for the clavichord and harpsichord was not effective when played on the new instrument. Besides, the harpsichord represented the culmination of the skill and genius of hundreds of makers for scores of years, while the piano was new, untried and, in many respects, crude. In other words, the harpsichord was a perfected instrument while the piano was in its infancy. Most of the pianos made at this time were in the form of the grand piano. About 1760, however, a German, by the name of Zumpe, began to make pianos in the virginal form; that is, the modern square piano form. As his pianos were of good tone, responsive action and very much cheaper in price than the grand pianos, that speedily beame popular, so much so that the maker, for some time, was unable to supply the demand for them. It was perhaps as much owing to this maker as to any one cause that the piano superceded the harpsichord, for the cheapness of his instruments caused them to replace almost entirely the older instrument, and an authority of the time says that there was scarcely a home in England that did not contain one. From this time on the day of the harpsichord was past, and it not was long before they began to be curiosities, to be found only in the lumber room or the attic of old country houses. In 1763 John Christian Bach, one of Sebastian Bach's sons and one of the greatest musicians of his time, gave a series of concerts, using the piano and playing on it the best compositions of the best writers. These concerts gave a fresh impetus to the use of the piano and contributed not a little to bring it into favor with musicians themselves. Composers began to perceive the superiority of the new instrument over the old and began to write compositions especially adapted to it. Haydn, for instance, composed no fewer than sixty sonatas expressly for the piano. Composers, too, soon saw the value of the piano for use in composing, it being possible to reproduce, to some extent, the effects they wished to derive from the orchestra. It is told of Gluck that when he was writing his operas he could write with the greatest freedom if he had his piano taken out into the midst of an open field, then he would sit by it writing and trying over on it the thoughts that came to him. His piano may be taken as a fair sample of the pianos of his time so, perhaps, a description of it will give us as good an idea of what was then considered a fine instrument as we can get in any way. It was in the square form, about four feet long and two feet wide. The strings were so thin that a moderately hard blow would break them. The action was very imperfect, the hammers were only bits of leather glued on to the top of an upright bit of wood hinged to the farther end of the keys. It was impossible to strike a hard blow with them, so the strings were usually equal to any demand made on them. It seems almost unbelievable that such an imperfect instrument should have been regarded as at all satisfactory by such writers as Beethoven, Haydn, Mozart and Hummel, and yet some of the finest piano music ever written was composed for just such an instrument as described.

It was at this period that many of the great firms of piano manufacturers were founded. The English makers—Broadwood, the French Erard (originally a German, Erhadt), the Viennese (afterward French), Pleyel—all began their careers of piano building between the years 1760 and 1800. These were the pianos used by the great writers of the beginning of the nineteenth century. In our next paper we shall see the further development brought about by the demands made on the piano by the great executants, especially by the greatest of all virtuosi—Liszt.

Questions.

1. What is the chief difference between the older stringed instruments and the piano?
2. What countries claim the invention of the piano?
3. Who was probably the first to make an instrument in which the tone was produced by striking wires with hammers? At what date?
4. Who was the first to make a really successful piano?
5. What were some of the defects of the early pianos?
6. Give some reasons why the piano eventually came into favor, both with composers and with amateurs.

The orchestra played a gem between the acts and won the applause of the audience. Mrs. X waited at the close of the last act to get the name of the piece. The leader was a recent importation, and with all the willingness of his race to accommodate a fine lady, replied to her question: "Oh ya, I tells you—dot leetle peece vas number derdeen in der green book!"

Mrs. X did not order it next day.

One of the masterpieces of musical clocks, has just been completed for the Emperor of China, in whose palace, besides pointing out the correct time, it will play selections with a fully equipped automatic orchestra. It is pronounced the most complete musical automaton in the world, having eight divisions, each of which has a repertoire of eight melodies. All of the pieces played by this musical clock were selected by the Emperor himself and consist of forty foreign and twenty-four Chinese recitals.

A GUIDE TO THE STUDY OF MUSICAL LITERATURE.

ARTHUR L. MANCHESTER.

There is danger that the painstaking student of music, whose time and attention are occupied in a conscientious study of the principles upon which musical performance and musical pedagogics are based, will become narrow in his outlook, more concerned with the letter of the law than with its spirit. While the Troubadours were creating and spreading among the people beautiful heart-songs, those who professed to be the real exponents of musical art, were quibbling over rules and their application. It may be pertinently remarked that rules and their correct application are essential to a securely founded art. Yet an art that is void of spontaneous, natural expression is but a piece of pedantry. Very essential, therefore, to every student of music is any form of study that prevents the repression of imaginative and emotional freedom.

It is obvious that to any form of musical literature, which incites to imagination and gives stimulus to emotional activity, the music student owes much. When the trained powers of the analyst are brought to bear upon the masters and their works, penetrating beneath the exterior of rule, and laying down, for the novice, the measuring line of scientific exactness, we may expect to catch, at least, a glimpse of the inspiration which, after all, is the essence of music. The library of the student should be well supplied with books which afford opportunities for such views of the heart of music. When, as is often the case, the number of these volumes cannot be great, care should be had in this selection. The two books of Schumann's writings, already mentioned, are a library in themselves. To them can be added works by writers of our own time, which flow with a white-heat of enthusiasm. As has previously been said, with this enthusiasm should be combined soberness of judgment and a firm basis of reason. The best of writers have their predilections, are sometimes carried away by their enthusiasm and fall into the error of exaggerration, but when the author has knowledge, honesty of purpose and a real love for music, his errors are not likely to be so serious as to harm the intelligent, discriminating reader.

Some years ago there appeared a book by an English author which drew immediate attention. Its title was attractive to the earnest musician. "Studies in Modern Music" suggested deductions by a progressive thinker, and one took up the volume with expectation and interest aroused. Of the writer, W. H. Hadow, there was not so much known, and readers on this side the water were compelled to rest their estimate of the book's value on its contents alone. A glance at its title page revealed the names of Hector Berlioz, Roberst Schumann, Richard Wagner, three names, each of which marked a distinct epoch in music history, and around which has raged conflict more or less vindictive. Naturally curiosity was aroused as to what would be said of these aggressive personalities. On turning to the essays the reader soon became convinced that the author knew his ground, was strong in his convictions and united conservatism with progressiveness to an unusual degree.

As biographies these essays are among the best to be found. Healthy in tone, giving due prominence to important phases, interesting without sensationalism, they tell the life-story impressively. An analyses of character they rank high. The retroactive influences that were at work in the formation of man and music are made clear and their pertinence shown. The peculiar characteristics of each composer are well defined and accounted for. Thus, the leaning of Berlioz toward "Program Music" is discussed, and the adaptability of music to story-telling, and Berlioz's success in making music according to the program he announced are fully treated. The author's deductions will be considered thoroughly sound by the majority of readers, for there are many who will always deny the power of music to describe literally and exactly.

When Robert Schumann took up the cudgels for the Romantic School of Music it was in solitariness. In literature, as well as art, preparation had been making for years. But Schumann, by birth—as the son of a bookseller and author—by temperament and by training was an exponent, *par excellence*, of the new school. Hadow studies Schumann and writes about him understandingly and with sympathetic touch. The romantic life, with its sad ending, the conjugal devotion, the development of ideals and the enveloping cloud of insanity are well-portrayed. In its critical estimate of Schumann as a composer this essay is very valuable. The competence of the author and the keenness of his analysis unite in making this feature of his work important. The sketch of Wagner, that provocator of disputes, is equally sane and impartial. Revolutionary theories and music are weighed and judged in their relation to the laws of artistic progress and deductions are calmly made.

These critical biographies are preceded by an important essay on music and musical criticism, a lucid and intensely interesting contribution to this much discussed subject. The tendency, all too pronounced, to accept the dicta of those to whom we are pleased to concede some degree of authority, is characterized as leading to a species of mental poverty similar to that of having a "pocketful of counterfeit coin." Stimulating to a degree are the thoughts of our writer in this part of his book.

It was not long after the appearance of this book that another bearing the same title was placed before the musical public. This second series of studies in modern music presented on its title page the names of Frederick Chopin, Anton Dvorak and Johannes Brahms, three names to conjure with. The biographical sketches were preceded by a dissertation on the "Outlines of Musical Form," which is worthy the attention of every one. The author discovers in this work the same soberness of reasoning expressed in language of fitting purity of style and vigorous meaning.

Such books as these are doubly valuable in that they not only present matter with which the musician is vitally concerned, but that they also furnish him an object lesson in the formation of discriminating judgment through a comprehensive and impartial survey of conditions. If our students of musical literature will procure these volumes and read and re-read them slowly, with pencil in hand, noting down thoughts suggested by the reading, they will not only acquire a technical knowledge that will be of great usefulness, but what is, perhaps, of greater importance, mental powers that will open avenues leading to self-improvement of ever-increasing value.

[NOTE.—At a later period questions will be presented, designed to test the students' application of the principles laid down in this series of articles.—ED.]

APHORISMS.

FREDERIC W. BURRY.

The joy of making some conquest, of mastering some difficult task, more than balances any little passing troublesome incidents. And besides the glory in the accomplishment, we are strengthened for further work.

It is a great mistake to shirk labor, endeavoring to attain results without work. Labor is the principal thing that makes life interesting. There is more real pleasure in occupation, and in observing day by day the growth of some work, than in all the "solid comfort" and ease imaginable.

In so-called trifles lies much import. A wrong note, a false interpretation, misplaced phrasing—how much they mean in the realm of Art. And Art is the symbol of Life; pointing like an index to the real things, holding up a mirror to our ideals.

The world worships a genius—but shrinks from those sacrifices and hardships—that spirit of patient toil and concentrated endeavor which produce greatness. How much better to worship less and emulate more! After all, that recognition of a good example which prompts one to equal and even greater efforts, is true worship.

Examine into your work of a day; enter into the details, and see how much time you can economize in the future. Half some people's time is spent over some unnecessary task, or frittered away in pastimes which do not even amuse. Strange that anyone should be so short-sighted as to fail to see the opportunities slip by, which would lead the way to real and solid enjoyment.

Instead of wasting time over regrets, weak complaints which do nothing but dissipate one's energies, how much better to work away (work gives one no time for foolish fears and worries)—how much better to forge ahead, letting the days fly by, patiently waiting for the time when splendid results will show themselves—as they must if we only *keep on*.

Ah, those "results;" how anxious we are about them! Why do we not think, and realize that when the causes are once set in motion, the results are certain, by a law of automatic action? The trusted will is the motive power of assured desired attainment.

"I can't!" Shun those words and set to work to do the "impossible." Success is the goal of life; and we are sure to reach this goal, sure of overcoming every obstacle, if we persevere, and not, like cowards, give up at every least discouragement.

There are a few points to remember which lead to success. The first is Concentration—the very foundation of success. Then comes the spirit of Venture. Then the energy to Change, for everything must pass and give place to newer conceptions. The goal of success is not a stationary condition, but the recognition of Mastery, which is ours through a series of achievements.

Musicians of to-day find they have to discard many of the teachings of the old schools. They have to work in new ways, making entirely new experiments, since many of the old "discoveries" have not uncovered anything. New views are required. Our recognition must ever deepen and broaden—this is the only growth.

Can you not do some original work—follow your own ideals and promptings—rise above mere examples, precedent, what has been done in the past? True, there are historic records of many conquests and vast accomplishments, yet remember, that each was an original conception and creation. Be original! Certainly you may gather suggestions outside, but you must finally give heed to your own Intuition if you would express the spirit of genius.

Though after continual effort, there seems little to show but a series of "mistakes"—still work away; form different plans; every failure is a useful lesson, most surely guiding the way to masterpieces of workmanship. Only the every-day trivalities pass through without mistakes. In the early stages of masterworks there are times of "trial." And the end is worth it all.

TO KEEP THE PIANO AT ITS BEST.

Four Times a Year None Too Often to Have a Piano Tuned.

"There are plenty of people," said a piano tuner, "who let their pianos go one, two, three years without tuning, and in some cases pianos thus neglected may not get very woefully off, but a piano should be tuned every three months. That would be none too often to keep it in order.

"As a matter of fact a piano begins to get out of tune again at once after it has been tuned; how could it be otherwise? Nothing stands still. This difference would at first be so slight as scarcely to be perceptible to any but the practiced and sensitive ear of an expert tuner, but it is there. Doesn't a clock begin to run down as soon as it is wound up? Four times a year a piano ought to be tuned, but only a comparatively small percentage of people give their pianos that attention which is needed to keep them in their most perfect loveliness of tone. Piano makers and dealers, of course, are looking after the tuning of their pianos in stock scrupulously and carefully all the time. You don't hear pianos out of tune in a piano wareroom. They never let them get out of tune there. They aim in fact at keeping them as near perfection as they can.

"We are pretty sure to find in every new piano something pleasing and attractive. Some share, at least, of this pleasing quality comes from its being in perfect tune. In fact, to keep any piano at its best it must be kept in tune and to attain the results most satisfactory to all, to the owner and the neighbors alike, a tuning tonic should be administered to every piano not less than four times a year."

FOR THE YOUNG PEOPLE.

The Young Musicians' Perseverance Club.

Conducted by ARTHUR L. MANCHESTER.

There are several belated answers to the questions in April. The names are printed below:

Herbert Eckert. Emma L. Olmstead.
Ruth L. Simpson. Ethel C. Porter.
Margharita D. Harman. Florence A. Cross.

Now we come to the May story, and here are the answers to the questions, which accompanied it:

1. Evening song, or evening service.
2. Morning song, or service.
3. Altar boys, or lads newly admitted to the Monastery.
4. The Lord's Prayer.
5. A church.
6. Chimes rung by the monastery bells at evening.
7. Pope of Rome from 590 to 604 A. D.
8. Bishop of Milan about the year 384 A. D.
9. To the four tones of St. Ambrose he added four others, and also increased the collection of hymns.
10. A book containing the chants and *antiphons* that were sung in the services. Derived from antiphon, meaning response.

And here are the names of those who have profited by answering them.

Susie L. Schulze.	Bertha Jones.	Lorena Timmins.
Jeannie C. Davis.	Regina Mahoney.	Ava E. Miller.
B. A. Downey.	Ada R. Marsh.	Helen G. Johns.
Lydia C. Heller.	Bertha M. Irven.	Violet M. Smith.
Louise Foster	Helen Weber.	Mary Johns.
Eva Edmonson.	Mary A. Tierney.	Maud Busbey.
Annie Dornberger.	Dora Corell.	Mary C. Smith.
Helen Englerth.	May R. Keefer.	Alma Kernan.
Mary Frazier.	Louise Kefler.	Katheryn Landers.
Rosa Hoffman.	Marie Eldridge.	Leonide Timmins.
Margaret Hoffman.	Cora Overbaugh.	Liguori Hemler.
Jeannie A. Davis.	Estelle E. Keefer.	Regina Poist.
Louisa M. Darcy.	Camille Bunty.	Mary McCann.
Marabelle Jefferson.	Anna H. Coogau.	Anna M. Kinder.
M. Genevieve Overbaugh.		Annie Louisa Yantis.

Here is an examination paper of one of our Club members. I wonder how many take such examinations? It is a good thing to do. The paper is very interesting, as it shows a well diversified course of instruction. Study it, Club members, and see what you can learn from it.

EXAMINATION.

MISS CECILIA CLEARY. Age, 13 years.

SEVENTH GRADE, PART II.

Began music September, 1894.

Technics and Scales.—Mason's Touch and Technic: Vol. I—Two-Finger Exercises. Vol. II—Scales, Exercises 1 to 20. Vol. III—Arpeggios, Exercises 1 to 20. Vol. IV—Octaves, Etc., Sec. I.

Studies and Pieces.—Haydn: Sonata in G minor, No. 4. Heller: Art of Phrasing; "Erl King," Schubert-Heller. Chopin: Study on black keys; Waltzes, Op. 64, No. 2, and Posthumous, E minor. Bach: Fantasie in C minor. Schumann: Finale, Symphonique, "Bird as a Prophet"; "Sublime Sweet Evening Star," Wagner-Liszt; Serenata Moszkowski.

Review.—Bach: Gavotte, "Heart Ever Faithful," Prelude. Rondo Capriccioso, Mendelssohn; Sonata and Fantasia, Mozart, C minor; Czerny Study; Wollenhaupt Study.

Theory.—Lobés Catechism, nine chapters.

Average, 93.

ST. JOSEPH'S ACADEMY, MCSHERRYSTOWN, PA., March 1, 1901.

Mary is now beginning her first sonata by Beethoven.

Our letters are interesting this month. Among them is one from an old member who has come back to the fold.

We welcome our clubmate cordially and are glad of the spirit which animated those who were so thoughtful.

POMONA, FLA.

Dear Editor and Club Friends—Here I am on deck again. You have not heard from me for four months, and the reason is this: I had to stop taking THE MUSICIAN, and so, of course, could not go on with my club work. I was very sorry to have to stop but, by the kindness of two of my very dear club friends, I am enabled to be among you once more. I have gotten along extremely well in my music since you heard from me last. I am just finishing Beethoven's Sonate, Op. 7. I like it very much. I am also practicing some of Clementi's Studies and one of Kessler's. Two or three weeks ago I finished up Gounod's Waltz from "Faust." I like that very much. I like all my music; it seems more like playing "pieces" than exercises. I hope I have all the answers correct. Yours truly,

EMMA L. OLMSTEAD.

Perhaps we may print pictures some time. We have not received all photos yet.

Dear Mr. Manchester—I have been taking THE MUSICIAN for over two years and always enjoy reading the letters from the different members of "The Young Musicians' Perseverance Club." I always look up the questions on the Young People's page but neglect sending them in. I hope the few sent this month are correct. I am certain we all agree with Jeannie Davis in wishing you to put the pictures of the different members in THE MUSICIAN. I do, at least. Some of the music I have taken is "The Imperial," by Anthony; "The Golden Road," by H. Engelmann, and a "Valse," by Charles F. Dence. I like the small pictures in THE MUSICIAN better than the large ones. Wishing the Club success, I am, Your little friend,

MARABELLE JEFFERSON.

We are glad to have this writer join us. And we are proud that our Club members can take part in real contests. May our clubmate be successful.

CHICAGO, ILLINOIS.

Dear Mr. Manchester—I am getting so interested in my MUSICIAN that I thought I would write a letter and ask to be admitted to the Y. M. Perseverance Club, as I think perseverance is one of the things I greatly need. I received my MUSICIAN as a Christmas gift, but have been so busy in High School that I have not had time to study out answers to many of the questions. I have just entered a contest in the Balatka Musical College, where I take my lessons. We are all studying Beethoven's Concerto, Op. 15, No. 1. The last of June we play before several judges and a diamond medal is awarded to the one who executes the piece the best. Memorizing is very hard for me, and I wish other members of the Club would write and tell how they memorize to get the best results. Hoping I shall be accepted into the Club, and shall do as much "persevering" as many of the members seem to be doing, I remain, Sincerely,

ANNA-MAY BARTLETT.

Now we have one from New England. There are no rules. All you have to do is to write us each month and answer the questions.

WOODSVILLE, N. H.

Dear Mr. Manchester—I have been very much interested in reading the letters I find on the page for Young People. I have taken THE MUSICIAN for over a year and like it very much. I play a good many pieces in THE MUSICIAN. I am fourteen years old and have taken sixty-six lessons. I am now taking lessons out of a book called "Artist's Repertoire," No. 1. I have taken "Rondo Capriccioso," by F. Mendelssohn; "Melody in F," by Rubinstein; "The Brook," by Pape, and many others. I will try to answer the questions in THE MUSICIAN, and will you please send me the rules so that I can join the Perseverance Club.

Yours truly,

MAUD ELLEN PEASLEE.

We print the answers of this member in full. They are very well done.

OCONTO, WIS.

Dear Sir—Again an Oconto girl, a pupil of the much-loved "Sister Matilda" writes, sending the answers to the ten questions in the May number of THE MUSICIAN. I would be delighted to see my name among the list of those who send in the answers. I hope soon to take THE MUSICIAN and then will endeavor to answer the questions all the time.

Following are the answers:

1. Vespers is an evening song, or evening song in the Roman Catholic Church.
2. Matins is a morning worship or service.
3. Pater Noster is the "Our Father."
4. Angelus is a prayer to the Blessed Virgin, said by Roman Catholics.
5. Neophytes—a name given by the early Christians and still among the Roman Catholics, to such as have recently embraced the Christian faith and been admitted to baptism; also, more rarely to those newly admitted to the priesthood or into a monastery; a novice (according to Webster).
6. Basilica was, anciently, a public hall where princes and magistrates sat to administer justice. These edifices were at first the palaces of princes, afterward courts of justice and finally converted into churches. Hence, basilica now signifies a church, chapel or a royal palace.
7. Saint Ambrose was a Bishop of Milan, a Latin father and was born about 340 and died 397.
8. Saint Gregory I, the Great, was a Pope and was born about 540 and died 604.
9. He added to the Ambrosian chant, the plagal or collateral modes
10. Antiphonal or responsive singing, most ancient form of church music, and is said by the historian, Socrates, to have been first introduced among the Latins by Saint Ambrose. I am, Your future devoted Club member,

JEANNIE A. DAVIS.

TWO MUSICAL MISSIONARIES.

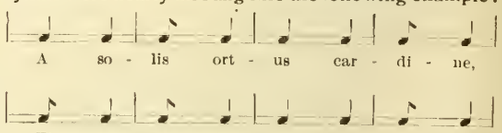
The clocks were striking seven as the travelers entered thro' broad gates into the streets of a city, which seemed on the eve of a festival, or Feast Day; pennons and streamers of purple floated from windows, or were draped across the houses, and the streets were filled with people, many of them hastening toward an immense temple or church, built upon a hill. Romanus and Petrus, the young monks, thought it well named, "The Cathedral of the Sun." Its spires and domes seemed to touch the gold of the sky; for it was just at sunset, and the broad band of yellow light lay behind the Church, which was dark, except for a little glimmering from lamps, high at the entrance. The street descending over the slope to the city was filled with the crowds, drawn back on either side, now, and kneeling and rising by turns as a procession approached, led by priests in long robes, the foremost bearing a banner of scarlet silk; across it were raised gilt letters forming the words in Latin:

His Throne as the Sun shall endure forever.

Behind the band of priests, walking five abreast, was a monk holding high a silver cross; then came a long train of choristers chanting the *Kyrie Eleison*. As the procession reached the entrance of the temple and the priests paused, bowing to the ground, then entering in single file, the choristers chanted in unison, "Keep Thou Thy wrath away from this city, and from Thy Holy Church, Alleluia!"

Romanus and Petrus were borne along in the crowd surging up the hill, and found themselves at last within the great temple, where the service had already begun. They gained seats at the side, in a little raised balcony not far from the altar, and could look out over the multitudes of people. Above the altar an immense gold ball represented the sun, and its brilliancy was so great that the eyes could bear its light but for an instant in glancing upward toward it. Two curved galleries, or inclosures, on either side the nave of the Church held the choristers, and they were now chanting the service antiphonally, using the hymns of St. Ambrose. Four musicians sat in the first row of each choir, playing the unison accompaniment upon tall harps, and at the long-drawn *A-men*, sung at the end of each hymn by the choirs in unison, all the harps were twanged in a curious wavering tremolo, the voices and instruments rising and falling together.

The hymns sounded strangely rhythmical, but they had no tonality; sometimes an odd attempt at the chromatic scale was made in the antiphons, but the hymns were nearly all sung like the following example:



Romanus and Petrus, fresh from the St. Gregory monastery, and raised in devout reverence of its creeds and discipline, sat stiff and erect in their long black gowns, listening in mute abhorrence to this old Ambrosian, and as it seemed to them, heathen service. They had heard that much of the world was as yet unacquainted with the Gregorian music, and that in places the barbarism of allowing instruments in the Churches was still permitted, and they knew, too, that missionaries, like themselves, were needed, and that this was why they had been sent forth.

The priests in their gorgeous robes were busy at the altar. A long, quavering *A-men*, at the close of a hymn, was followed by an interlude upon the harps, in which an attempt at a trill and a succession of double appoggiaturas brought the monks suddenly to their feet, while the right hand of Romanus, rigidly clenched, was pointed toward the choristers:

"Pagans! Blasphemers!" he shouted, and his voice rose clear, and trumpet-like above the twanging of the harps, while the heads of the astounded multitude of worshipers turned upward toward him at the sound. The music ended discordantly, the players gazing in alarm, and at the altar the priests suspended their rites.

"Is it not enough," cried Romanus, "that in all the ages past the idol-worshiping heathen have degraded God's best gift to man! Have ye not learned, oh blind, oh dull benighted ones, that in all these ages, sore was the affliction visited by that great Giver upon the ingrates, blaspheming in His Courts; the ancient Tartars, the Celts, the Gauls, the Scythians—how their temples were pillaged, destroyed, not one stone left upon another, their sacred groves laid waste, their profane instruments, upon which they had played as they 'sang and danced before the Lord,' scattered to the uttermost corners of the world!" He paused, breathless, Petrus standing, a still, mute figure beside him, looking down upon his clasped hands. There was perfect stillness in the Temple; dumbly, in sheer astonishment all were gazing toward the little raised gallery where stood the monks.

"In our own day," went on the speaker, after that moment's silence, "Rome has paid the penalty. Palaces, groves, churches lie ruined. Holy St. Peter's, where no instruments have ever sounded forth at sacred services, alone escaped. The psalms as chanted daily there, rise they not acceptably to the Divine ear, think ye, and from the great Pope's monastery upon the seventh hill as well? As David sang psalms on a harp to the Lord, so do we, too, sing, but on a harp whose strings are alive—our tongues are the strings; and more the Lord does not require. The only instrument we use is the voice. The Word, and the Word of peace, is enough for us. Let syrinxes be given to silly clowns, the pipe to superstitious men who pay honor to idols. Such instruments are to be banished from all sober company, and are more fitted for beasts than men. How entirely, then, must they be kept from the assemblages of Christians! Be far from us those pagan customs that corrupt the morals! St. Ambrose, in the North of Italy, before the time of our beloved Pope, attempted a common musical structure, but with neither skill nor abiding effect. Call him, if ye will, the 'father of the hymn.' Even so later, is St. Gregory the Great, as Pope of Rome, exalted, gifted, forever to be named as 'Father of the Chant!'"

Write the meaning of the following words:

1. Kyrie Eleison.
2. Alleluia.
3. Antiphonally.
4. Unison.
5. Tremolo.
6. Rhythmical.
7. Tonality.
8. Chromatic.
9. Trill.
10. Appoggiatura.

AMOUR DE PAPILLONS.

W. F. SIEP. Op.10.

Great delicacy, and clearness of tone is needed for the proper affect.

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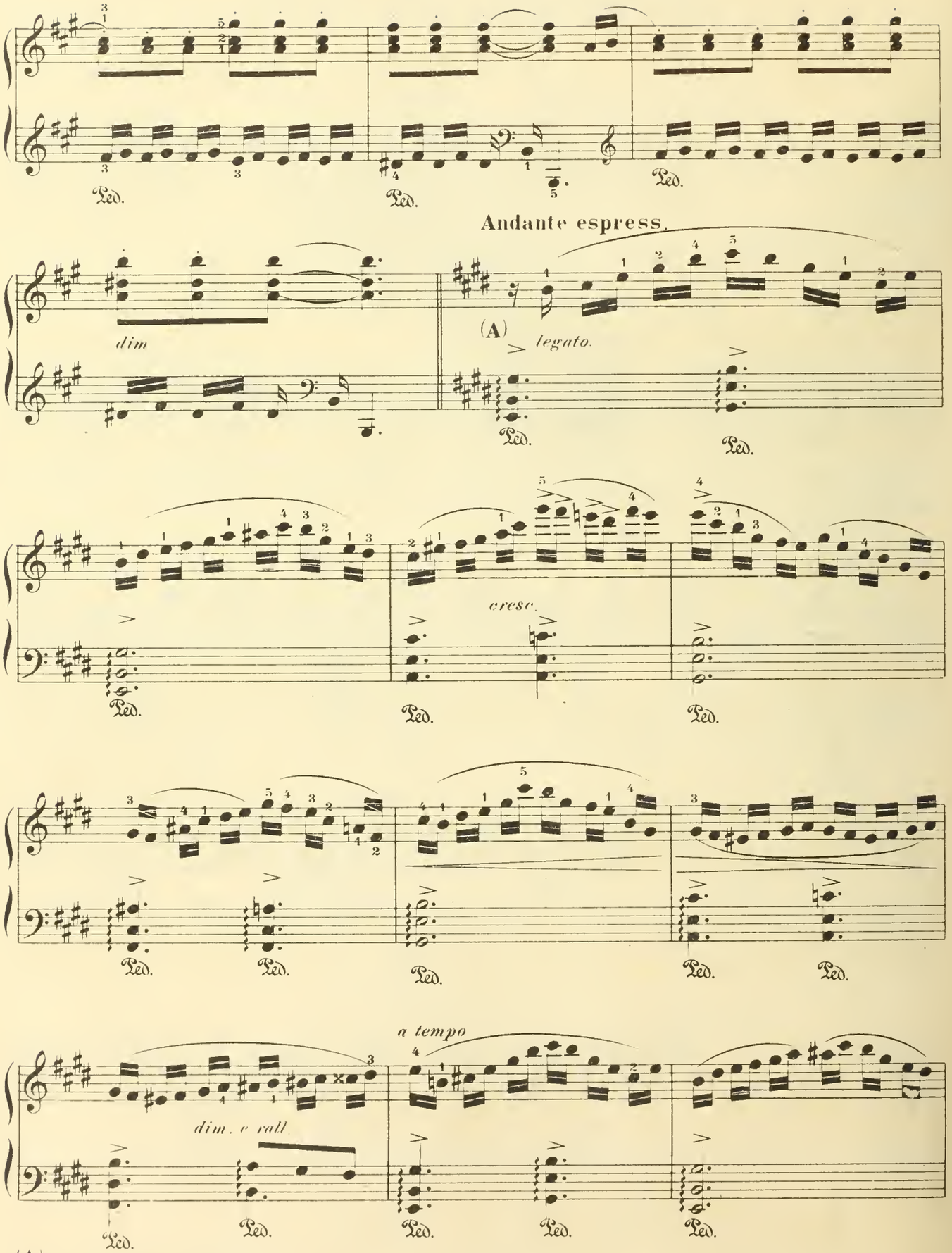
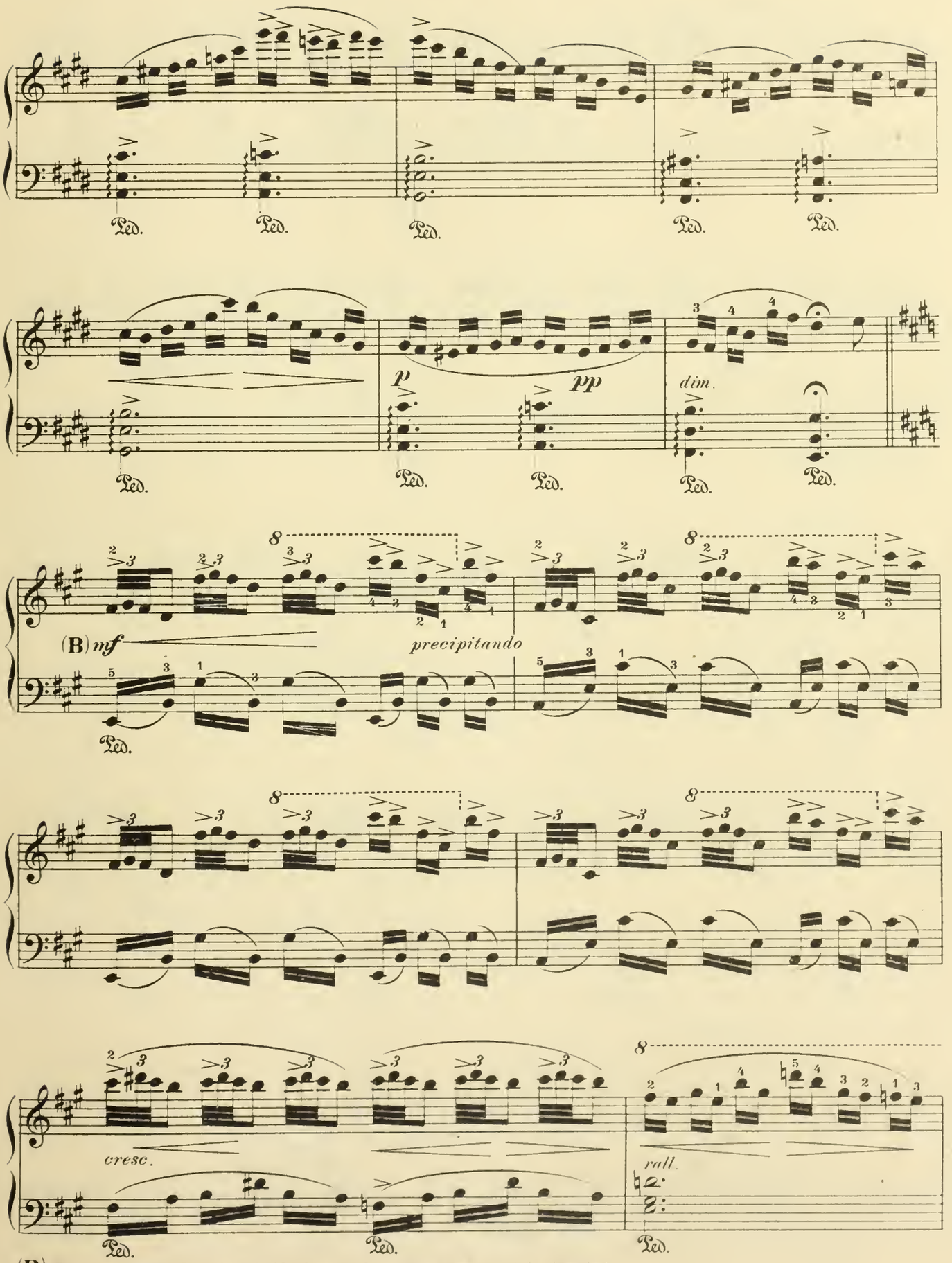
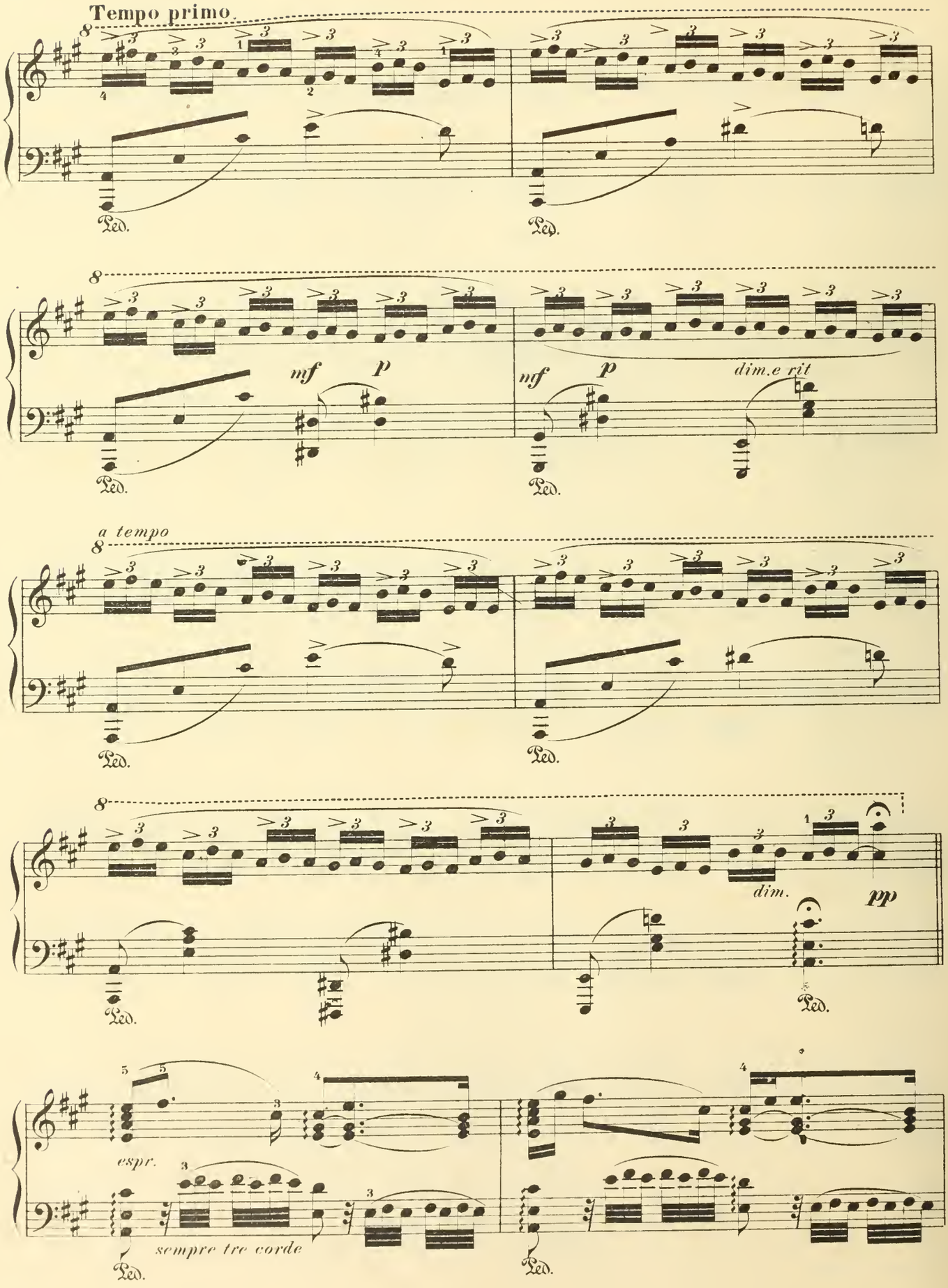
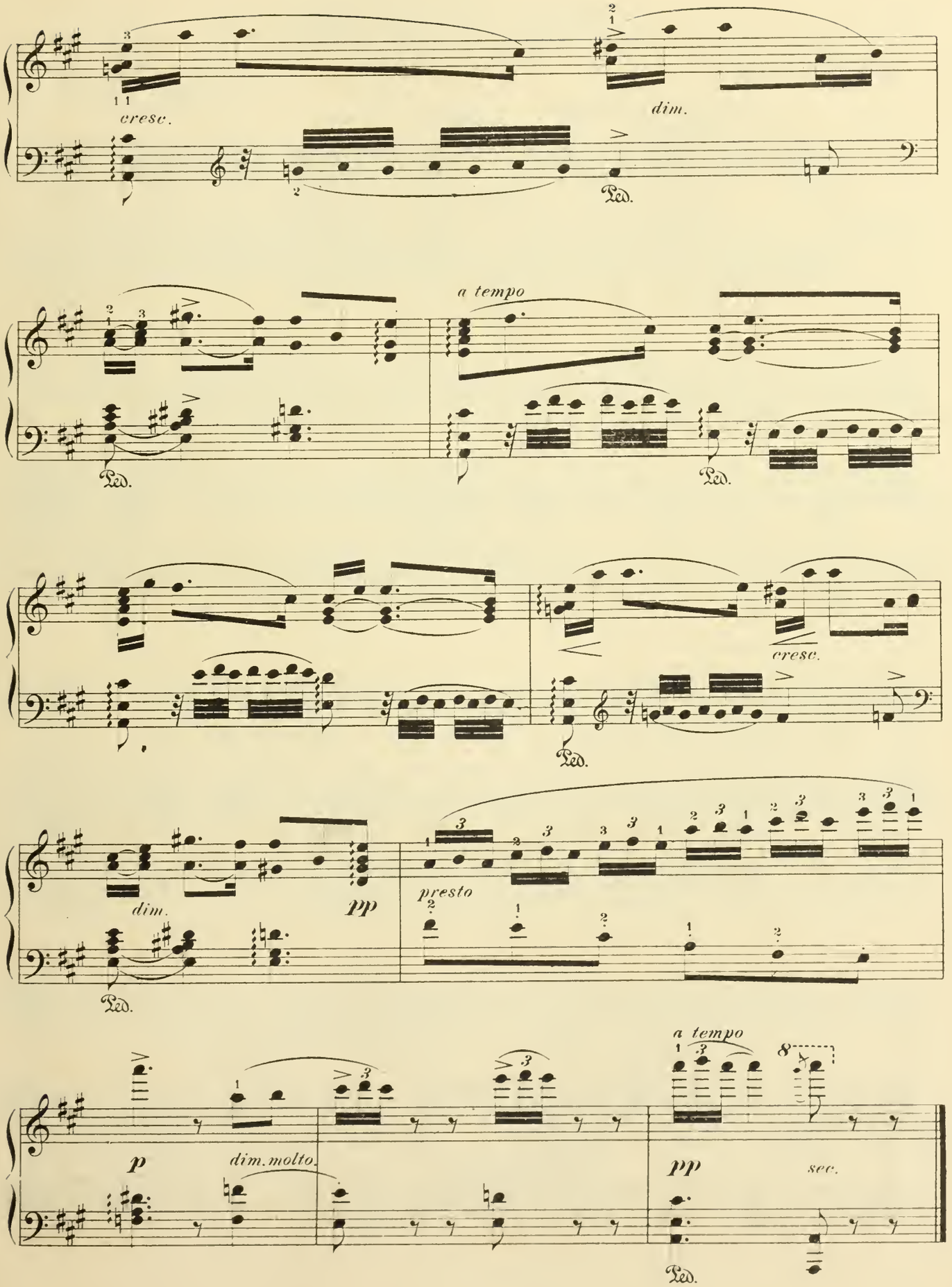


(A) A little slower and with more tone.



(B) Rather quicker. The *last* half of next four measures must be hurried.


Tempo primo.
Ped.
mf
p
dim.e rit
a tempo
dim.
pp
espr.
sempre tre corde

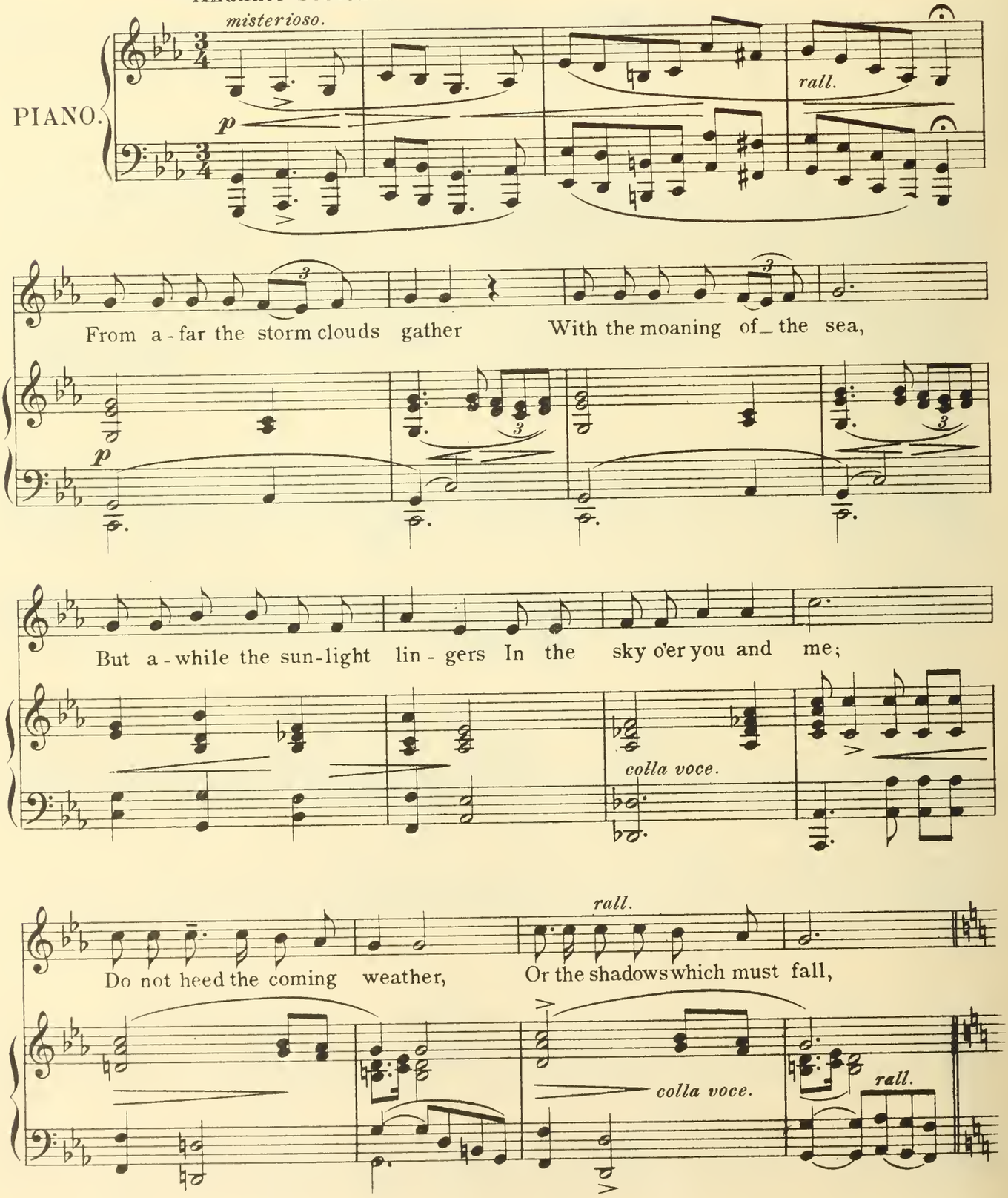

cresc.
dim.
Ped.
a tempo
Ped.
Ped.
cresc.
Ped.
dim.
pp
presto
Ped.
a tempo
p
dim. molto.
pp
sec.
Ped.

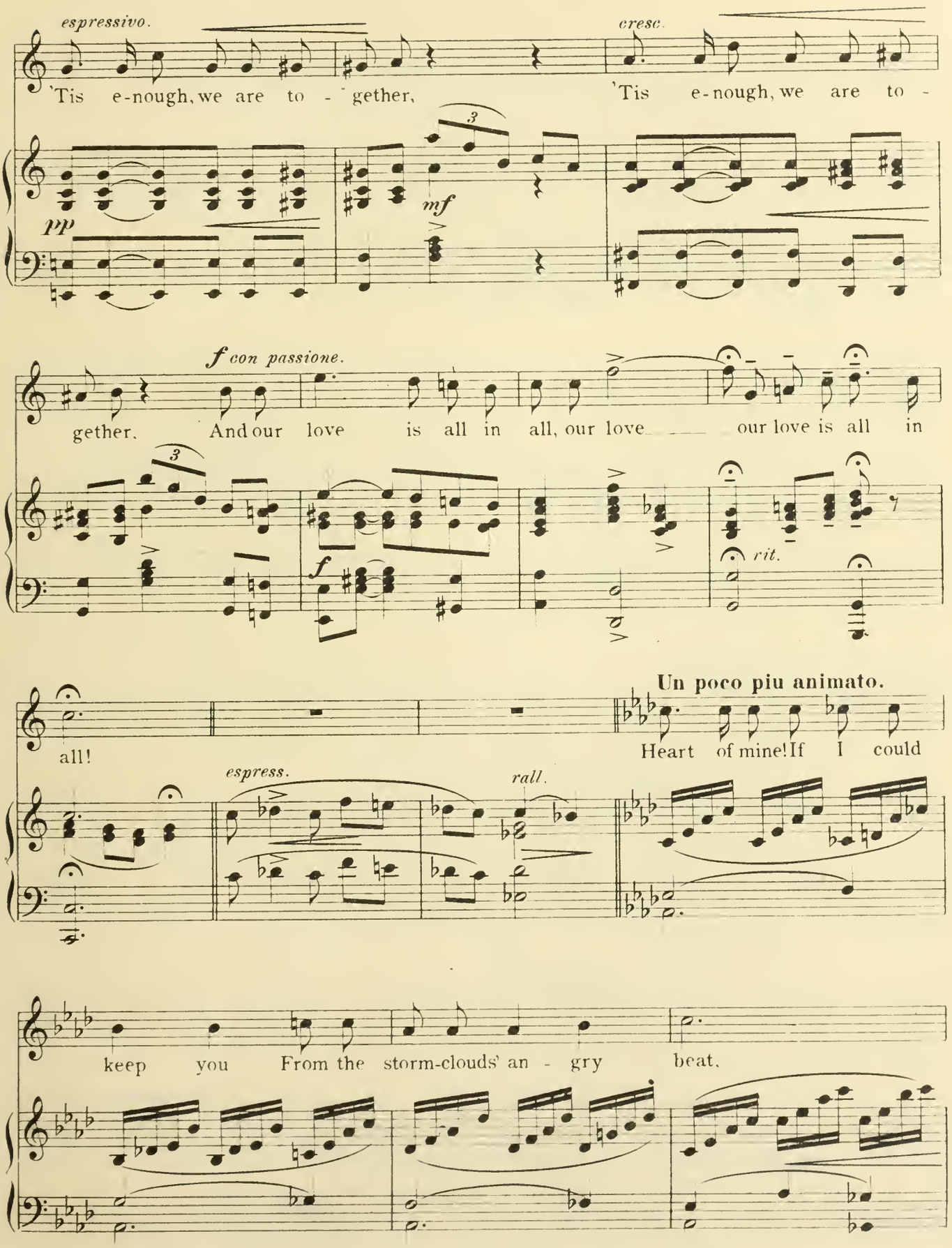
LIFE'S MYSTERY.

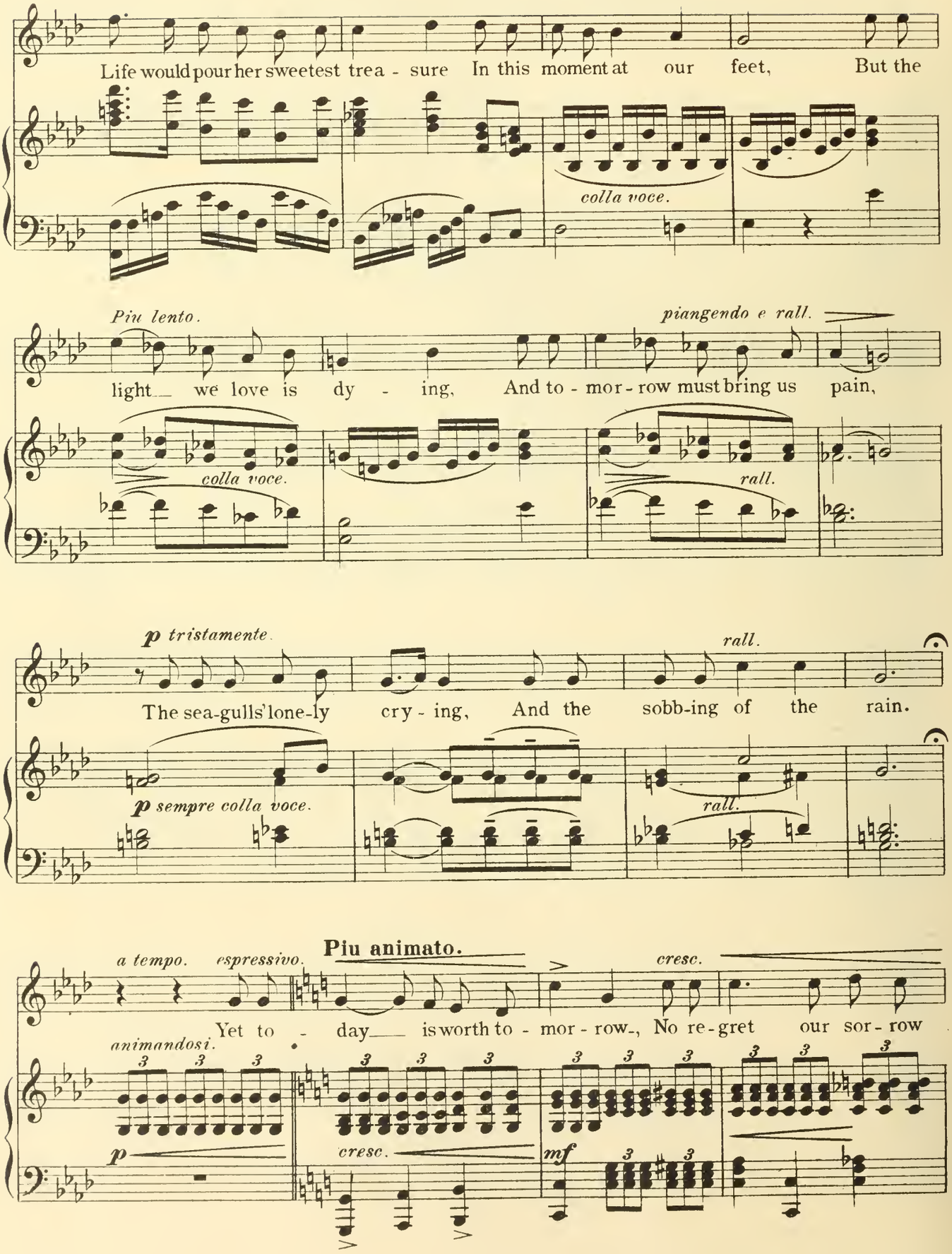
Words by
FLORENCE HOARE.

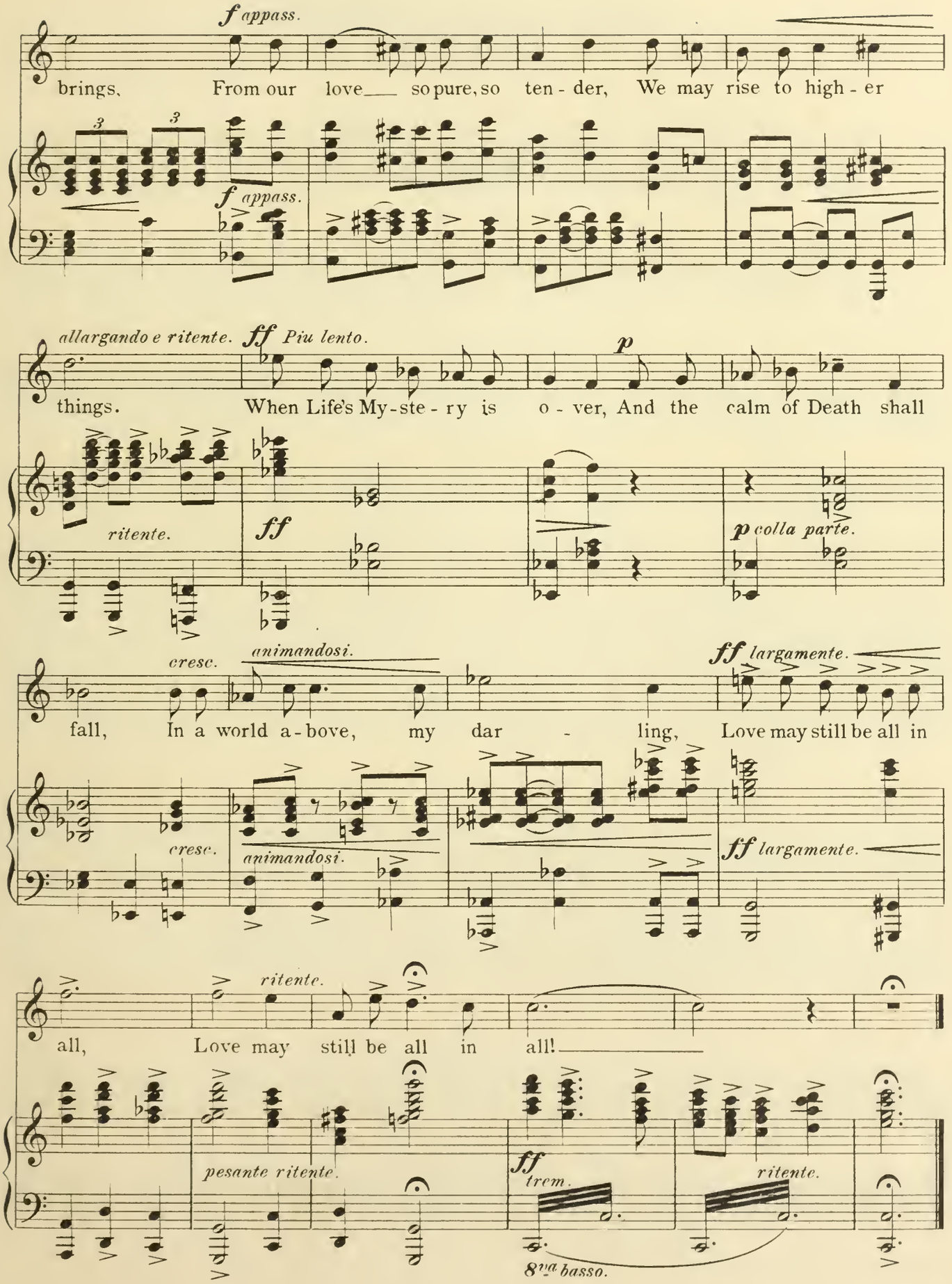
Music by
JOSEPH L. ROECKEL.

Andante sostenuto.




espressivo.
'Tis e-nough, we are to - gether,
cresc.
'Tis e-nough, we are to -
pp
mf
f con passione.
gether. And our love is all in all, our love our love is all in
f
rit.
all!
Un poco piu animato.
Heart of mine! If I could
espress.
rall.
keep you From the storm-clouds' an - gry beat.

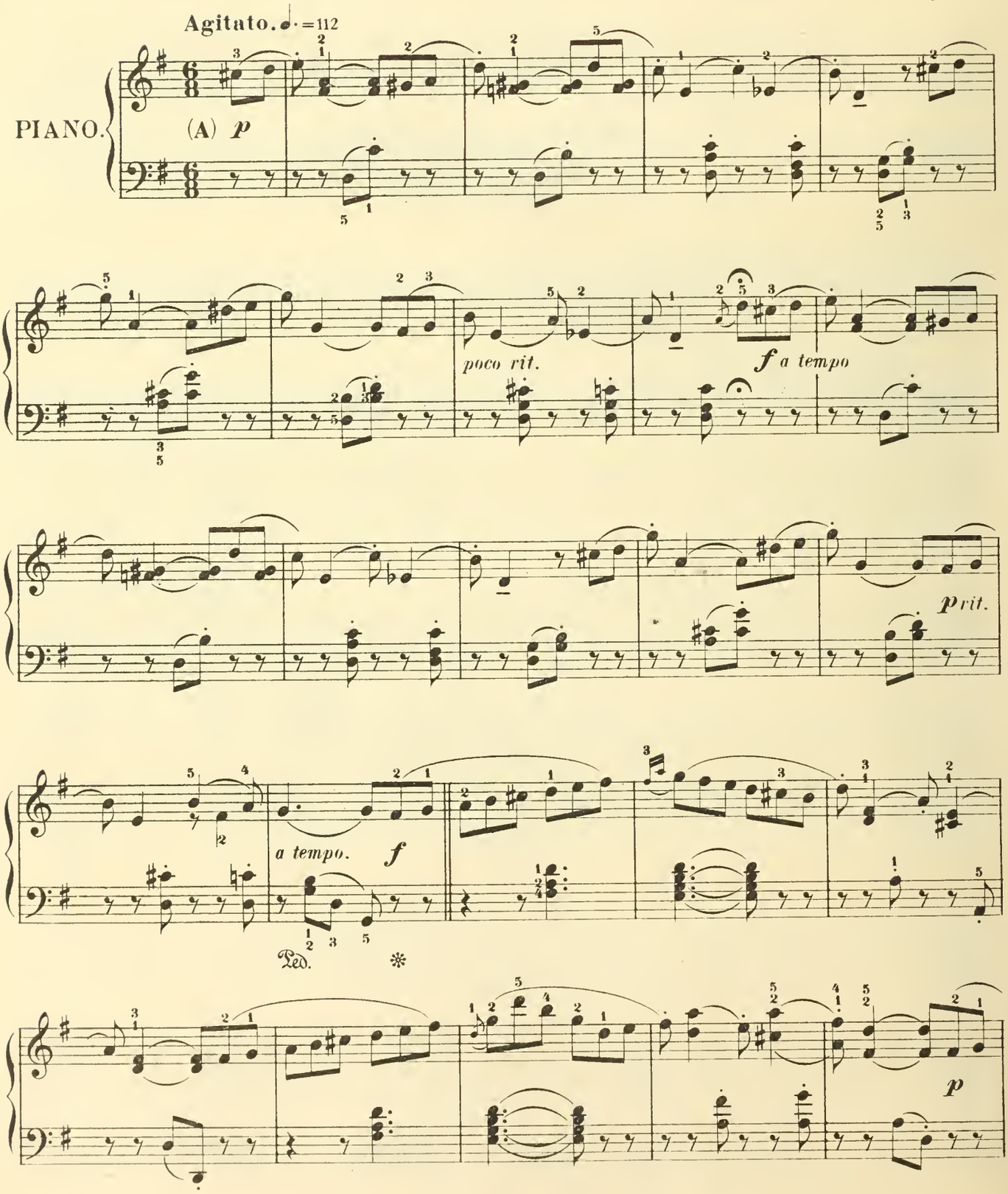

Life would pour her sweetest trea - sure In this moment at our feet, But the
colla voce.
Piu lento.
piangendo e rall.
light we love is dy - ing, And to - mor - row must bring us pain,
colla voce.
rall.
p tristamente.
rall.
The sea-gulls' lone-ly cry - ing, And the sobb-ing of the rain.
p sempre colla voce.
rall.
a tempo. espressivo.
Piu animato.
cresc.
Yet to - day is worth to - mor - row, No re - gret our sor - row
animandosi.
p
cresc.
mf


f appass.
brings, From our love___ so pure, so ten - der, We may rise to high - er
f appass.
allargando e ritente.
ff Piu lento.
p
things. When Life's My-ste - ry is o - ver, And the calm of Death shall
ritente.
ff
p colla parte.
cresc.
animandosi.
ff largamente.
fall, In a world a - bove, my dar - ling, Love may still be all in
cresc.
animandosi.
ff largamente.
ritente.
all, Love may still be all in all!
pesante ritente.
ff
trem.
ritente.
8va basso.

Flight of the Dragonfly.

(Libellenflug.)

OSCAR KÖHLER, Op. 184.



(A) Lightly and with much grace.

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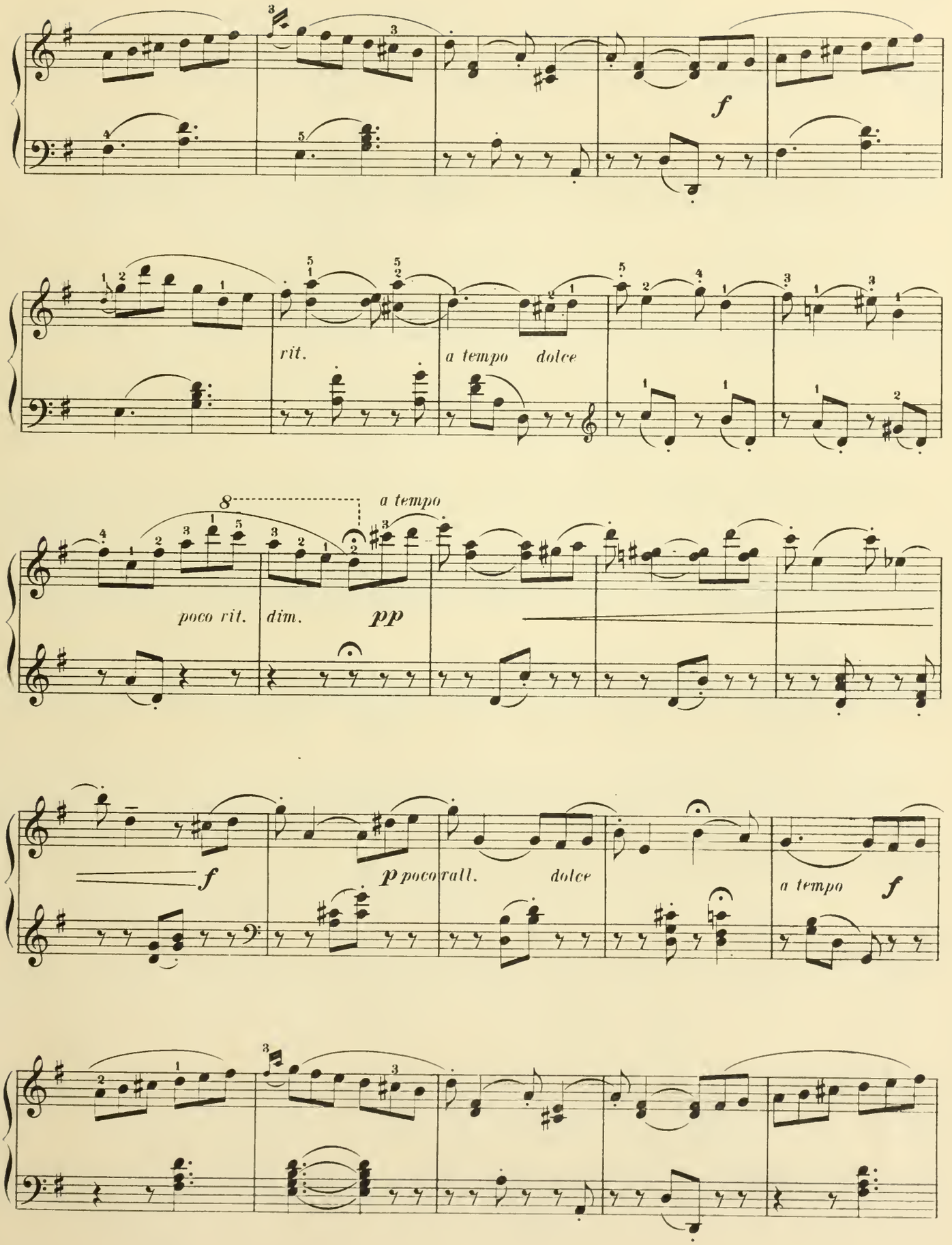
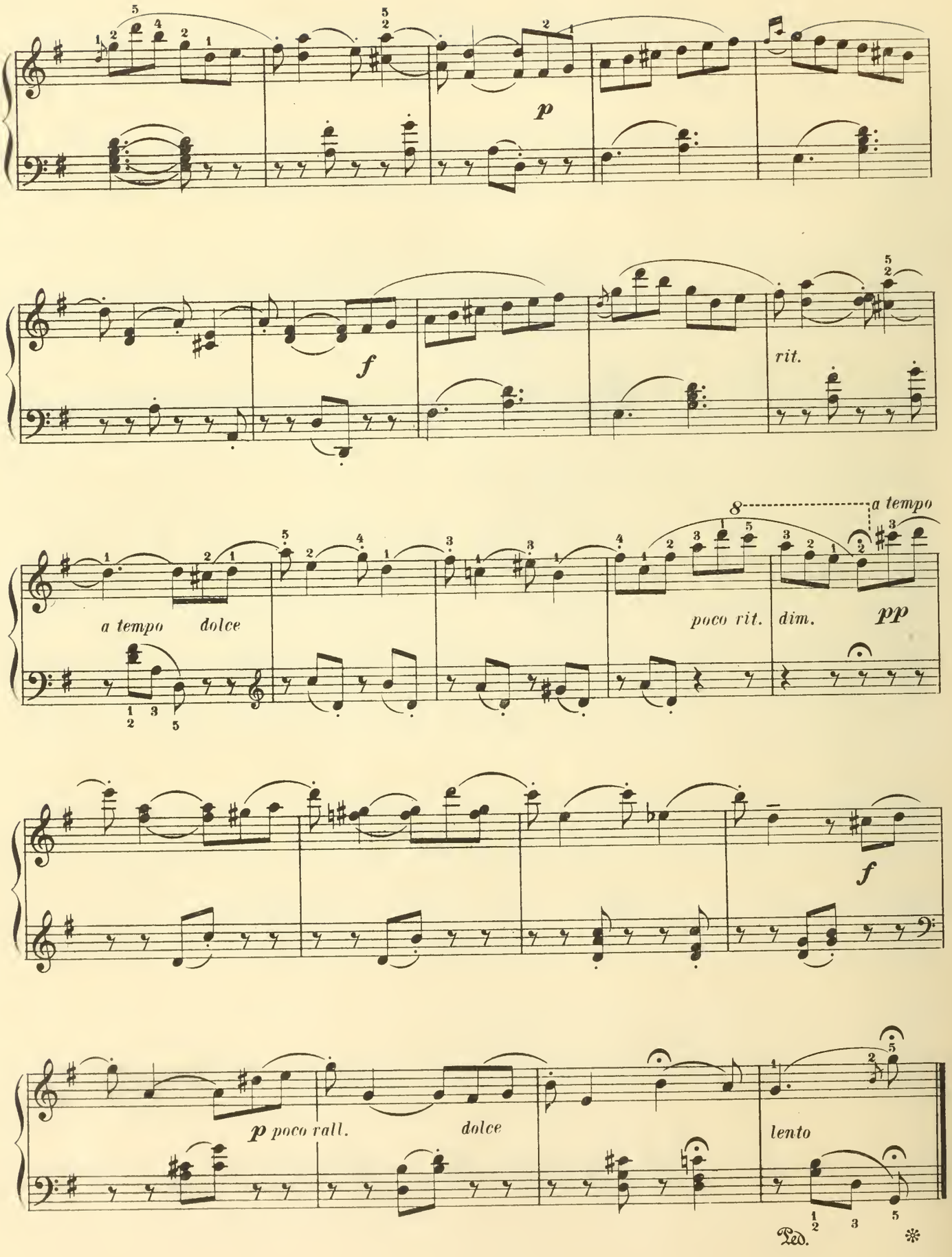
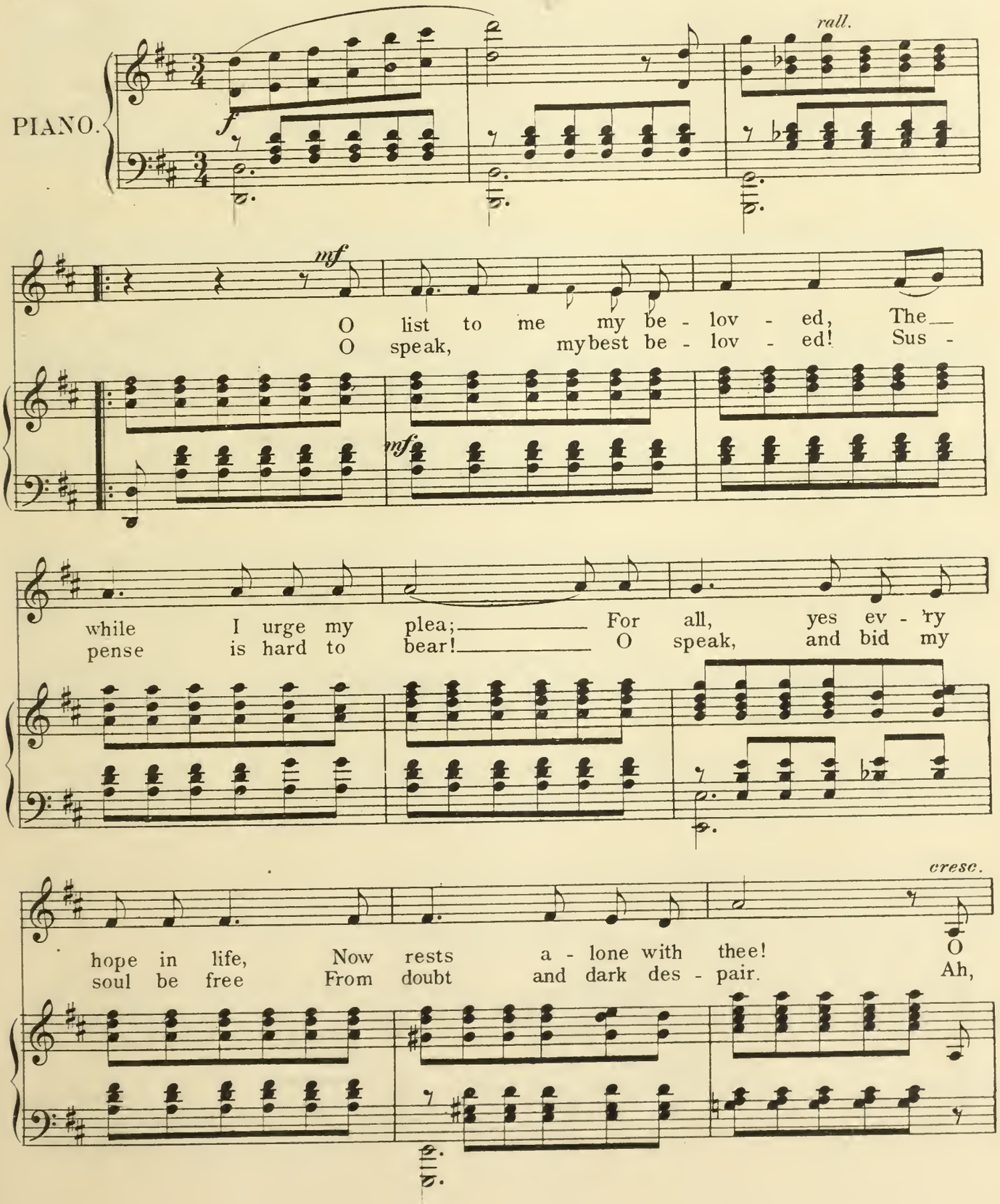

f
rit.
a tempo dolce
8
a tempo
poco rit.
dim.
pp
f
p poco rall.
dolce
a tempo
f

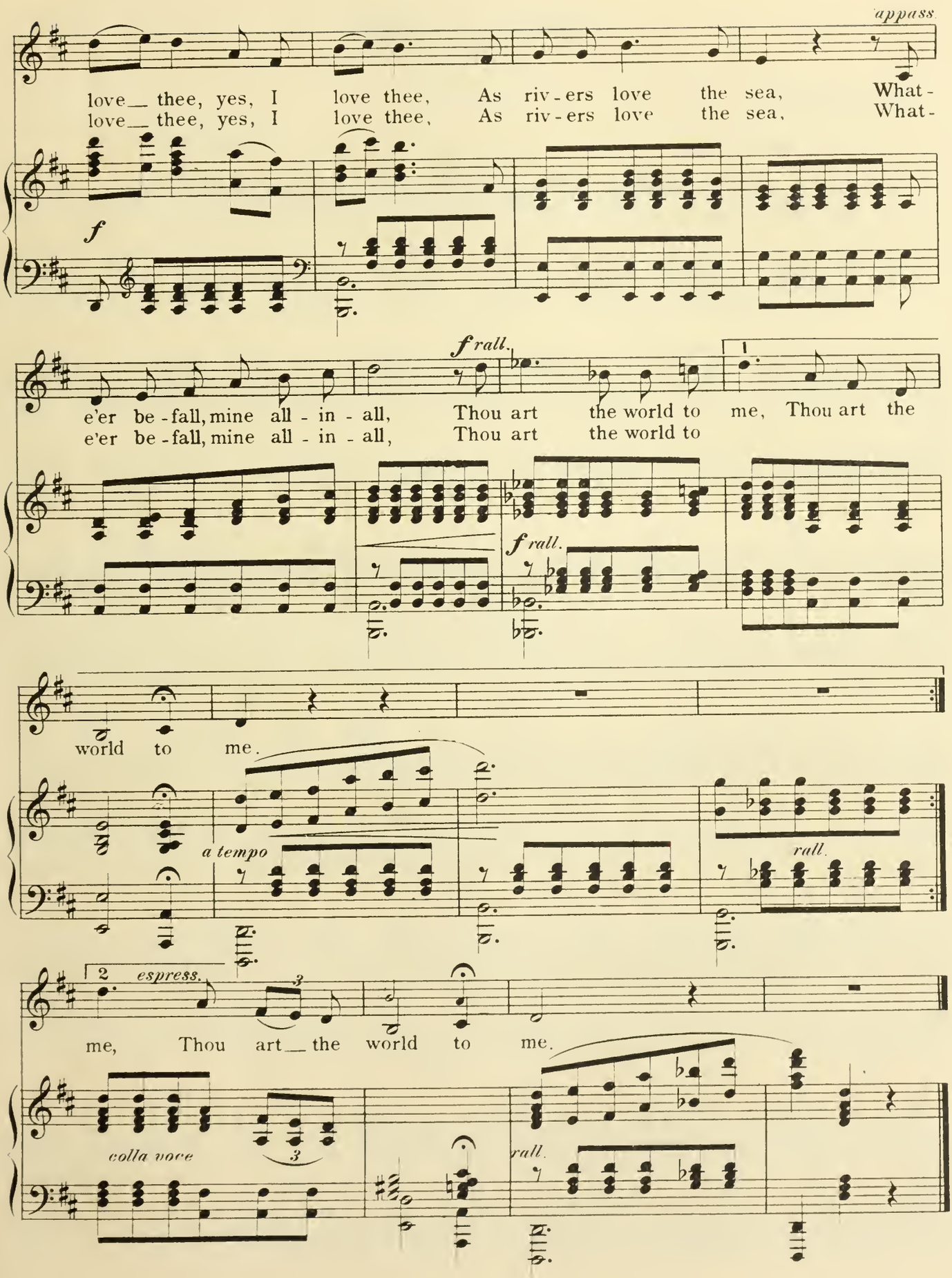

p
f
rit.
8
a tempo
a tempo dolce
poco rit. dim.
pp
f
p poco rall.
dolce
lento
Ped.
*

LOVE'S SWEET WHISPER.

Words by EDWARD OXENFORD. Music by FRANK HODSON.



yield to love's sweet promptings That should o'er thee hold sway, Let
joy! I hear thee whis - per, And dark_ ness turns to day, That
cresc.
rall.
a tempo
pi - ty now un - seal thy lips, And from thy dear heart say:— "I
thou, well knowing loved thou art, Canst from thy dear heart say:— "I
love thee, yes, I love thee, As ros - es love the sun; Thro'
love thee, yes, I love thee, As ros - es love the sun; Thro'
all the years that pass a - way I still shall love but one! I
all the years that pass a - way I still shall love but one! I


appass.
love_ thee, yes, I love thee, As riv-ers love the sea, What-
love_ thee, yes, I love thee, As riv-ers love the sea, What-
f
f rall.
e'er be-fall, mine all-in-all, Thou art the world to me, Thou art the
e'er be-fall, mine all-in-all, Thou art the world to
f rall.
1
world to me.
a tempo
rall.
2
espress.
3
me, Thou art_ the world to me.
colla voce
3
rall.

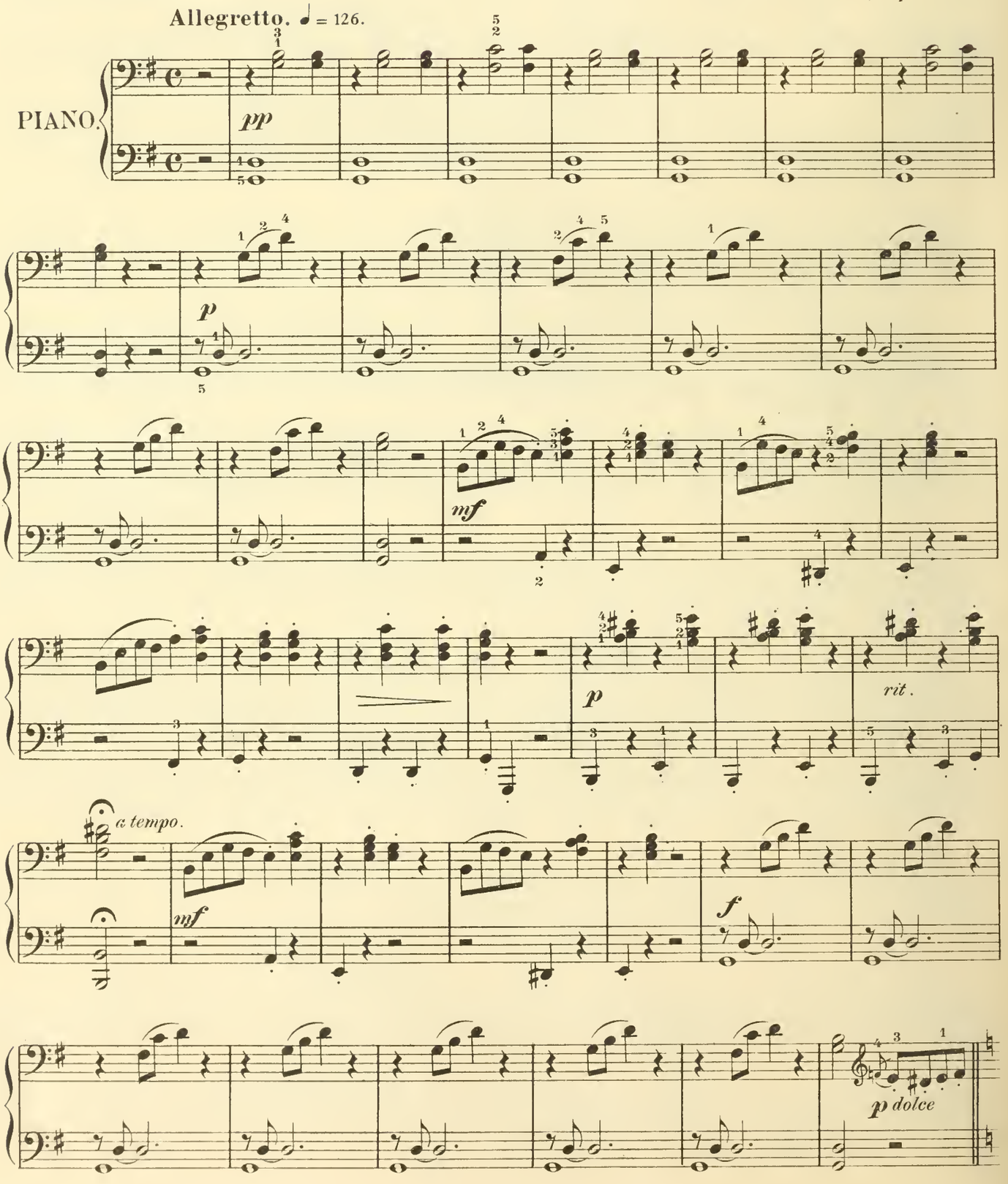
Chime of Bells

GAVOTTE.

Revised and Fingered by
THOS. a'BECKET.

Secondo.

GÉZA HORVÁTH, Op. 27. № 3.



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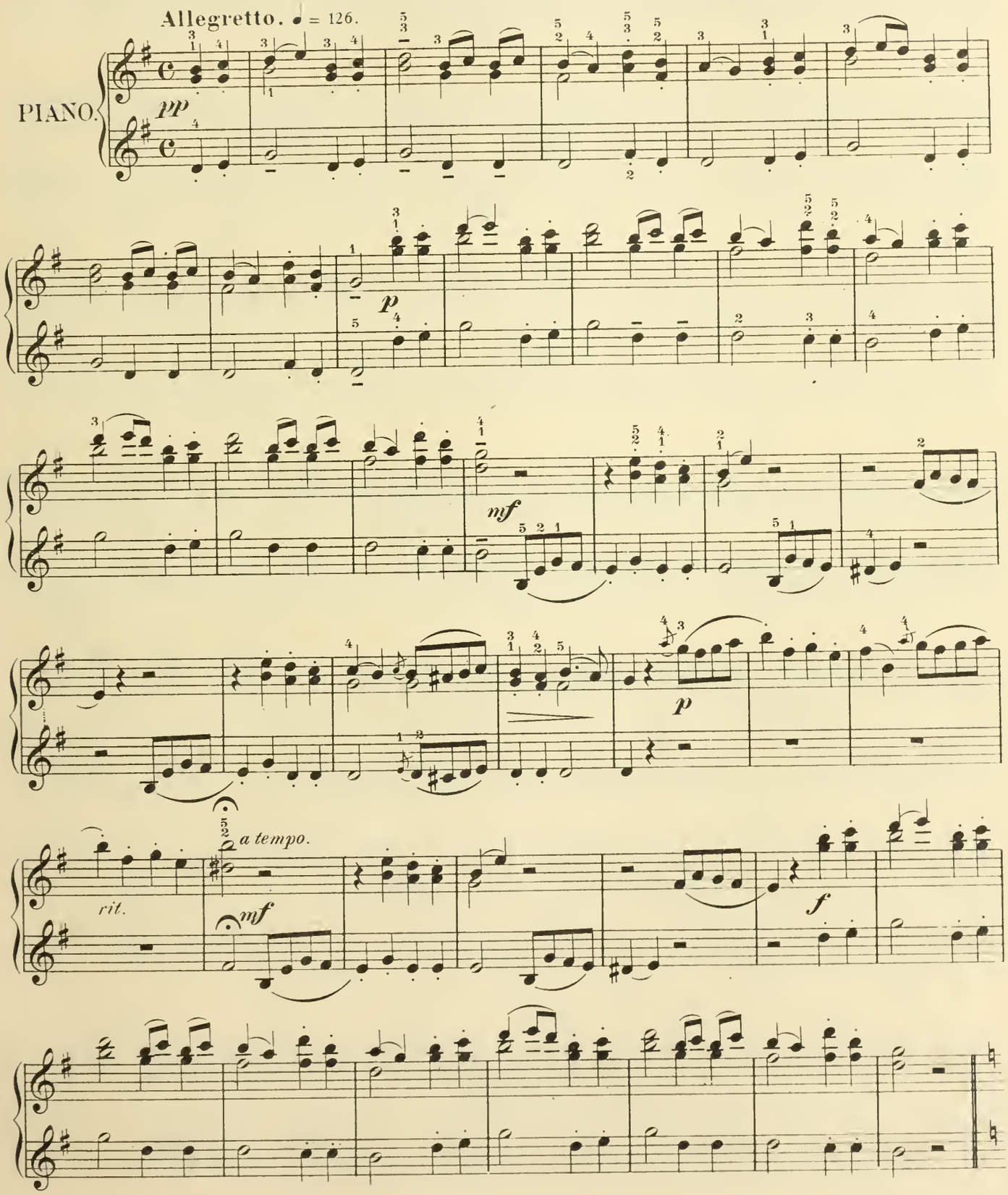
Chime of Bells

GAVOTTE.

Revised and Fingered by
THOS. a'BECKET.

Primo.

GÉZA HORVÁTH, Op. 27. № 3.



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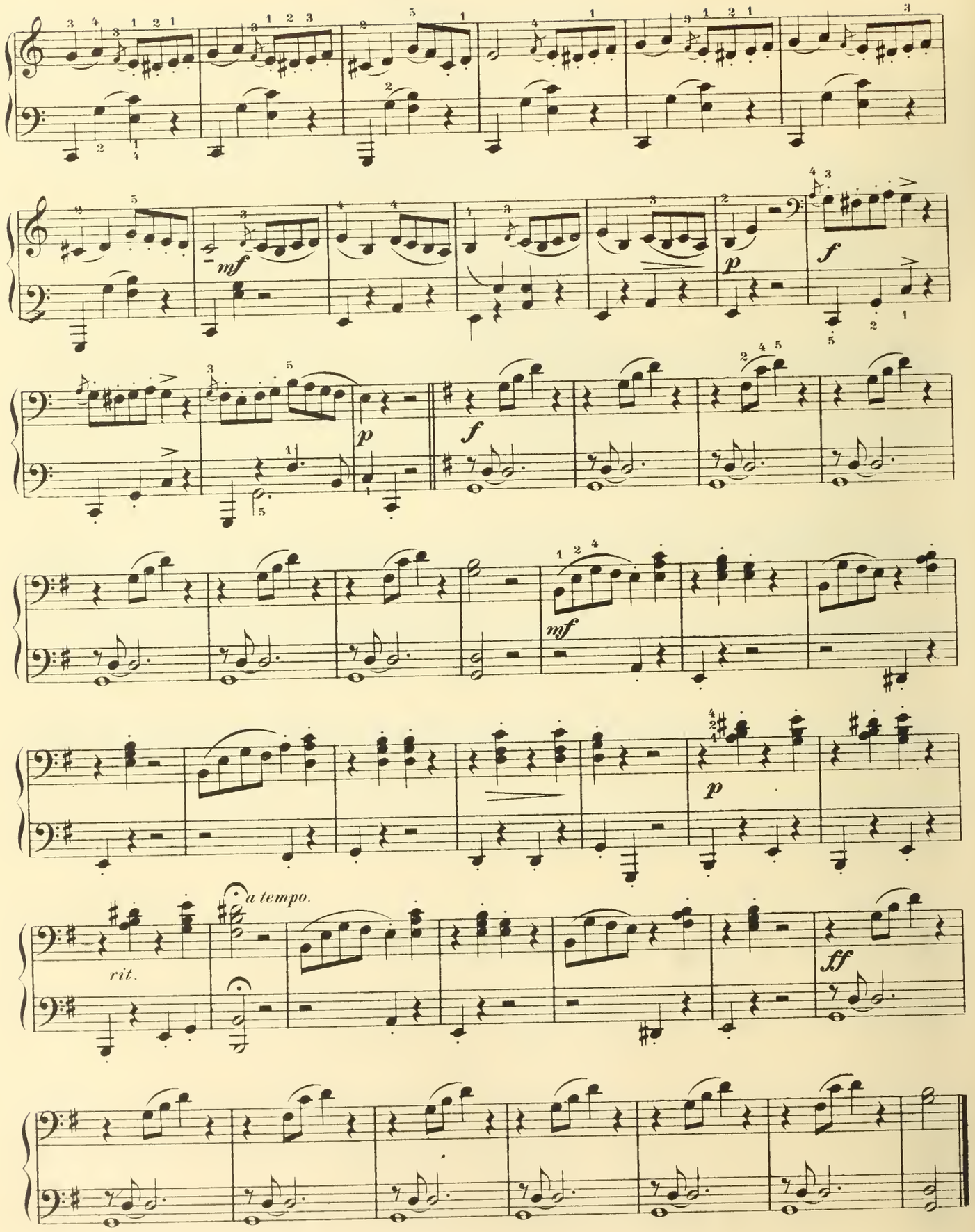
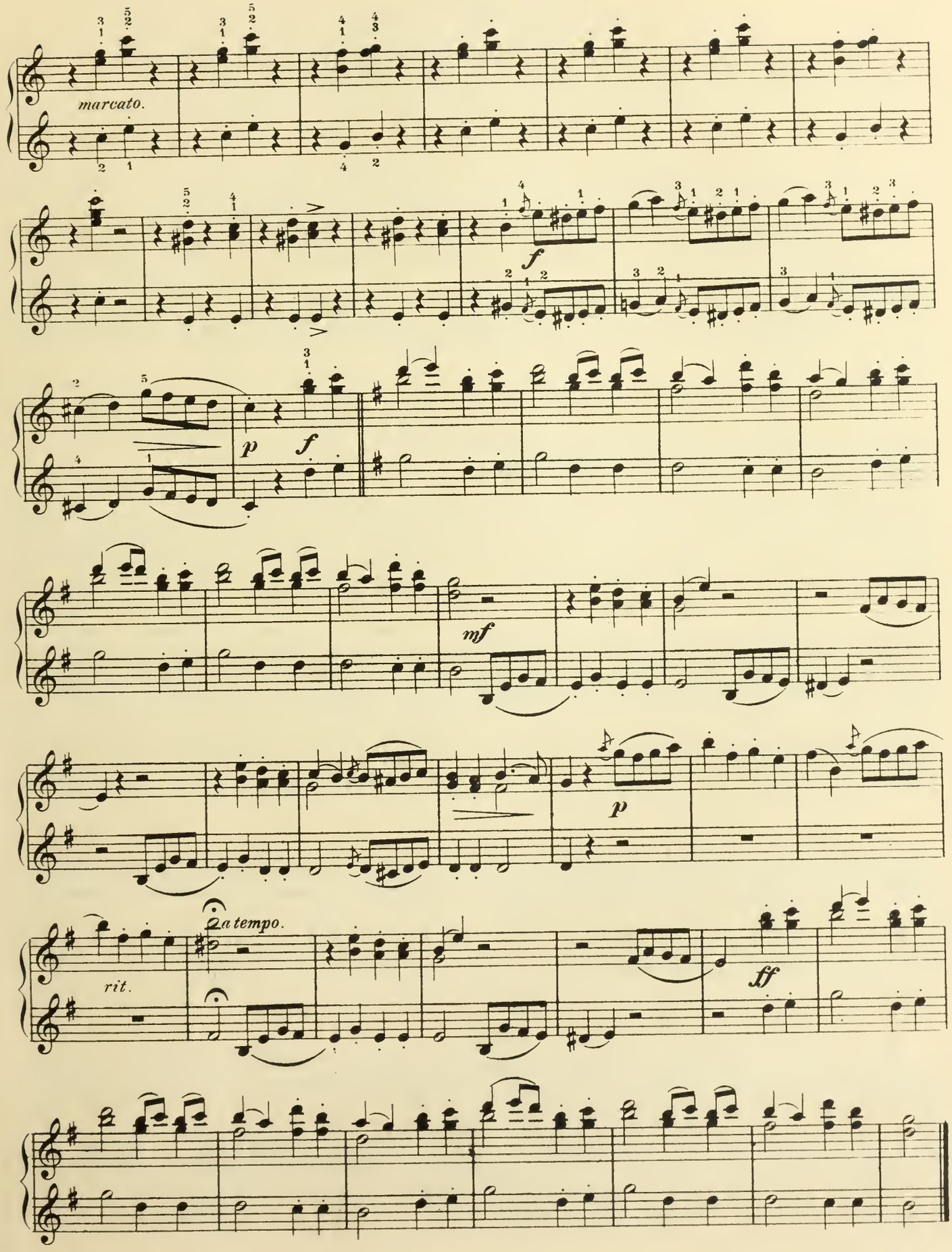
Secondo.



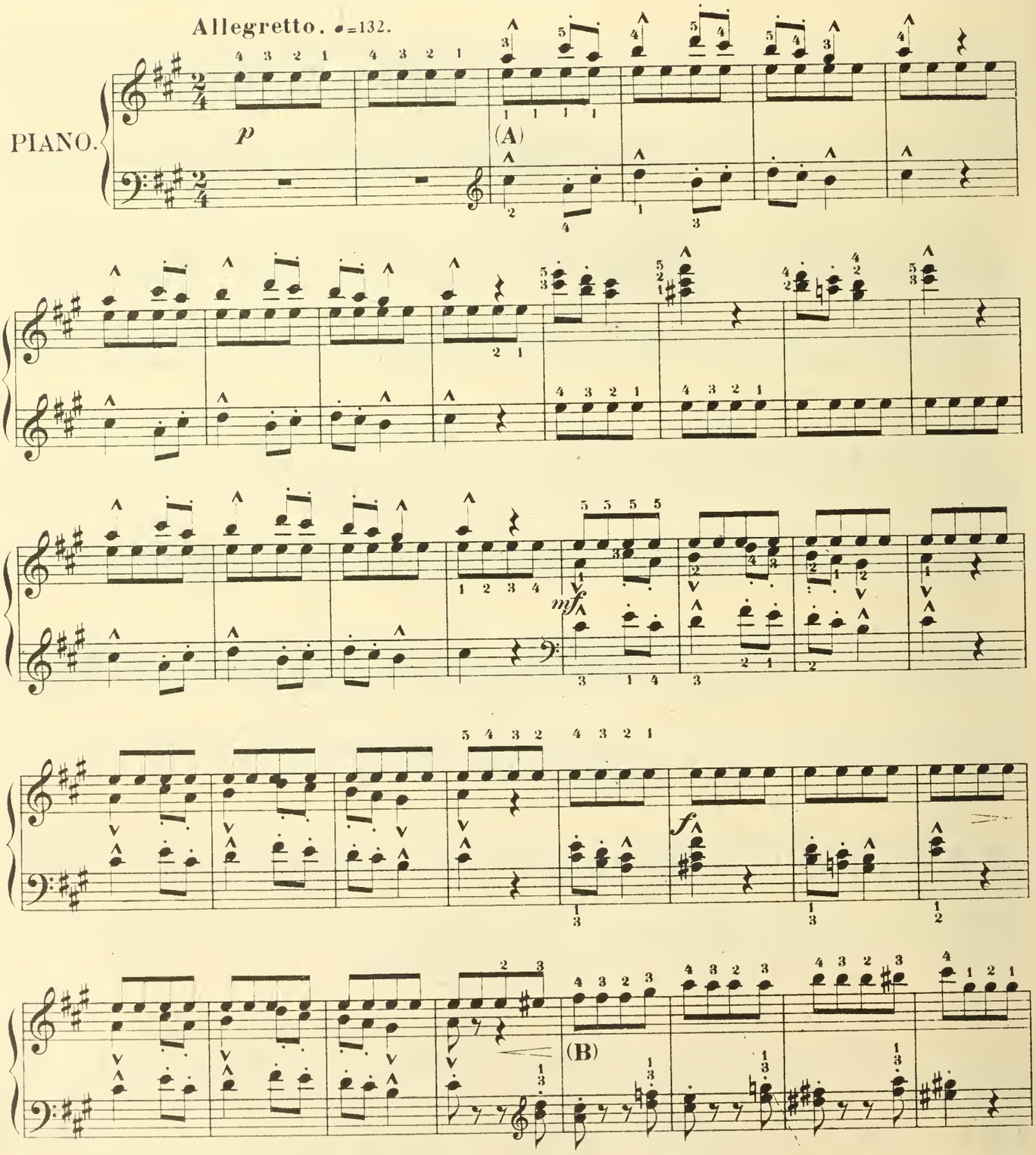
Primo.



Miller's Song.

(Müllerliedchen.)

IMRE SZÉKELY.



(A) The repeated notes are made with a finger stroke.

(B) Treble notes not staccato.

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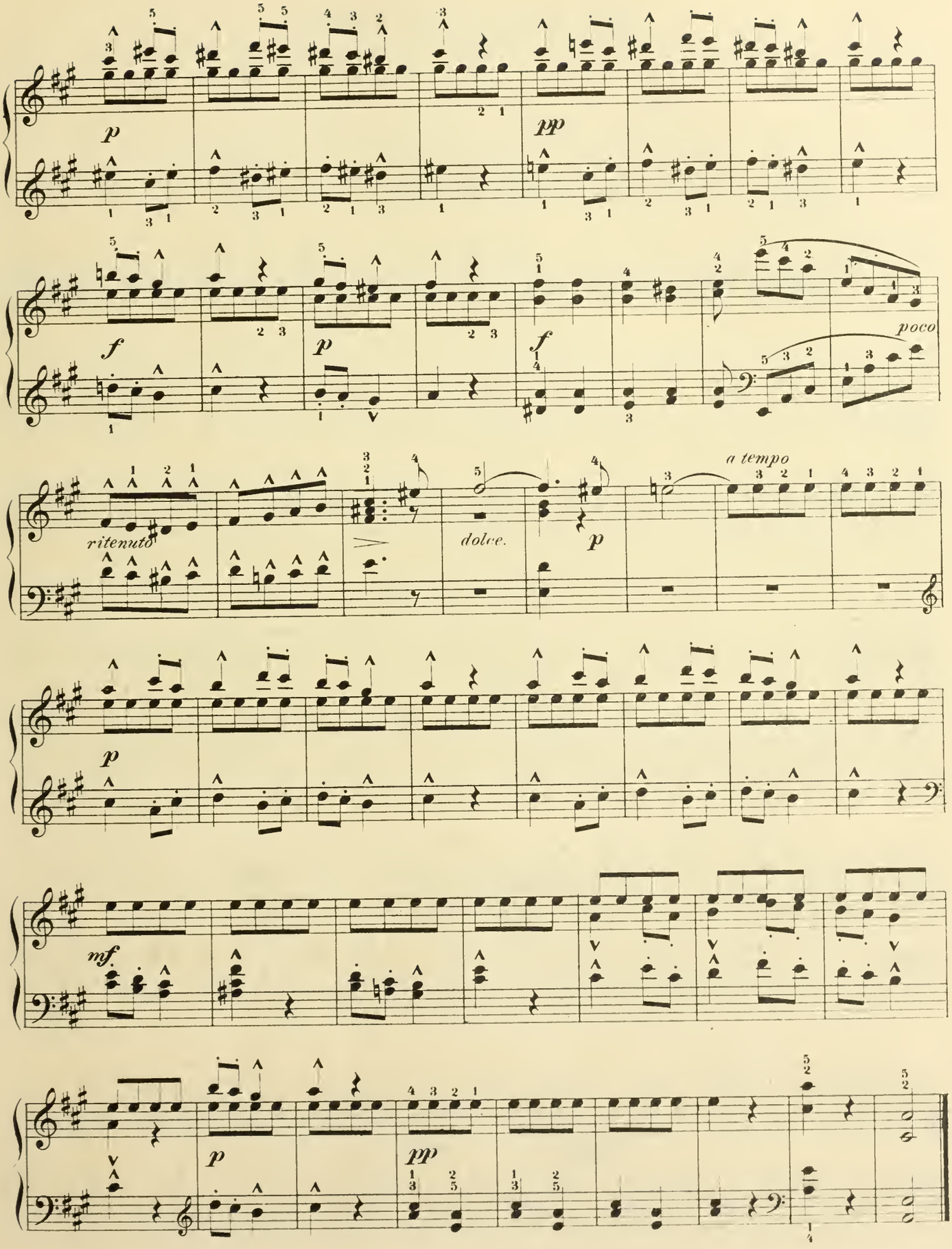
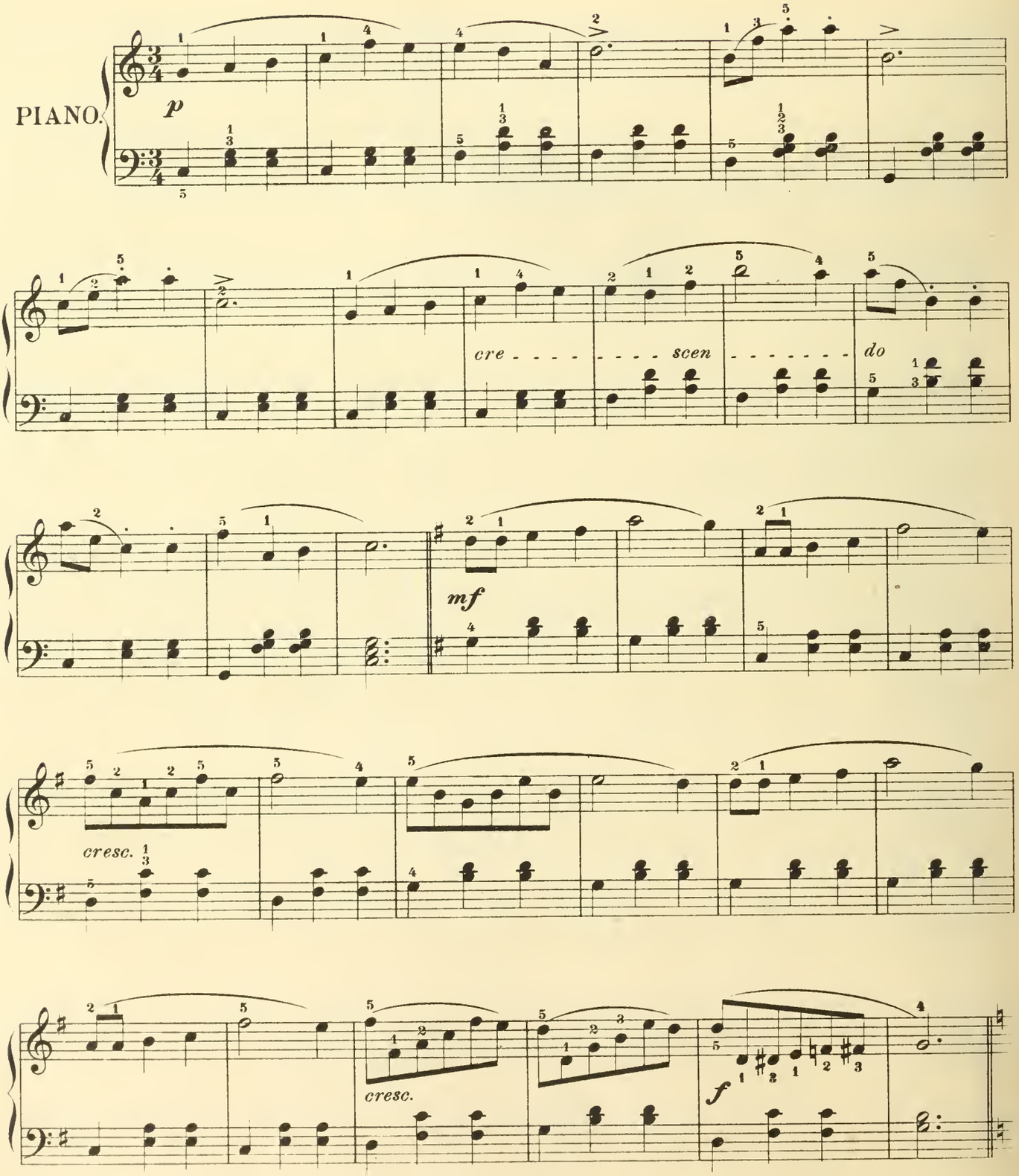

p
pp
f
p
f
poco
ritenuto
dolce.
p
a tempo
p
mf
p
pp

Oh! Such Fun Waltz.

O. R. BLUM.



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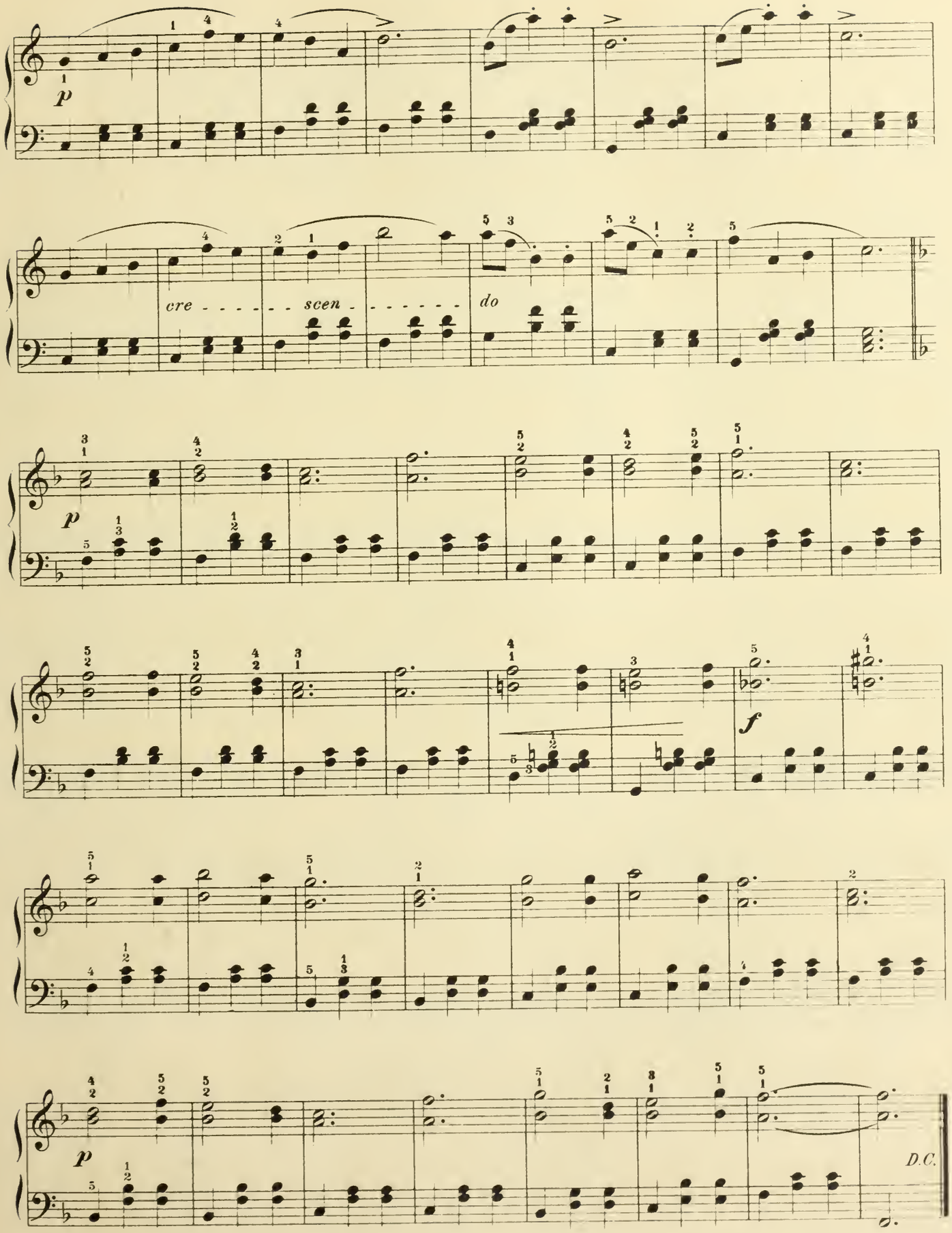
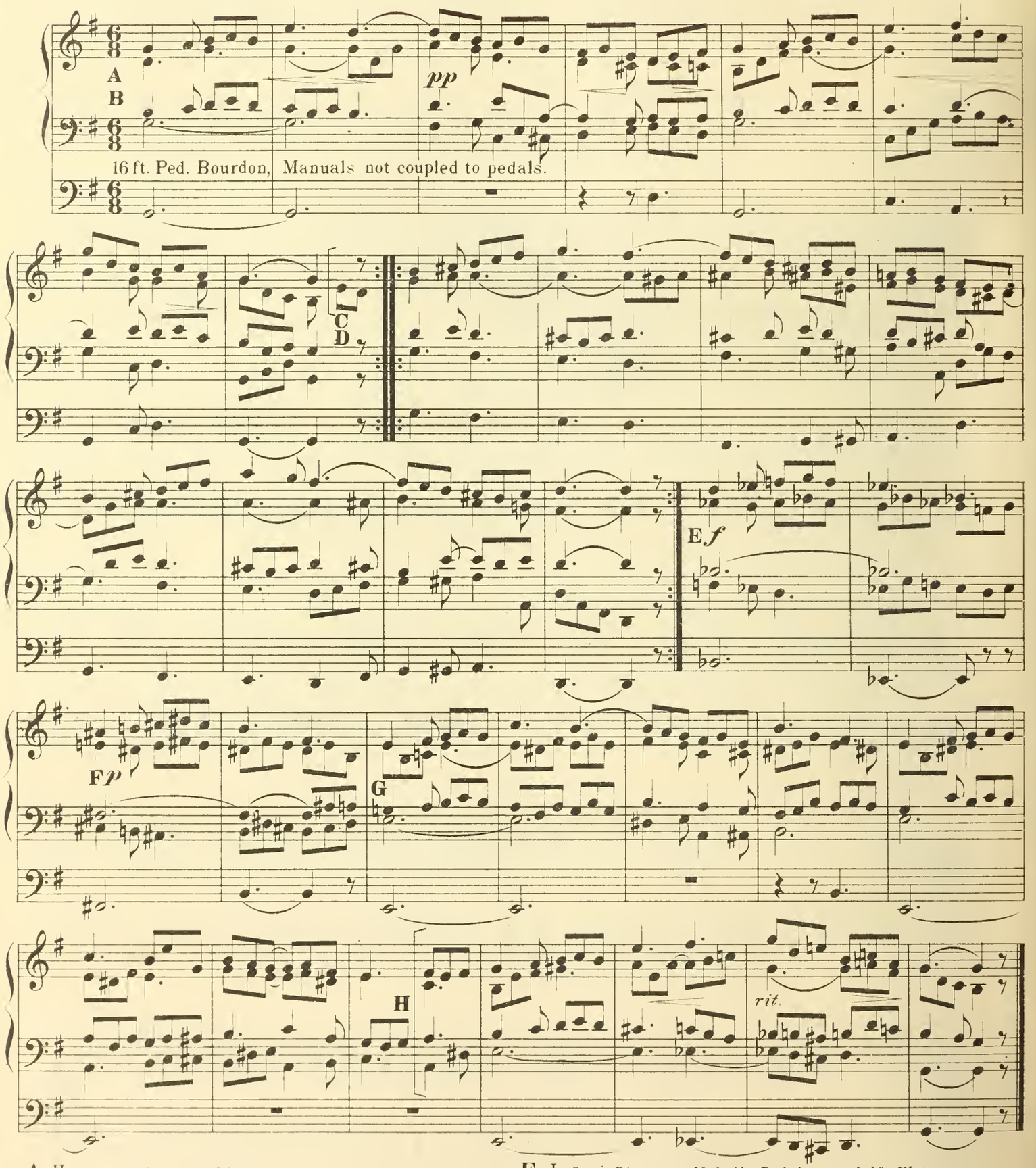

p
cre - - - - - - scen - - - - - - do
p
f
p
D.C.

Short Service Prelude for the Organ.

No 2.

PASTORAL.

Wm. HORATIO CLARKE.



A. II. Salicional and St. Diapason.
B. I. Repeat with Dulciana and 4ft. Flute II coupled to I.
C. II. Open Diapason, Salicional and St. Diapason.
D. I Repeat with Melodia and Dulciana II coupled to I.
E. I. Open Diapason, Melodia, Dulciana and 4ft. Flute.
F. II. Salicional and Harmonic Flute.
G. II. Salicional alone.
H. II. Salicional and St. Diapason.

WOMAN'S PAGE

Conducted by Miss S. C. VERY.

WOMEN COMPOSERS.

Just one year ago, THE MUSICIAN inaugurated publication on this page, of short excerpts from musical compositions by women. From June, 1900, to the present time, these included selections by Alice Fletcher, Jenny Lind, Fanny Mendelssohn, Clara Schumann, Mrs. H. H. A. Beach, Kate Vannah, Adele Aus der Ohe, Stella Stocker, Liza Lehmann, Hope Temple, Agnes Zimmermann. It was unnecessary to quote Chaminade—the sensation of the time—with other brilliant women composers of France, to show work of feminine thinkers, approved and applauded. Only eleven were quoted and a bewildering number there is from which still to choose.

The phrases were chiefly from short piano pieces or songs. To lay emphasis on the custom, we enlarge the scope and hope soon to publish a portion of the score of The Gælic Symphony by Mrs. Beach. (The original MSS was passed among members of a class of women last Lent, and aside from its personal interest, proved its intrinsic value as an object lesson to many (unfamiliar with score writing), in necessity for change of clefs as above, with horns, clarinets, etc.—a new interest parallel with that shown in Year Books of 1901-1902, relating to Musical Instruments, to be mentioned later).

Activity among women composers in America is known, for it may be constantly witnessed. Not so is that of the women of Europe. Readers of Continental affairs, however, are aware of it, and to them the fact becomes daily more patent of constantly increasing activity in the field of composition; relative with quantity has quality improved, until a standard has been attained worthy of notice from leading artists. Mrs. Beach's violin sonata was performed last year by Carrēno and Halir in Germany, by Pugno and Ysaye in France. Liza Lehmann's reputation has become international by popularity of her work among choral societies. In May, we quoted a German woman's success. The recent journals from abroad write the following of a Russian woman's achievement:

"Miss Kaschperoff played a piano concerto of her own, although its opus number is only 2. The young composer is already favorably known by many works, not at all insignificant. In the concerto, there is so much that is individual, it displays such artistic earnestness, with intelligence commanding respect that many 'Lords of creation' might envy her originality."

In short, that which can not be ignored is commanding serious attention, and among notices of women's work, commendation is bestowed by critics hitherto indifferent, if not inimical. The careless statement of woman's inability to compose is disproved by fact, and the success guaranteed everywhere gives encouragement to all students. 'Tis irrefutable that with increase of knowledge in technics-of-composition, originality will find better expression; hence, the opportunities extended—not withheld as in those doors barred against her at the conservatory in St. Petersburg—having been embraced, prove the reiterated assertion that intellectual training, not emotional endowment, will be the *sine qua non* of future achievement. As these opportunities constantly augment, it is to be hoped, that dwarfed by no comparison, the best work yet is to be given by our women composers.

CLUB WORK.

THE WEDNESDAY AFTERNOON CLUB OF MARTINSBURG, WEST VIRGINIA.

This Club of West Virginia, organized in 1897, is accomplishing excellent work. The aim of its meetings, held the first and second Wednesdays of the month, is improvement of Club members. Its ambitious to possess a music room for public and private meetings is likely to be realized, as its systematic course of study, sustaining the interest of all, guarantees a speedy achievement of the desired plan. Beside the usual corps of officers, it has a program committee. Its members are active, associate and honorary. Two public meetings are held during the year, a custom identified with the most progressive Clubs. The past year's program of this Wednesday Club was as follows:

The First Classical Period, The Second Classical Period, The Romantic Period. These were subdivided into sections for a year's study, and thereto were added two miscellaneous chapters, one of which alluded to American composers. Papers were read on the History of Instrumental Music prior to 1700, The Era of Polyphonic Music; The Sonata Form; Wagner's Trilogy, and Sketches of Modern Composers. Vocalists and pianists contribute to the entertainment of the Club. We give one example of the Club's schedule, which is neatly printed on dainty white cards:

Wednesday Afternoon Club,
October 24, 1900.
Section B.
First Classical Period.
Bach, Haendel, Scarlatti.

Bach . . . . . Toccata in D minor.
Haendel "Angels Ever Bright and Fair" (Theodora).
Bach . . Deux Minuets (from sixth Sonata for violin).
Bach Prelude in C (from Well-Tempered Clavichord).
Bach Blute nur, du liebes Herz (Aria from Mattheus Passion).
Paper . . . . . Development of Polyphonic Music.
Bach . . . Bourree (from second Sonata for violin).
Haendel. . . . . Largo (Xerxes).

A CONCERT OF COMPOSITIONS BY MRS. H. H. A. BEACH, AT THE CHROMATIC CLUB, BOSTON, MASS.

Duets—(*a*) The Night Sea.
(*b*) Canadian Boat Song.
Piano Soli—(*a*) In Autumn.
(*b*) Dreaming.
(*c*) Phantoms.
(*d*) Fire-flies.
Scene and Aria—Eilende Wolken (Mary Stuart).
Violin Soli—(*a*) Romance.
(*b*) Mazurka.
Songs—(*a*) Chanson d'Amour.
(*b*) Extase.
(*c*) Elle et Moi.
Songs—(*a*) "Sweetheart, Sigh no More."
(*b*) "Take, Oh, Take Those Lips Away."
(*c*) "The Year's at the Spring."
Quartetts—(*a*) An Indian Lullaby.
(*b*) Three Flower Songs.
Piano Concerto—Op. 45 (first movement). With orchestral accompaniment. Arranged for second piano.

IN MEMORIAM. VERDI, SULLIVAN, NEVIN.

Musicale given by Music Committee of The Amherst Woman's Club:

Guiseppe Verdi:
Song—"Ah! I Have Sighed to Rest Me."
Sir Arthur Sullivan:
Duet—"Dance of Nymphs and Reapers."
Ethelbert Nevin:
Song—Doris (with 'cello obligato).
Quartet—"The Night Has a Thousand Eyes."

MATERIAL IN MUSICAL INSTRUMENTS.

When men, in formation of their musical instruments encountered laws of science and of nature, they evinced—women note with complacency—an interest and discrimination in material as keen as is the proverbial feminine instinctive love of fine texture.

Queer endeavors mark the history of brass instruments. To prove, for instance, that tone depends less upon density or thickness of metal or substance than proportion of parts, the great maker, Besson, put on exhibition as a test, a bugle of plaster, one of guttapercha and a cornet of paper, all of which could be sounded, and retained its tone quality when associated with other instruments. "You have read of the trumpets made of toughened glass blown in the streets of Florence during the Feast of the Epiphany, and one maker even made instruments of cheese, while those of earthen ware and marble are well known among the Chinese. So was the selection of material an important item in the long struggle of the musician for the especial tone-quality to be wrested from nature. Finally he selected brass. This is not a pure metal, but alloy of copper and zinc, as bronze is of copper and tin. Yet its pedigree is as ancient as is Tubal Cain's, that worker in brass and iron. The high-sounding cymbals of the one hundred and fiftieth Psalm may have been of silver, but the Turks had understood the mysteries of brass-making for centuries, and the invention of brass cymbals attributed to the Assyrians causes the belief that brass was familiar to the ancients long before the advent of imperial Rome. Chinese brass cymbals were familiar to the Chinese for thousands of years It was in the seventeenth century that Damascened work was so skillfully executed by the Persians, the specialty being brass inlaid with gold and silver wire and pierced, not dissimilar to the beautiful cloissoneé work in which the Japanese now excel. The best and purest brass is in most request for musical instruments, but note that science interferes by whispering secrets of a cheaper alloy with detriment to the tonal results, so that one writes: "Those who make best what we desire are those who dabble least in chemistry, leaving lead and other ingredients alone." Solid tubes of brass—an English specialty—outwit nature, for where seams are (soldering), the breath of the player on the mouthpiece has a destroying effect.

IVORY OF THE PIANO KEYS:

Have you ever noticed the little seam on the ivory key of the piano? 'Tis significant when one learns that every key of the scale must be formed from one and the same ivory tusk. There are distinct shades in tusks, as blueish white, yellowish white, etc. So the workman whose ambition is to turn out a perfect piece of work, eagerly selects at first the "head and tail" piece, so called, for 'tis hopeless after once mixed with others, to match again. At the New York factory of Strauch Bros., we were shown the loss experienced now and then in buying ivory. On the desk was an apparently fine tusk, which at the workman's attempt to polish, fell apart, revealing in its centre, a bullet; the elephant had been shot through the tusk, and the bullet had lodged there. Tusks weigh from three pounds up to one hundred and twenty-five and more. From the ivory left over after piano keys have been made, are tiny dice, paper cutters, etc., manufactured.

ASSOCIATIONS OF MUSIC.

Once upon a time we knew a schoolboy who, if he but chanced to hear an urchin blowing a whistle or playing on a Paris pipe on the street, would forthwith conjure up Sicily, Theocritus, Mount Ida and the Muses in a ring, wild thyme and the drowsy hum of Hyblaean bees, Syrinx and the old mythologies, with many a sweet old pastoral. Then he would hear the little boy piping sweetly under the great plane tree by the fountain of Callirhoë—the boy who, when asked where he learnt to play so well, answered with a look of wondering simplicity, that "it piped itself." He would also listen in reverie to the Genius in the Vision of Mirza, or to the sweet melodies of the Good Genius in "Vathek." He would hear Blake's happy Songs of Innocence, or the child piping in Sir Phillip Sydney's Arcadia, as if he would never grow old.—*Symington.*

MISS WESLEY'S MUSIC TREASURES.

By the will of the late Miss Eliza Wesley, of England, manuscripts of John Sebastian Bach and of Samuel Wesley have enriched the library of the British Museum. These formerly belonged to Clementi. After his death they passed to Mr. J. G. Emmet; his daughter bequeathed them to her friend, Miss Wesley. Two albums also, which contain photographs and autographs, are full of interest.

Mendelssohn's contribution is so characteristic as to be worth producing:

London, September 7, 1837. *Felix Mendelssohn-Bartholdy.*

The writer has the solution of the above and, trusting that American women will be interested in this theoretical puzzle, will publish if requests are received.

The Bach Festival at Bethlehem, Penna.

May 23, 24, 25.

FREDERIC S. LAW.

"Let us even now go to Bethlehem and see this thing which is come to pass."—Chorus of shepherds from BACH'S CHRISTMAS ORATORIO.

Some one has said that Bach, like Shakespeare, has a great future behind him. Certainly, one of the most striking features of modern musical life is the growing cult of Bach. During his lifetime, appreciated at his true value only by the elect few, in constant hot water with the petty authorities placed over him, after his death his music for the most part sank into oblivion. It is even said that a cupboard in the Thomas-schule

JOHN SEBASTIAN BACH.

was filled with his manuscripts, and when a boy wanted to wrap up his "Butterbrod," he tore off a sheet from these precious papers. The renascence of Bach's music dates from the performance of his Passion, according to St. Matthew, in Berlin, under Mendelssohn in 1829, precisely one hundred years after its first performance in Leipzig on Good Friday, 1729. This created such a deep impression that it led to the organization of the Bach Gesellschaft in 1850. This society had for its object the collection and publication of Bach's unknown and unpublished works. So great was the material which came to light that this work was not completed until 1900. It was then reorganized on a new basis—that of popularizing Bach's music and of instituting festivals for that purpose. The first of these festivals was held in Berlin, March 21, 22, 23 of the present year, in commemoration of the two hundred and fiftieth anniversary of the birth of Bach, which took place on the first of these dates. No great works were presented; the programs were largely made up of selections from the Church cantatas and the little-known humorous cantatas, the "Peasants Cantata," and the "Coffee Cantata." The second Bach festival, though not under the auspices of this society, was the one of which we write, by the Bach Choir of Bethlehem, under the direction of J. Fred. Wolle. This included Bach's three greatest choral works - the Christmas Oratorio, which received its first complete American performance on this occasion, the Passion according to St. Matthew, and the Mass in B minor, which was sung by the same choir for the first time in America, March 27, 1900. With fine poetic insight, Mr. Wolle produced them in the order named as presenting a trilogy illustrating the Christian religion. The first recounts the birth of Christ; the second, his passion and death; the third, his oblation and resurrection as symbolized in the sacrifice of the Mass. Their cumulative effect as thus given was convincing and logical. The symbolism was even carried out in the costumes of the chorus. In the Christmas Oratorio the ladies wore white; in the Passion, black; in the Mass, white or any light, gay colors.

Bethlehem is no stranger to music of the highest type. It was founded in 1741 by German Moravians; the fugue and chorale have long been household words in the families of their descendants. The Church in which the festival was held was built in 1803, and was then one of the largest auditoriums in the country. In it the first American performance of the "Creation" was given in 1811, eight years before it was sung in Boston. A well trained orchestra existed in Bethlehem as early as 1780, and many works by Handel, Mozart, Haydn, Beethoven and other great composers were heard there for the first time in America. Mr. Wolle was born in Bethlehem of a long line of Moravian ancestors and studied the organ and composition in Munich with Rheinberger. Returning to Bethlehem he brought out Bach's Passions according to St. John and St. Matthew, the greater part of the Christmas Oratorio, and finally, the Mass in B-minor. The triumphant success of this last production led to the scheme of presenting the last three works as a cyclus in festival form, and this scheme was carried to a triumphant issue. Bethlehem was filled with visitors, not only from adjacent points like Philadelphia and New York, but from as far west as Minneapolis and as far south as Baltimore. These visitors heard an admirably drilled choir of 110 voices sing three of the greatest choral works known to music, not merely in thoroughly satisfactory fashion, but with an accuracy and a brilliancy at times almost sensational. It was soon clear that this was no ordinary music festival with large means and mediocre results. This compact body of singers in a comparatively small auditorium produced an effect hardly to be gained by quadruple their number in a large music hall. Tnere was a flexibility, an instant response to the indications of their leader almost impossible to secure from a very large body of singers. There was a spirit of devotion to art, of religious fervor which could hardly be transferred to the concert room. The works were all written for the Church service and they were sung in a Church imbued with the sacred associations of three generations. The chorales, for example, which intersperse the Christmas Oratorio and the Passion, were intended to be sung by the congregation. The music was printed in the program book and the entire audience rose and joined the choir in singing them. This added infinitely to the impressive effect of both works, but would be impossible in any community where such chorales are not, as in Bethlehem, household words.

A grateful feature was the division of each work into two parts; one was given at four o'clock, the other at eight. At these hours the trombones, which act such a prominent part in Moravian musical life, gave the signal by playing chorales from the antique belfry of the Church. This division made it possible to give the works unabridged, which is hardly possible under other circumstances. The Christmas Oratorio lasted altogether nearly three hours and a half, the Passion almost four, and the Mass, about two hours and three-quarters. The soloists were: sopranos, Mrs. Mary Hissem De Moss, Miss Sara Anderson, of New York, Mrs. Marie Zimmerman, of Philadelphia; contralto, Miss Gertrude May Stein, of New York; tenors, Evan Williams, Ellison Van Hoose, of New York, Nicholas Douty, of Philadelphia; basses, Joseph Baernstein, Ericsson Bushnell, of New York, Henri Scott, of Philadelphia, Arthur Beresford, of Boston. The orchestra comprised sixty players, the greater part from Bethlehem and vicinity. The now obsolete *oboi d'amore* were lent by Frank Damrosch of the Oratorio Society of New York. In the Christmas Oratorio and the Mass, the original orchestration was followed, except that Mr. Wolle re-wrote the trumpet parts; in the Passion the arrangement by Franz was used. It cannot be said that the soloists were all on a level with their extremely difficult tasks. It must be remembered, however, that the Bach idiom is totally unfamiliar to the singers of the present day, and that at best it is hardly possible to gain more than a *succès d'estime* with many of the solos which occur in his works. The voice part is conceived on instrumental lines and the intervals are often difficult of intonation. Moreover, the voice is only one of several equal parts, all of which are treated contrapuntally, a style confusing to the singer accustomed to progressions of chordal harmony in which the voice takes first place. A few of the solos are more lyrical in character, such as the exquisite slumber song and quaint "Echo" aria in the Christmas Oratorio, the "Have mercy upon me, O God," in the Passion, the "Et in Spiritum Sanctum," and "Agnus Dei" in the Mass, with several others, but for the most part Bach's airs for solo voices sound stiff to modern ears. To thread his contrapuntal mazes with ease and sureness, the singer needs a firm, unfaltering sense of rhythm, an utter independence of the intertwining parts only to be gained by a thorough understanding of the structure of the composition. The orchestra brought together for this occasion, left naturally, not a little to be desired in the way of precision and accuracy of accompaniment, but this was inseparable from the conditions of performance. Only when the soloists and orchestra are brought together and given the same drill for days, or even weeks, that Mr. Wolle devotes to his choir shall we hear them in equal perfection.

The Christmas Oratorio is no oratorio, as we understand the term; it is really a series of six brief cantatas treating of the birth of Christ. In the time of Bach the Lutheran Church extended the celebration of Christmas, from Christmas Day to the Epiphany, and one of these cantatas or parts was sung on December

MORAVIAN CHURCH AT BETHLEHEM, PA.

25, 26, 27, the Sunday after New Year's Day, January 1 and 6. It is naturally lighter, more joyous and lyric in character than the other two works. The chorus work was wonderfully crisp and brilliant throughout; the spirited chorus in Part V, "Glory be to God," with its syncopated leads and sustained tones, was taken with a sureness of rhythm and accent almost startling. Mrs. De Moss sang the "Echo" aria very sweetly, with Miss Lucy Brickenstein, of Bethlehem, as an efficient echo. Miss Stein was sympathetic in the most popular solo number of the work, the charming "Slumber Song." Mr. Baernstein managed to infuse a certain dramatic effect into his recitatives, which was modern in character, yet not inappropriate, and added materially to the interest of his singing. Mr. Williams was in such bad vocal form that it must have been as great a relief to himself as it was to his audience when he sat down for the last time.

The second day was devoted to the Passion according to St. Matthew, the greatest of the three Passions which survive of the five which Bach wrote. Like them it is cast in dramatic form; the text of the gospel is declaimed by a narrator or Evangelist (tenor), the various personages—Jesus, Pilate, Peter, Judas, etc., are sung by different voices, but the chief significance of the work lies in its wonderful choruses. The keynote of pathos is struck, in the opening, "Come, ye daughters, weep with me," one of Bach's greatest inspirations, a double chorus treated antiphonally. To these is suddenly added a ninth part, the chorale, "O Jesu Christ, God, Lamb of God." This was sung in unison by a choir of one hundred boys, whose clear, silver tones threaded their undisturbed way through the agitated voices of the choruses calling one to the other with thrilling effect. From this number Mr. Wolle's choir pursued their way unfalteringly, keeping on the same high plane throughout. The short choruses, the so-called *turbae*, representing the populace, especially the bloodthirsty cry of "Barrabbas!" were delivered with a dramatic fervor and clearly cut outline which left nothing to be desired. Mr. Van Hoose acquitted himself admirably in the difficult and ungrateful recitatives of the Evangelist. In the evening Mrs. Zimmerman sang charmingly the air accompanied by oboes and flute, "For Love My Saviour Suffered." Mr. Bushnell, who sang the words of Jesus, knew his music thoroughly, but was exaggerated in sentiment; his pathos rang false, it was too often bathos. Mr. Scott, a new comer in this field, has a noble voice and his singing was characterized with earnestness and sincerity. Miss Stein sang the marvelously beautiful, "Have Mercy Upon Me, O God," with its throbbing violin obligato, finely played by Mr. de Verdier, with great feeling, yet dignity withal.

After hearing the Passion it would seem that the force of music as expressed in choral form could go no further. Yet, in his B minor Mass Bach shows us that even loftier regions are open to him. Spitta but expresses the feeling of its hearers when he says: "When we hear this mass performed under the conditions indispensable to our full comprehension of it, we feel as though the genius of the last two thousand years were soaring above our heads." The present writer can only say that for him it opens a chapter in the book of life—not merely a musical chapter, but one which seems to read into some of the mysteries of existence. It suggests the absolute, the illimitable; a little more and we might almost know whence we came and what our goal—why we live and why we die. It is the most difficult work of the kind in existence and cast in such a gigantic mould that, like Beethoven's Mass in D, it is out of the question for use in church service. Bach first wrote the Kyrie and Gloria and dedicated them to Frederic, the Elector of Saxony, on his accession to the throne, hoping to commend himself to the new ruler. The dedication was accepted but there is no evidence to show that they were ever performed in Dresden. Afterwards he added the remaining movements, some of which were given under his direction in the St. Thomas Church, at Leipzig, for, strange as it now seems, certain positions of the mass were then sung in Protestant churches and with the Latin text. No higher praise of choir can be given than to say that their singing was worthy of the music they sung. Incredible as it may seem, they were prepared to sing the entire mass without book. It was even proposed to sing it from memory, but this idea was wisely enough not carried out. As a mere *tour de force* it was out of place in a scheme of so much dignity and nobility. After three days' singing of the most exacting choral work in all music, it is not surprising that some slight traces of fatigue should be noticed now and then, but these appeared only in a few comparatively unimportant passages; when a climax was reached the singers rose nobly to the situation and were all that could be desired in sustained power and endurance. The deep pathos of the Incarnatus, the ineffably tender Crucifixus with its *diminuendo* to an almost inaudible *pianissimo* just before the exultant outburst of the Resurrexit, were veritable choral triumphs. But even these paled in contrast when, at the elevation, the Sanctus was sung. The effect of this wonderful chorus, in six parts, with its slowly moving triplets in the upper voices, like the wings of mighty angels sweeping the infinite blue, against the sledge-hammer emphasis of the descending octaves in the basses, beggars description. It is not surprising that the chorus completely dwarfed the soloists whose music moreover was almost exclusively stiff and academic in character. The exceptions were the Agnus Dei, exquisitely sung by Miss Stein and Mr. Beresford's "Et in Spiritum Sanctum."

Space is lacking even to mention all the questions suggested by these performances—questions of interpretation which assume great importance in connection with the popularization of Bach's music. It may be that they can be considered later in separate form. The artistic and financial success of this initial Bach festival leads to the hope that it may become a yearly feature in the musical life of Bethlehem, which some wag suggests shall be changed to *Bach*-lehem. Mr. Wolle's zeal and devotion to the highest ideals cannot be praised too highly. It is in the hands of musicians such as he that the advancement of musical art in America rests. May we have more of them.

J. FRED. WOLLE,
Conductor Bach Festival.

CHOIR OF BACH FESTIVAL AT BETHLEHEM, PA.

"That which is loveliest
Comes to the loving;
All that is strongest
The strong have for proving;
Gifts come the surest
To those who love giving;
They have life's best
Who have made life worth living."

MUSICIANS' EPITAPHS.

Old epitaphs are often so queerly commingled of the pathetic and the ridiculous that it is hard to determine which prevails. A recent traveler in England who had a fancy for deciphering antique brasses and haunting country churchyards noted among others—being himself of a musical family—three epitaphs upon forgotten musicians. The first was upon a trumpeter:

Till Angels' trumpets on the Final Day
Shall Blow, and Graves shall Ope,
Here Abram Crumpett In his Tomb doth Lay
And Waits the Call In Hope.

No less quaint is the second, upon a singer, a young woman who died at twenty-three.

Now from this noisy World releas'd
Of Shock and Strife and Sorrow eas'd
The Music of her Being ceas'd
In Silence softly she's deceas'd
Whose gentle Strains all Ears have pleas'd.

The last is also quaint, but it is pure poetry. Few travelers can forget, who have once looked down upon the simple slab in the shadowy multi-columned Lady Chapel of Durham Cathedral, perhaps with the sound of the organ stealing softly upon their ears, how beautifully an old-time organist is there commemorated. "Perfect epitaphs are rare," said of it one scholar and literary man, "even among those composed by famous poets; but this is perfect."

John Brimlels' Body here doth lie
Who praised God with Hand and Voice;
By Musick's heavenly Harmony
Dull minds he made In God Rejoice,
His Soul is now to Heaven lift
To Prayse Him still that gave the Gift.

VIOLIN STUDY—THE TECHNICS OF EXPRESSION.

GEORGE LEHMANN.

What a beautiful thing it is to be able to produce, on a violin, tone of the greatest richness and variety, strength and tenderness and refinement! What a truly wonderful thing it is that, by means of an instrument of such grand simplicity of construction, wordless expression of the deepest sentiment can be made intelligible to all men! The limitations of the violin—regarding it as sister to the human voice—are but the sad, sweet limitations of musical utterance. The player draws the bow, plays one phrase, and, in that musical sentence, communicates far more to the human heart than the subtlest spoken language. And this utterance does not, as you may imagine, merely reveal the player's depth of sentiment and thought, and demonstrate the peculiar powers of music itself. It means something more than this. It means that the promptings of the heart and the workings of the mind require a perfect communicating agent if they are to be revealed through the medium of musical expresssion. This perfect communicating agent is too often confounded with Nature's glorious heritage to the fortunate few. It is a possession which comes of knowledge, high purpose and perseverance. It is the knowledge of the technics of expression united with the physical skill to reveal that knowledge. While it cannot compensate for Nature's denial of musical gifts, it is an all powerful, indispensable agent, through whom these gifts can be proclaimed.

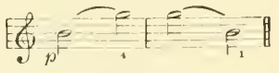
Any inquiry into, or discussion of, the technics of expression, must naturally begin with the question of tone-modulation. Strange as it may seem, the novice usually imagines that the *vibrato* is the chief factor in tone-beauty—that the acquiring of it signalizes the player's victory in the technics of expression. This is as far from being the truth as the belief that the player imbues his work with warmth and delicate fancy merely because he feels and thinks as he does. The results of this grave misapprehension are manifest in the playing of too many of our violinists. The innumerable delicate nuances of which musical expression admits, and whose mastery evidences the highest artistic skill, are either feebly appreciated or utterly ignored. These tone gradations are the very essence of musical beauty, and it is the study of these that really constitutes the study of the technics of expression.

It must not be understood from this, however, that to the bow alone is assigned the difficult task of producing every shade of musical thought and feeling. The fingers, too, play their part in the technics of expression, though that part is necessarily a minor one. The brevity of this article naturally precludes the possibility of sifting my subject with anything resembling the thoroughness which it deserves, but it is nevertheless, possible, even with the restrictions of space under which I labor, to give my readers a profitable glimpse into an art which, unfortunately, has too few intelligent devotees.

The art of nuancing, or varying tone, is chiefly dependent upon control and manipulation of the bow. If the bow is drawn from heel to point (on the open A string, let us say), with absolute evenness of speed and pressure, and in a parallel line with the bridge, the resultant tone will be satisfactory, in at least one respect, to the most critical ear. That is, if the conditions which govern the production of pure tone are rigidly adhered to, the tone thus produced will be marred by no imperfections, and, on this account, will prove satisfactory to some degree. Such tone being absolutely colorless, however, it would seriously offend the sensitive ear were its character to remain unchanged throughout the performance of many measures. Often some special musical reason restricts the player to the production of unvaried bow-tone (as, for instance, when it is required that certain measures be played either *piano* or *forte*, unrelieved by dynamic changes); but even then, oscillation of the finger, or what is termed *vibrato*, comes to the rescue with its vitalizing power, and the ear is more or less pleased. If under such conditions, however, the *vibrato* is not employed, the ear could not long remain pleased with the character of tone produced. (In order to avoid possible misapprehension regarding the two distinct sources of tone-effect, I employ the term, "bow-tone," when I refer to tone which results from manipulation of the bow and "finger-tone," when the character and variation of tone are the direct result of digital effort).

The mere statement that the fingers play an important part in the technics of expressisn, will not be readily believed or understood by most young violinists. I hope, however, that the following illustrations will convince all unbelievers that some of the credit of a warm and beautiful tone is due to well-trained fingers:

Draw the bow carefully, in the above illustration, with unvarying pressure and speed. Is the tone, thus produced, either a warm or sympathetic one? Now, without making the slightest change in the stroke, employ the *portamento*—that is, play the same notes with the very same manner of stroke, but with different fingering:



What a difference in tone results from this mere change of fingering! In the first illustration, the tone is pure, but absolutely cold and lifeless; in the second, this cold, uninteresting tone is transformed into a warm, sympathetic one, by the exceedingly simple process of ascending to the third position on G, and returning to the first position on B. Simple as this process must seem to every player of the instrument, its achievement, together with its exposure of the vital principles which underly the art of tone-production, will surely prove a revelation to all those who have never given the technics of expression serious thought.

But we have not yet finished with this illustration. It should be clearly understood that such a change of position, wholly unaided by any other effort of the finger, is responsible for this transformation of the character of tone. The necessary pressure upon the string, and precision in changing from one position to another, are the only duties which the fingers are called upon to perform in making this experiment. No aid, in the form of *vibrato*, is required of the fingers, nor does the bow render assistance in the slightest degree.

The illustration fully serves my purpose. The intelligent player will surely be convinced, by making the experiment suggested, that tone-beauty and warmth of expression are not necessarily the result of rich endowments and musical temperament. It will be seen that much of what is commonly believed to be temperamental warmth, is little more than knowledge of mechanical possibilities, combined with technical skill which is the reward of patient endeavor and investigation. Numerous similar illustrations would only serve the purpose of strengthening the evidence presented, and for this our space is too limited. Besides which, we have yet to get a glimpse of what the bow, by purely technical means, contributes to musical expression.

The technical demands which the higher art of violin-playing makes upon the bow (or, more properly, the wrist), can scarcely be appreciated by those who have no practical knowledge of the violin. It is commonly supposed that such subtle strokes as *staccato*, *saltato*, *spiccato*, etc., are truly representative of artistic aim. While it is certainly true that the difficulties which beset the acquirement of various strokes are prodigious, it is none the less true that these very bowings have more to do with the art of ornamentation pure and simple, than with the art of expression in its relation to beauty of tone. Indeed, with the possession of much instrumental skill comes always the realization that what is most worth striving for and most difficult to attain, is that superb control of the bow which enables the player to graduate tone to the utmost perfection. This graduation of tone is the chief factor in the technics of expression. It is the study of a lifetime. The young player does not recognize the technical means employed, when he listens to the artist's beautiful tone with all its wonderful gradations. His sigh of despair is caused by the thought that such beauty and perfection of tone have nothing in common with human acquisition. As he grows older, in years and in art, he learns that it is possible to acquire by technical means, much, if not all, of that which resembled an inheritance from Nature.

Control of the technics of expression enables the player to travel the greater part of the distance on the journey to high artistic achievement. The apparently simple studies of tone gradation with which most students are familiar, represent the surest means of reaching the artist's goal; but it is these very studies that suffer most neglect, for they are less understood than all the other technical branches.

THE VIOLIN AND VIOLIN STUDY.

E. N. TREADWELL.

The Violin is the most sensitive, the most sympathetic, the most subtle medium of expression found in the large family of stringed instruments. This classification is larely and equally true of its great-cousin—the 'Cello. To the delicately attuned ear and sensitive finger the violin really reflects a marked personality. One might almost say that violins are capricious. They give off a thin, rapid tone in hot, dry weather, and a muffled, murky tone in wet weather. Their peculiar susceptibility to atmospheric change, shows that their organizations reflect, as does man's, all untoward conditions.

Violins seem to invite or repel handling by certain players. It makes no difference whether your violin is a five dollar "trade-fiddle," or one scientifically and beautifully put together and costing up into the hundreds or thousands, the organic peculiarities are equally manifest in both grades. All violin players, natively endowed, are conscious of this violin peculiarity. I will go farther! Violins have their personal affinities in the human family.

A player, born under Taurus, will play a given violin and the best it will give him is a squeak, a squawk or a rattle. He flings the thing down as "utterly no good." Clever fingering and bowing alters not the result.

A Virgo man present picks up the violin, stops a beautiful chord, thrums it, and lo, the effect is charming. The rapport is plainly apparent. He draws the bow across its strings, swings into some captivating melody, and the effect upon the listener's ear is one of peace, calm, love. Both were skilled players. Taurus was repellent to that violin's temperament. Virgo was its affinity. Often fine players are known to part with good toned instruments and people are surprised. The player is not suited to the instrument. He is likely to make many changes, till one day he finds a violin that responds to his every touch, to the lightest thought. It is his Affinity, his Love!

One temperament demands the smooth, oily, cloying quality of tone. Another temperament is dependent for its satisfaction upon the sharp, brilliant, piercing quality. Another make-up desires the flat, reedy, nasal, oboe quality. Each searches till he finds their affinity. Like attracts like, between violins and players, as it does between men and women.

To select a violin whose tone is suitable to one's native rate of vibration in tone and color is no small task. It requires a nice judgment. A high grade violin in the hands of a player often gives off an indifferent tone.

A "trade-fiddle," in the hands of a soulful player, can be made to charm and hypnotize by its tones. Adaptability between player and instrument is very important.

The violin being the most sensitive of instruments, the question naturally suggests itself, "Who are fit subjects to study the violin?" Twenty years' experience as a violin teacher handling, at that time, students who have represented all sorts of temperaments, and ranging in age from six to sixty years, I came to this conclusion: Half of the number now studying the violin in America should give it up and prosecute piano study. And, farther, half of the piano students should drop that instrument and take up violin study. Why? Allowing that both of these classes of students are endowed with an exact sense of correct time division, there nevertheless remains a requisite to acceptable violin playing of first importance; *i. e.*, correct instruction! Inability to instantly recognize the difference between A flat, A natural or A sharp clearly bars, in my opinion, such a person from violin playing. Many write of training these defective ears' Yes; they can be improved to an extent.

Such an improved musical hearing seldom ever reaches the aural detective of the originally correct ear. I say, Never! What are you going to do with those people? They want to give expression to the emotional side of their natures, through some musical channel, just as much as more liberally endowed folks. You don't want to bar them entirely? No! Let them go to the instrument whose instruction is manufactured, marked, graded and divided for them by separate keys or stops. They are automatic and mathematical enough to locate a division on the piano keyboard by the eye. Assuming that they can find A natural on the piano keyboard, when called for by the music and having pressed the key down, we can then

draw a long breath of relief, for we "*know*" that, by no possible twist of the wrist, can they transform it into A flat.

In this realm they can neither offend the musical hearing of the members of their own family, the boarders across the hall nor the neighbors in the next block by playing out of time.

Clearly then we have done the student, the teacher and their joint local community a great service in the exchange of instruments. In many respects such a student might, in the hands of a thorough piano teacher, blossom into an acceptable piano player. There ought to be a National Government examination of all intending violin players. All teachers, both private and in schools should, for the well-being of student and community, put all applicants to the test. Make them locate pitch. Having satisfied this requirement test their idea of time division. If they see no difference between "sixth-eighth pulse" and "four-four pulse," then kindly and pleasantly suggest that they turn to carpentering, blacksmithing, hoeing, driving, dry goods, or anything other than violin playing. Thus would we spared the excruciating vibrations of amateur orchestras and thereby confer a national benefaction.

The piano, with its brilliant effects and glorious harmonies, is an alluring expression. Oh, for a board of experts to pick out subjects for its use.

The are numerous students, on the other hand, who are doing from two to six hours a day practice on the piano, because "it's the fashion," or because mamma wants it, when all this time their soul could speak freer through the violin. Oh, for some one to step in and bring about the change!

You can experiment, invent, practice and, apparently, bring to perfection all the improved pedals, frames, strings and cases composing the modern piano, and yet not have at your command an instrument that gives the long, smooth tone of the violin, which is the natural counterpart in quality of the human voice. Why? Because, first, last and all the time, the piano is an instrument of percusssion.

If you were going to sing your love to a girl, you wouldn't "percuss" it! No! You would frame it! You would bind, connect and "slur" it into one melting and sustained phrase, which would really make her girlship melt. This is possible with the bow. Of course, some girls have to be awakened by percussion, in which case you can fling off some staccato or ricochet effects with your bow, or possibly use the piano for the purpose. Schumann, Chopin and a lot more musical fellows here sung their loves on the piano and successfully, but they were star-beaters. When it comes to "real singing" I think the violin tops them all, just a little bit. Music schools should see to it that their examiners have ears as acute as those of the Indian and deer.

THE POWER OF THOUGHT.

It is a simple psychological law that any type of thought, if entertained for a sufficient length of time, will, by and by, reach the motor tracks of the brain, and finally become expressed in action. In the realm of our own minds we have absolute control, or we should have, and if at any time we have not, then there is a method by which we can gain control, and in the realm of thought become thorough masters.

Let us consider that law of the mind which is the same as is the law in connection with the reflex nerve system of the body, that law particularly familiar to piano students, which says that whenever one does a certain thing in a certain way, it is easier to do the same thing in the same way the next time, and still easier the next, and the next, and the next, until in time it comes to pass that no effort is required, or no effort worth speaking of; but on the contrary, to do the opposite would require the effort. The mind carries with it the power that perpetuates and makes continually easier its own particular acts. Thus a simple effort to control one's thoughts, a simple setting about it, even if at first failure is the result, and even if for a time failure seems to be about the only result, sooner or later, will bring him to the point of easy, full and complete control.

Each one, then, can grow the power of determining, controlling his thought, the power of determining what types of thought he shall and what types he shall not entertain. For let us never part in mind with this fact, that every earnest *effort* along any line makes the end aimed at just a little easier for each succeeding effort, even if, as has been said, apparent failure is the result of the earlier efforts. This is a case where even failure may be called success, for the failure is not in the effort, and every earnest effort adds an increment of power that will eventually accomplish the end aimed at.

And here we must say a word regarding a certain great law that we may call the "law of indirectness." A thought can be put out of the mind easier and more successfully, not by dwelling upon it, not by attempting to put it out *directly*, but by throwing the mind on to some other object, by putting some other object of thought into the mind. This may be, for example, the ideal of full and perfect self-mastery, or it may be something of a nature entirely distinct from the thought which presents itself, something to which the mind goes easily and naturally. And this may quickly be made in turn the absorbing thought of the mind.

There is nothing more true in connection with human life than that we grow into the likeness of those things we contemplate. Literally and scientifically, and necessarily true is it that "as a man thinketh in his heart, so *is* he." The *is* part is his character. His character is the sum total of his habits. His habits have been formed by his conscious acts; but every conscious act is, as we have found, preceded by a thought. And so we have it—thought on the one hand, character, life, destiny on the other. And simple it becomes when we bear in mind that it is simply the thought of the present moment, and the next moment when it is upon us, and then the next, and so on through all time.

One can, in this way, attain to whatever ideals he desires. Two steps, only, are necessary; first, as the days pass, to form one's ideals; and second, to follow them continually, whatever may arise. Thought is the foundation of all progress or retrogression, of all success or failure, of all that is desirable or undesirable in human life. The type of thought we entertain both creates and draws conditions that crystallize about it, conditions exactly the same in nature as is the thought that gives them form. Thoughts are forces, and each creates of its kind, whether we realize it or not. The great law of the drawing power of the mind, which says that like creates like, and that like attracts like, is continually working in every human life, for it is one of the great immutable laws of the universe. For one to take time to see clearly the things he would attain to, and then to hold that ideal steadily and continually before his mind, never allowing faith—his positive thought-forces—to give way to, or to be neutralized by doubts and fears, and then to set about doing each day what his hands find to do, will sooner or later bring about the full materialization of that for which he sets about.

There are those who, when they begin to grasp the fact that there is what we may term a "science of thought," who, when they begin to realize that through the instrumentality of our interior, spiritual thought-forces, we have the power of gradually moulding the every-day conditions of life as we would have them, in their early enthusiasm are not able to see results as quickly as they expect, and are apt to think, therefore, that after all there is not very much in that which has but newly come to their knowledge. They must remember, however, that in endeavoring to overcome an old, or to grow a new habit, everything cannot be done *at once*.

In the degree that we attempt to use the thought-forces do we continually become able to use them more effectively. Progress is slow at first, more rapid as we proceed. Power grows by using, or, in other words, using brings a continually increasing power. Every act and advancement made by the musician is in full accordance with this law. No one commencing the study of music can, for example, sit down before the piano and play the piece of a master. He does not conclude, however, that the piece of the master *cannot be* played by him, in time, or, for that matter, by any one. He begins eventually to practice the piece. The law of the mind that we have already noticed comes to his aid, whereby his mind follows the music more readily, more rapidly, and more surely each succeeding time, and there also comes into operation and to his aid, the law underlying the action of the reflex nerve system of the body, which we have also noticed, whereby his fingers coördinate their movements with the movements of his mind more readily, more rapidly, and more accurately each succeeding time; until, by and by, the time comes when that which he stumbles through at first, that in which there is no harmony, nothing but discords, finally reveals itself as the music of the master, the music that thrills and moves masses of men and women. So it is in the use of the thought-forces. It is the reiteration, the constant reiteration of the thought that grows its power, and that finally brings it into manifestation. The life of every one is in his own hands and he can make it in character, in attainment, in power, in influence exactly what he wills to make it.—*Adapted from "Character-Building Thought Power."—Trine.*

ACCOMPANYING.

CAMILLA URSO.

To accompany well requires first, good technique; second, profound forethought. It is not only to play notes on time, it is to grasp the ideas of the composer as interpreted by the soloist; it is also to infuse life, grace, enthusiasm, coloring for what is meant to be a beautiful tone picture. A most important qualification for an accompanist is the proper and judicious use of the pedals and to observe the composer's demands. If he places marks meaning forte or piano, fortissimo or pianissimo, why ignore them? The lack of attention to these is the cause of the monotonous, colorless, insipid rendition one hears so often in concerts and drawing-rooms. It is sure death to artistic success; the singer or performer must be sustained in his efforts, and if the requirement of the ensemble calls for mezzo forte (m f), forte (f), or fortissimo (f f f), the composer's ideas should be severely followed; he has thought of the effects! The accompanist must not be afraid to use the loud pedal. When an orchestra of fifty or more men give the accompaniment to a soloist, singer or instrumentalist, they produce a far larger volume of sound than a piano. At times the soloist is hardly heard, being lost in the ensemble; the effect of the whole is to render the conception of the composer.

Many times I have heard complaints that the pianist played too loud. These remarks were often unjust toward the accompanist. Imagine, for instance, that song of songs, "The Erl King," accompanied by a pianist afraid to use the loud pedal; it couldn't be tolerated. Therefore, my advice is to aspirant accompanists who wish to make a mark: Follow the soloist in all the diversity as expressed and marked by the composer. All experienced and noted accompanists use both soft and loud pedals incessantly. They are musically sustaining in their effects, give coloring otherwise unattainable, and are, in fact, the quintessence of that beautiful art, faultless accompaniment.

AS OTHERS SEE US.

E. W. MUNSON.

"I *do* think musicians are the meanest people." Such was the remark of a lady, herself an amateur of no small ability, after attending a rather stormy session of a ladies' musical club, during which the spirit of envy and jealousy most certainly predominated.

Hastening to defend the musician her hearer replied: "Yes, some musicians are mean, but not all are. I know many cases where musicians have a most generous spirit of admiration for each other, and I think the greater the musician the more free he is from petty jealousies, the more generous he is in his estimate of his brother artists and the less he is inspired by a spirit of carping criticism."

This conversation, overheard on a street corner, furnishes food for thought.

Are musicians, as a rule, any more than the members of any other calling, animated by a spirit of envy, or is the profession much maligned?"

It is considered very bad form for one physician to speak ill of another. When we hear another doctor call another a "quack," we instinctively feel that the code of professional ethics has been violated. Yet a conversation with a musician rarely progresses very far before we hear a slighting remark concerning the work or the methods of some other member of the fraternity. There is room for improvement along this line. A dignified silence regarding your competitor is far better than abuse. If his methods are not so good as your own the public will, sooner or later, find it out, for, as was once said by one of America's great men, "You can fool all the people part of the time and part of the people all the time, but you can't fool all the people all the time."

When you are asked to give an honest opinion concerning the work of another do it by all means, but do not descend to petty envy and jealousy.

THE VOICE.

MR. FRANK HERBERT TUBBS, Associate Editor.

With this issue we begin a series of answers to inquiries. We have been running a series of articles of a pedagogic nature from which material for study has been derived. Now we purpose giving a very practical trend to this department by answering questions sent us by teachers and students. This first instalment shows the helpful character of this department. We will welcome inquiries from all who desire help.—Editor of THE MUSICIAN.

INQUIRER'S DEPARTMENT.

FRANK H. TUBBS.

How Can One Acquire Distinct Speech in Songs?

Select, in the first place, songs which are within easy range of voice. Until a voice is well trained it is not easy to speak distinctly on the high or the low notes. Songs which have a story to them are the best on which to acquire good speech. Many songs are but advanced vocalizes, written for the display of the voice, and it will be difficult for any one other than a very good singer to have his words understood when singing such songs.

Writers have said, "He who speaks well sings well," and this remark indicates that the whole of singing is contained in acquiring distinct speech in songs. There are teachers who say that certain vowels cannot be gotten when singing and the Italian teachers have chosen to assert that no one can pronounce English words in singing. They are wrong for, if the voice is correctly trained, English words can be perfectly delivered. How to become able to do it? By training from the very start the organs of speech. These are tongue, jaw, lips and face.

The training of the tongue is intended to secure perfect freedom in tongue action. Practice making tones with "Ah" until the tongue ceases to jump and contract with every start. Then make tones with other vowels, all the time securing the freedom of the tongue. This is not with reference to tone production but for the preparation of the tongue for distinct speech. Release of the tongue helps to secure the unconstrained action of the jaw. Few students understand what an unruly organ the jaw is. At least three things affect it: stiff tongue, inactive lips and unhappy face. If the jaw is rigid it is almost impossible to speak well. Why does it get rigid? Ask the boy when he is doing someting requiring exertion why he grits his teeth and braces his jaw. He cannot tell, but you can know it is because all the labor of the body is concentrated upon the jaw. When the face has a fixed expression the jaw will be set. Therefore, relax the face into a smile. These are the means of getting the organs which act directly upon speech ready for their duties. When they are ready use them. Select any easy sentence and say it on single notes. Any sentence will answer, but a student left to do it by himself will not select one, so here is one: "Let the People Praise Thee." That is not an easy one, as a student who knows how to examine himself will quickly find. It will not show its difficulties in the pitch of voice on which we carry conversation—that is, from D to G—but above there it will be found that the letter "p," which comes in two words, will cause the set feeling until it is worked out. When one gets tired of that take another sentence. "The Lord is My Shepherd" is a good one. A line of poetry like "Ring Out, Wild Bells, to the Wild Sky," or "The Lark is Singing in the Blinding Sky" is most excellent. One may say that this is elocution. It is, indeed, but the foundation of speech is the same for the art of the elocutionist and the singer. We depart from the usual practice of the elocutionist, however, when we place our sentence on melodies. The sentence given above may now, in place of being sounded on single notes, be sung up and down the scale. Important words may be given stress. That is accent. Such practice is really song singing. After one feels easy in it he should take up a song and use its words on the melody in exactly the same way he has used the sentences. Remember the preparation of the organs and then the use of the sentences. An hour of such practice will enable anyone to take up his songs with comfort and he will realize that his speech is clear-cut and distinct. If such practice is persisted in a little each day, in a few weeks all songs will become distinct in words. Certainly, if we do not speak so as to be understood, friends do not like our singing.

What is Meant by Covered Tones and When Should They Be Used? Are They Present in the Voice or Acquired?

In the unculivated voice there is always throatiness in the upper voice. The beginner always makes resistance when singing. This, to many theorists, seems to be a natural thing. They find it present in all voices, and jump to the conclusion that it must remain in the voice. One effect of this strain is upon the pharynx. The muscles, which run up the neck to the head, and especially those which pass directly by the larynx and run up to the chamber in the back of the mouth, are the ones which take most of this resistance. One can see in the mirror, if he looks into the open mouth, an arch whose pillars stand out into the mouth just where the hard palate ends. These pillars are muscles which come up from the neck and are are always under contraction in the untrained voice. In their tension they make resistance to tone rising from the larynx and deflect it back into the soft palate and nasal chambers. These parts (the folds of the soft palate) contract to meet the tone and enfold the tone; or, they envelope it; they arch upon it. Tone sung into this arch or dome has a somewhat rounded effect much liked by many people. To others, and this class includes the most cultured thinkers, the tone thus "domed" or "covered" has a resonance which is smothered and inefficient to express emotion in artistic manner. To this latter class, and all like to think we belong to it, tone which is intentionally covered is artificial and therefore inartistic. So, we would answer the question as to when they should be used by saying, "Not at all."

However, may there not be place and purpose for them? There are so many good teachers who use them that it would seem there must be good in their use. Garcia taught them, but much modified from what many others do. His instruction to the writer was "less open tones, placed far forward in the lower part of the voice; begin to cover at about A and B and cover more as you ascend." In his way the effect was to produce a smooth and round tone of limited compass. He carefully avoided all exercise practice on the highest and lowest notes of the voice. "Those are pearls," he said; "take them out on e in awhile and show them to your friends, but don't have them about all the time." The student, under this training, found himself unable to use his extreme notes when he most wanted them. They were hard to train and uncertain all the time. The basis of that calm and beautiful tone of the artist lies in the consciousness that it is good and sure. A method which leaves distrust is open to reproach. If the students of the great Garcia experienced trouble, what would we have reason to expect from those of teachers less experienced?

Lamperti, who shared with Garcia the highest honors given men in our profession from 1850, nearly a half century, took quite an opposite view on this question. To him a "covered" tone was sombre. He used the words which mean "sombre" and "bright" where most persons say "covered" and "open." He thought the sombre tone should not be used for practicing. Among his reasons were (1) that it hid defects; (2) that it limited compass; (3) that it interfered with articulation. If these things be true the indictment is severe and decisive. From the physiological point of view there is scientific ground for saying that Lamperti had a good case. But it led many of his students (and teachers as well) to fall into the error of producing "white," "blatant" or "bleating" tones. This was the extreme, indeed. Now, any tone which can be ascribed as "white," etc., is weak and worthless.

Is there a happy medium? Compromises are always unsatisfactory and ineffectual. If one would be faithful to the moderate ways of either Garcia or Lamperti he would be about right. The problem from either starting point settles in this way: From Lamperti, working on the bright tone, the completely cultivated voice presents roundness, lovely quality and beauty; from Garcia, working from the covered upper tone, the completely cultivated voice has warmth, velvety vibration and beauty. "All roads lead to Rome." If a compromise were permissible it would be that students should work upon open tones, high as well as low, until the tone is well and definitely established. Then permit the covered tone in the upper half of the voice to be employed but never made so as to cause a throaty quality. Even if all exercise practice were done in the bright voice (Lamperti's way) the singing of songs would draw us into a little of the covered voice (Garcia's way). The deeper and more heartfelt the emotion the more covered the tone. This would answer the last part of the question which heads this article, that covered tones are present in the natural voice, but they cannot be used to the best advantage in exercise study and can be brought out to excellent purpose when song singing is developed.

Why Cannot One Sing Well Immediately After Dining?

Singing is an art which calls into use the whole of the body. Rather, it employs the various systems which are combined to make the body. After eating heartily the work of the various systems is demanded in reducing food supply to the condition needed to reconstruct tissue. The digestive system is assisted by the circulatory and the nervous systems. When food is received these two immediately rush to aid digestion and they neglect other work for the time being. They cannot do two things at once. The nervous system is needed is very much in singing. Transmission of tone is upon the magnetism supplied by the nerves. If the nerves are sending off their supply for digestion they cannot, at the same time, supply material for transmission of tone. Singing, therefore, soon after eating is labored. Tone lacks vibration and good ring. Many people suppose the cause of labor at such time is from inability to take deep and extensive breaths. This is error. Although one may not take much breath then, he does take enough for singing purposes. It is not a matter of breath, but is connected with nerve supply. This is shown by anyone who wants to test it by taking, at the close of the meal, some active stimulant like cordial or champagne. The activity of the stimulant helps digestion so much that the nerves are not so fully called into action. It is then more easy to sing than usual. The quantity eaten may in all cases be the same. Gentlemen who sing at banquets have often spoken of the ease with which they could sing if they used a glass of wine at dinner.

We do not point this out as a resort to which singers may turn, but as proof that the food supply, interfering with the freedom of inspiration, is not the cause of difficult singing, but that it is because the nerve and blood forces are busy. It is better to wait until they dispose of the food, which takes them an hour, generally, before we ask them to do other work.

My Income is Too Small to Let Me Take Singing Lessons. Can I Learn to Sing by Myself So as to Become a Good Church Choir Singer.

This question comes from a young man in a large town in Iowa. He describes his voice as tenor; he is twenty-one years old; has good public school training. The following reply is influenced by his data, but it may be fitted to many cases by a little adjustment.

There are many men and women singing in church choirs who have never had any lessons from a teacher. They have good, natural voices, have learned to read music and have the faculty of adjusting themselves to other people so that they can balance the quartet, if they sing in quartet choirs. But such singers cannot obtain places in choirs which are musicianly and they cannot aspire to large salaries. They must forever remain mediocre.

It is possible that some readers will wish to dispute the ground taken and it may be well to give reason for the above opinion. The three essentials for good

choir singing are good and well-trained voice, facility in reading music and artistic rendition. A singer who has never had lessons will never have a well-trained voice. By following suggestions, such as our magazine has, one may improve himself, and it is all that it is expected the printed page can do anyone. Voice culture is too subtle a study to have its fineness pictured in print. There are hundreds of leadings which come from a teacher which cannot be given in print. These leadings, the influences of the teacher, are the most important thing we have when taking lessons. The exercises, vocalizes and suggestfons are helpful and can be used to advantage up to a certain point, but then is wnen the teacher must be appealed to in order to carry the singer over the road to being an artist.

The idea given above suggests that we cannot tell in print what the teacher gives his pupil. Students often wonder after a lesson what there was in that lesson. Almost nothing which could be described. Yet the student feels as he goes away that he is carrying something which makes him better and which takes him one step nearer being an artist. Perhaps the teacher "teaches" sight singing. That is something which can be given completely in print, but it is not easy to learn alone how to read. A teacher, and association with other students, give something not in the books. It is a mental stimulus and it brings success.

Is it Not Injurious to a Student to Study Elocution and to Recite Pieces that Require a Great Deal of Force?

There is a right and a wrong way to study elocution just as there is in singing, and the wrong way is taken much more frequently than the right. But the principles which govern the use of the voice are the same for the two arts. Up to a certain point the training should be identically the same. When expression comes into use the singer goes into music and the elocutionist into literature. If selections which are too strong, which "require a good deal of force," are used by a student who is not yet built up to them the voice will suffer. Such course is bad for the voice and as singing is a delicate art, it shows badly in the singing voice. From this view it would seem wise for the singer to avoid the study of elocution but the practice and not the principle is at fault. On the other hand, if elocution study is rightly conducted the voice becomes well trained and singing is improved thereby.

It seems to be the idea of most elocution teachers that the rotund voice is the only one of value. To secure this they get their pupils to recite in deep tones which demand depression of the larynx. That is bad for the singing voice and, though elocutionists will not admit it, it is bad for reciting. It makes recitation artificial and any art which is made unnatural loses the very essence of its life. But we must take things as they are, and if elocutionists will insist on using that coarse, hollow, ranting voice, which is common, singers should avoid them and their ways. Such ways are certainly injurious to the voice.

We often ask the profession in which we work to show their results; we now ask elocutionists to do likewise. Where are their beautiful speakers and readers? How often do we hear good use of voice on the stage? The answer is that seldom do we hear good vocal utterance and the fault lies with the teaching. It is not based on true principles. The best actors, and there few in proportion to the crowd, are those who have been away from teachers so long that they have forgotten their elocution lessons. It was only when they forgot their instruction of early days that they became good actor.

How Can We Extend the Compass of the Voice?

Most writers say that it should be done by practicing mnch upon the high or low notes, whichever one desires to increase. This has never seemed wise to the writer. There should be no attempt at extension of compass until all the organs are in good working order. All practice in early stages of study must be in the middle of the voice and perfect union of registers is obtained. There must be an even scale and we must be able to sing every note in the same quality. Then to improve the lower voice and extend the voice downward there must be more complete release of the vocal bands. When the vocal bands are thus relaxed there is difficulty in securing harmonious action at first. One side will act more loosely than the other. It takes time to bring perfect action. As this comes about twol whole tones lower, can be added to most voices. At the same time the notes, which have always been used, will secure greater fullness. It is well to call to mind that rather larger breath supply and more perfect control of it is needed for the full resonance of the newly-acquired low notes.

In obtaining additionl upper notes a custom very general must be avoided, namely, pushing registers too high. Nearly all sopranos try to extend the medium voice upward. They sing F, G, and even A, in the medium voice and don't know it. Before the development of the upper voice is attempted one should secure ability to sing notes in the head voice. To do this practice on the notes from D upward in the softest possible voice and with the face particulary bright and pleasant. When one can command this soft voice easily, sing downward from high notes into the lower voice always keeping the bright facial expression. When one gets so she can sing with lightness these soft tones she can begin to expand the tones, making them swell a little. This, once established, can be extended upward, and any soprano will add more upper tones, one at a time. The voice will go upward, as far as high C, without very much difficulty. When the head voice becomes established there seems to be no limit to upward development.

Does it Pay to Train the Boy's Voice? If So, How Can it Be Done?

The boy's voice has many of the characteristics of the woman's. It has the pitch of the woman's, the elasticity and much of the power. A boy can become able to use the voice perfectly with very little training. As the education of a boy in a beautiful art trains something which has great worth into his life, and as it is easy to train his voice, the time and trouble given to it is well spent. We may not expect to obtain the artistic result with a boy that can be obtained with an adult. His conception and mental grasp is less mature. We have heard many boy sopranos who sang beautifully but not one of them satisfied in the matter of rendition. In every case much was left incomplete and the sum of possibilities was never obtained. At the same time so much of good is given that the lack may be pardoned. The good from training the boy is not so much what the hearer gets as in the influence on the boy. He obtains musical education. He learns good music, and if music has any permanent influence in the world it raises the boy who associates with it into one with a finer and better nature. Nothing which can improve the rough nature of the growing youth should be withheld from him. We want men who are full of imagination, perception of the beautiful, sympathy and with ability to express themselves. Such power helps them in whatever may be their walk in after life. The school and college do but a small part of their work in imparting book knowledge. They educate youth by making him better able to go out into the world. Music does the same and more completely than does the school. We believe very fully that it pays to educate the boy in music and to do this it is necessary to train the boy's voice.

When the change of voice comes the use formerly made of the vocal training must be dropped, and it is necessary to begin all over again, practically. This is the only argument, if argument it is, against training the boy's voice. But the education in music and the good influence on the character of the youth can never be lost. This is the more valuable part of his training.

How his voice should be trained depends much on his organs. In general, the same kind of training which woman has should be given the boy. There are two important differences: exactions in physical training need not be so severe; and the quality given the tone must be more round and flute-like. The basis of all training, whether it be with woman, girl, boy or man, remains the same. Breathing, freedom of larynx and good action of speech organs must all be obtained. Before tone quality has attention the organs should be made active. Then the flute quality should be sought in the boy's voice. It can be had by arching the pharynx and carrying higher registers downward. If there is any essential difference in the way of training the boy's and the woman's voice it lies in the advisability of practicing from higher notes downward in the case of the boy. The qualities which come from the head and upper medium voices should be coaxed downward, even if the physiological points of change of registers are somewhat lowered. The larynx of the boy is so very elastic that it will not be harmed if the register changes are made low. (This does not mean that the whole larynx is held low.) The result is the fuller tone.

Training the boy's voice may begin by the time he is six or seven years old. Of course, the practice time for so young a lad would short. Ten minutes at a time is long enough. As he grows older, if he keeps his interest, the time can be lengthened. Study may be kept up till he is fourteen or fifteen years old. When the voice shows the first sign of breaking let vocal training stop. Soon all singing must stop and for two years there should be little or no use of vocal music. Then, when the man's voice has come, the training of the baritone, bass or tenor voice should be begun.

OPERATIC ARIAS.

Eri Tu. Ballo in Maschera di Verdi.

W. LOWES-HEATH.

There is perhaps no baritone aria so full of feeling, and so worthy of study from an artistic point of view, as is Eri Tu. For this reason the student who would study it, must first have his voice in such condition that it may meet the demands made on it without detriment to the organ.

Beyond the mere grace of vocalization, this aria teaches how splendidly the voice can be used, when well trained, as a vehicle for the expression of sentiment, but at the same time to sing an aria of this sort while there are weak or uncertain places in the voice is absolutely harmful, and the only result attained will be wear and tear.

The most obvious difficulty of the aria is the necessity of a splendidly controlled power of sustaining. Much of it is sung piano, but the quality of tone needed is so full of vitality and feeling, that it becomes infinitely more arduous to sustain than if it were forte. The coloring also must be well studied, and in this respect Eri Tu is an education in itself.

No baritone aria gives such an opportunity for a display of art as does this one, but many students and singers mistake the reading of it entirely, play havoc with the sentiment and make a vocal display of it. Even then it is still very effective but only as a mere vocal number, while its greatest beauty and the particular lessons it may have for the student are entirely lost.

Renato believes his wife faithless; she whose love was the happiness of his life. He believes she has yielded herself up to the love of another, and that other is the very friend to save whom he had endangered his life.

He seeks his friend to warn him that assassins are even now on his track; he finds him in the company of a woman deeply veiled. Only after much resistance does his friend accept the warning and flee, first exacting an oath from Renato that he will conduct the lady to a place of safety, and will make no attempt to see her face.

The assassins arrive on the scene, and in their anger at being cheated of whom they sought, they rudely snatch the veil from the lady's face, and Renato discovers his wife. He concludes at once that she was keeping a love tryst and betraying his honor with the friend whose life he had come to save, and believes himself thus wounded in the two holiest feelings that can occupy the heart of a man—love and friendship. Both feelings for the moment give place to one thought; revenge on the traitorous friend. The recitative is stormy and the voice comes out full of anger and menace.

"It is not on her; not in her weak bosom that I must strike. Far other blood shall be used to purge the offense. Thy blood, traitor! And the dagger that shall draw it from thy disloyal heart, shall be of my tears the avenger."

The first phrase, "Non e su lei," breaks out full voice and quickly; the next two, "Nel suo fragile petto, che colpir degg'io," are pronounced more slowly with great bitterness and marked accent.

The phrase "Altro—ben altro sangue," is well accented, especially on the words "Altro." The first time it is drawn out and is full of hate, the second it is held on the D and the voice comes out forte; the word "sangue" is also accented.

The following phrase, "A terger desse l'offesa," is gloomy and bitter, and the phrase "Il sangue tuo,"

addressed to the picture of his faithless friend, forms a climax of the hate and revenge that fill the heart of Renato. It mounts to F-sharp on the syllable oo, and as it is necessary that the tone should ring forte and be well sustained, it will never do to close it up in the back of the mouth. To make this tone effective and less fatigueing, the student should know the practical value of the nasal passage and the hard palate, which will allow him to drop the tongue at the back and throw the throat open, instead of thickening the tongue which makes the tone heavy to sustain and dull in quality, whereby it has only half the carrying power being deprived of all the ringing vibration.

The next two phrases, "E lo trarrà il pugnale, dallo sleal tuo core," accelerate decidedly; they are full of menace, and crescendo to forte each time as they rise.

The next phrase, "Delle lacrime mie vendicator," is full of bitterness, and again we have an F-sharp which must be well sustained at full voice on two very difficult syllables. Coming down, the word "vendicator," which is sung three times, receives a marked accent with a dark quality of tone; it ritards each time, being sung very deliberately at the last.

This brings us to the aria in which Renato, addressing the portrait of the friend who has betrayed him, accuses him of the ruin and desolation which now fills his heart and poisons the whole world for him, comparing it with the delight and happiness which he once enjoyed and the love of his wife.

"It was thou who didst sully that innocent soul, the delight and the joy of my being; whom I trusted, yet in one fell moment thou hast poisoned the whole world for me.

"Traitor foul! That thus thou rewardest the faith of thy friend, thy best friend who trusted in thee.

"Oh delights lost forever, oh sweet memories of a love that made life divine! When Amelia, so lovely and innocent, all radiant with love reclined on my breast.

"'Tis finished; naught know I but hate now; naught reigns in my heart but hatred and death, in this widowed heart.

"O sweet ecstasy lost forever! O ye fond hopes of love!"

The first phrase, "Eri tu che macchiavi quell 'anima," opens broadly but not forte. It is taken in a well controlled half voice, which is colored with an infinite sorrow of regret, for Renato remembers how dear was once the friend who has done him this terrible wrong. The phrase crescendos from the A to the D, and the final word "anima," is well accented on the triplet of eighths.

Illustration 1.

In the phrase, "La delizia dell 'anima mia," the voice is softened still more and is full of tenderness, the quality of which is saddened in the memory of a delight lost forever. The E is taken mezza-voce and receives a slight hold, the portamento is taken piano, but very deliberately and well marked, and again the word "anima" is accented, the eighth notes being sung very evenly to preserve the value of the two against three in the accompaniment.

In the following phrase, "Che m áffidi," the voice expands somewhat on the two quarter notes while the quality becomes bitter. In the next "E d'un tratto esecrabile," the time accelerates a little, the eighth notes are well accented and the voice crescendos till it reaches forte on the E-flat, the voice being kept

Illustration 2.

In carrying the voice from E to A the D is cut somewhat.

closed. As this phrase works into the next "L'universo avveleni per me!" the voice fills with bitterness and passion, and the time is pulled back somewhat while it remains on the E-flat. The phrase is begun forte with the closed voice, but as the feeling grows the syllable ever on E-flat is taken with a full open tone, being held long enough to allow the voice to expand as much as possible. Coming down, the next six notes are sung with a decided acceleration of time, while the following six ritard decidedly and are well accented in a dark quality of tone, the final E before the drop to the low A receiving a hold and being carried by an impressive portamento to the low tone. See Fig. 2.

The exclamation, "Traditor," is taken at full voice in a full round tone. In the phrase "Che compensi in tal guisa," the voice must be held in reserve in the first part that it may expand on the E and F.

The phrase "Dell amico tuo primo," must be sung very evenly with a heavy and dark quality of tone containing more of regret than bitterness, the word "primo" being accented. In the next phrase repeating the same words, the E is held and crescendoed, the time ritards and the whole phrase is accented. The turn is taken rather lightly and quickly, the B-flat is held at mezza-voce and comes down with a portamento.

This brings us to the second part which is marked by a legato style and well sustained piano tone. The first phrase opens piano, and the voice is full of sorrow as Renato dwells on the memory of his lost happiness. Each tone is sung lingeringly and the word "memorie" is accented.

Illustration 3.

The phrase "D'un amplesso che l'essere india," is still kept piano and the tone is full of longing. The turn is taken slowly, each note being accented and the F is held with a sustained piano tone and brought down with a portamento.

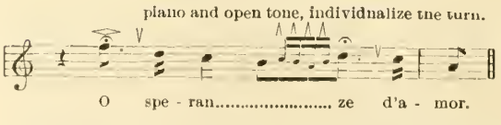
The phrase "Quando Amelia si bella, si candida," is still piano, but the voice expands a little on the C and E, and the turn is taken slowly and individualized as before. In the next phrase "Sul mio seno brillava d'amor," the voice crescendos to the F, which is held and must not be allowed to diminish. The phrase is finished piano, the grace notes are sung lightly and the A is held with a white tone full of vibration.

The next phrase "Quando Amelia," is attacked forte and the time accelerates. In the following phrase "Sul mio seno bril ava d'amor," the time is still accelerated, but it is sung with great breadth of tone and well marked. The voice rises forte to the G, which must be held with a full sustained tone. In coming down the time accelerates decidedly but draws back somewhat towards the close, and again the A is held, but this time with a full-bodied tone.

The phrase "E finita," is sung with impatience and bitterness; the following "Non siede che l'odio," is full of passion and hate. The next, "Non siede che l'odio e la morte nel vedovo cor," comes out forte, the G-flat being held after which the time accelerates decidedly, the words being well marked down to the C. The remainder of the phrase "nel vedovo cor," ritards and is taken with a covered piano, the C being held.

The phrases "O dolcezze perdute," are taken very slowly, legato and piano, with infinite tenderness and regret in the quality. The next phrase "O speranze d'amor," is difficult to sustain. The F is attacked piano and crescendoed to full, breath is then taken and the rest is sung with an open piano tone, breath being again taken after the hold on D.

Illustration 4.



The final phrase "d'amor, d'amor," is taken piano and very de iberately. The final high F, which is held over a full measure, is attacked piano and crescendoed till it finishes at full voice.

To study "Eri Tu," with the ideas I have here given will make it difficult, perhaps, but certainly a valuable lesson to the student.

IDEAS.

FRANK H. TUBBS.

Greater Things.

There is always a tendency to work over and over again the beginnings of musical things. Many never leave them. They are often led by teachers who know only a little and can lead pupils upon the things which they know. To such teachers and to pupils the suggestion of greater possibilities can be brought home. To everyone the idea can be given, "There is more in me yet."

At several times in life to everyone comes the feeling, "I have done about as much as in me lies. I am quite up to the average man, and probably I ought not to expect to be more than that." It is a dangerous moment, for it makes one contented to stop trying to be more. If one leaves himself in that place it is necessary, if he works at all, to go over the same things which he has always followed. A great man will find this mood, which to him is often caused by overwork, succeeded by some such thought as this: "Lately it has been coming to me that I can do and be more than in the past. There are greater things in me yet." On the stimulus which this gives him he works upward. His place from that day is higher and he becomes a better man—a better teacher. Yesterday is cast off. It is a dead yesterday. To-morrow is not yet here. It is unborn. To-day *is* here and it is alive. Filled with the glory of being existent. Anyone—everyone—can, if he but turn his eye within himself, say: "This day I find something within myself which I never knew was there." He may then analyze what he finds and it will give him something upon which to build for greater things. No one can point out for another what things to see. Each can find it within himself.

In vocal improvement there is always much to do, for no voice ever heard has been cultivated up to its possibilities. In the matter of music, no one knows all there is to know. If one did, that knowledge would give birth to something which no one yet knows. In the matter of interpretation—so little understood that we seldom hear any true expression—there is more to do than any man can carry out in a lifetime. There is no time when one may close his work, thinking there is no step to greater things. Neither is there any man who has made all of his life which he might make.

Loyalty.

A beautiful sight it is, to see one's face glow with loyalty to his teacher and to hear words of devotion. Filled with the spirit of loyalty we all build our certainty of usefulness. But, for all its beauty, there is another side to the question. Too great loyalty sometimes ties one down so that he does not become independent. The students must one day take the places of the teachers and make their own loyal set. If we exact too much devotion we can hinder the growth of our students. A second thought is that sometimes loyal feelings may blind us to very faulty work. A tenor, heard frequently in one of the Western States, is always suffering from hoarseness, constantly visiting the doctor and frequently sings badly, even having the misfortune to "break" while singing a medium voice tone. He will not believe the whole trouble comes from having been badly taught. His whole conception of the use of the voice is mistaken and wrong. Yet, he praises his teacher, laying his troubles all to himself, with a loyalty which is touching. So strong is his faith in his teacher that friends do not dare tell him that his vocal method is very bad. What can one do about it? The duty of the teacher is not to refuse the devotion of his students, but to lead them into intellectual perception of their own vocal material, that they can be self-taught. They will be grateful enough to the teacher who does this for them and they will not be blind to their own imperfections.

Mind Weary.

Look into the faces of our teachers and what care we see manifested there! The weight of responsibility is very heavy. The whole future of precious lives is upon them. Our sopranos and tenors hope to become noted, and we are their teachers. It makes us weary—tired, mentally. Every earnest teacher knows the feeling. Let me say two things about the matter: Your feeling holds the pupils in chains; you are wearing yourself out for nothing.

Nothing shortens life like worry. The teacher who takes such responsibility kills himself. Every person

belongs to the great upward-growing human family, over which ever is the great Father. That power, no matter what our conception of Divinity may be, everyone knows that he possesses, and it is that Power which has all the responsibility. Drop yours. Rest from your labors. Let your burden fall. Where will it go? Where it belongs—into the hands of the Father. When you let your burden go into that Power you have strength given you for what does concern you. You cannot fear to let your students be led by that power. Not an act can be wrong, and "whatever is is all right." Have faith. Weary mind is enslaving. Come out into freedom. A weary mind badly effects even the voice, the appreciation of beauties in music and the ability to work. Freedom reverses the brakes and lets us rush into good voice, music and expression. These are just the things which pupils need. These, if you are mind-free, you can give them. They are more useful—a hundred times over—than are your cares and anxieties over your students. *You* need to change if you are mind weary.

"THE CAUSES OF VOCAL FAILURE."

JOSEPHINE CARTER.

Deeper thinkers than I have failed to find the secret of success; profound analysts have searched in vain for reasons for failure in every field of activity.

Success and failure being relative terms, it becomes necessary, as a preliminary, to determine their exact application to this special subject.

Vocal success, I understand to mean, the power to fittingly render any composition with such feeling as to beautify it, whether it be of the lowest order or highest merit. How much the singer falls below this standard determines the degree of failure.

To secure this power one must, above all, have the musical temperament, that gift of the gods which opens wide the portals of the soul, allowing it to escape "on wings of song," to the heights which border "the Seen," from whence it returns to thrill the world with echoes of the music beyond the pearly gates of "The Unseen."

That certain "*Je ne sais quoi*," without which music is dead, method naught, voice powerless, and with which, whether the voice be great or small, the method faulty or correct, the singer never fails to touch the heart, please an audience and disarm critics.

The lack of this inspiration accounts, in part, for the comparatively few singers of world-wide prominence. Every human being is endowed with a means of expressing his divine nature, song being one of the most pleasing mediums of expression. Ruskin says, "All right human song is the finished expression, by art, of the joy or grief of noble persons for right causes."

Like all natural gifts, the musical temperament lies dormant until the opportunity arrives which lifts the fortunate possessor to equal rank with those, who thro' the arts, have found that form of thought which has become their thought of divinity.

Many singers fail because their ambition is simply to excel. These place an over-estimate on themselves regarding themselves, because they possess culture and some talent, as more endowed, more highly gifted than others, arrogating to themselves the right to disregard ordinary barriers, and to step beyond the circumscribed limits which nature sets them. Singers of this class, satisfied with having acquired sufficient skill to gratify their vanity, fall a ready prey to charlatans and unprincipled managers. A singer of note once said she attained no success until her vanity had received a blow from a friend, who quoted for her benefit from Lessing, "The world is full of the middlingly good like us."

The great singers when questioned as to the causes of vocal failure, invariably attribute them to the lack of honest persistent work and study. This want of sincerity results in inadequate technic, affectation and self-consciousness. From honesty of purpose and industry will come the courage to dare, the gallant spirit to surmount all the obstacles with which fate seems to obstruct the road to Parnassus. From sincerity will grow the patience needed to crystalize Science into Art, the enthusiasm which will lighten labor, and the understanding to recognize his opportunity when it arrives.

Faulty methods account for a large proportion of failures. The insincerity or ignorance of the teacher who fails to be governed by an accurate knowledge of the student's physical and mental limitations makes failure a foregone conclusion, for upon this knowledge rests the whole structure of vocal culture and singing. A disregard of these fundamental principles results in faulty tones and unsatisfactory delivery. To quote again from Ruskin, "Every good piece of Art involves first essentially the evidence of human skill and the formation of an actually beautiful thing." This being true, the right method bestows the skill which converts the singer into the artist, and the freedom which enables him to throw himself with abandon into the interpretation of the composition before him.

When the singer has, by industry, acquired the natural method resulting from mentally directed energies, then, and then only, can he dare to take the advice of Gounod, "Be yourself, you will be lonely to-day, but to-morrow you will have a following." Then and then only can he sink his own personality into that of another, or express to the full extent of his power the emotions aroused by words and music. Thus will develope the strong individuality which realizes the hearer's ideal, associating hearer and singer in the "lasting fragrance of a beautiful memory."

Aud then with their singers in lily-white stoles,
And themselves clad in rose color, in came the souls
Of all the composesrs accounted divinest,
And with their own hands did they play me their finest.
—*Leigh Hunt.*

AMERICAN SINGERS RUINED ABROAD.

[The following is reprinted from the New York *Herald*, because it is worth the attention of ambitious singers. It is written by a member of the Royal Berlin Opera Company, and has some measure of authority. Read it carefully.—ED.]

Standing, as I am at present at a point in my career, which, while much higher elevation is possible, is yet high enough to give me a clear view of the wretched mistakes made by singers in their scrambles for fame, I desire to give to students the result of my observations as an American singer abroad, who was obliged to make an American reputation rest upon European success. In every opera house are to be found unhappy specimens of singers who started their careers before they were fitted to leave the studio. Worn out voices, careless execution, lost artistic ideals and throat trouble are the results of unripe beginnings. Thus I cannot warn my fellow students too strongly against the mental unrest of impatient ambition.

The next great mistake, so noticeable here among American students, is the evident craze for an operatic engagement, to be gained at all costs, and the shame of returning to their own land without having accomplished something "professional." This latter result is so feared that students who have voices and talents which can never make them anything above a mere stage drudge, sign contracts for engagements in small, unheard of towns, with the certainty of wretched living and poor pay, and all for the pleasure of seeing the announcement of the engagements in the home papers. The contracts are rarely for less than five years, with two months' vacation in summer, and the salaries are laughable, something to astonish Americans. Furthermore, outside of royal opera houses, each artist must buy her own costumes, and this on her salary is absolutely impossible.

After the notices of the singer's engagement have lost their exhilarating effect upon the artist and her friends she realizes that she must sing three rôles before her contract is made complete, and that then the director may dismiss her if he wishes so to do. Even if retained she is bound in a position which yields no fame and little true artistic experience, and wears out the voice. The whole miserable experience would have yielded but a stray notice in the American papers. That is all. The fear of ridicule is all that really prevents hundreds of students here now from fleeing to their American homes. Better any position at home in a store than an engagement at a small opera house in Europe.

The Ignorance of Critics.

The next mistake is made by the artists before their débuts, or on their visits to an opera house as "guests." They positively fear and speak in hushed voices of the critics, those poor fellows who have to write for the bread that keeps them alive, and who, in many cases, are no more capable of writing upon the merits of a singer than they are able to decide whether the moon has an atmosphere or not. Or, to be less dignified but more expressive, "they don't know a bar of music from a bar of soap," as I heard an American say. Singers fall down and worship these gentlemen, who listen for fifteen minutes to a three hour performance and then instruct the public as to the opinion it should hold regarding that performance. How often does it happen that a critic borrows his opinion from another eye-witness and then dares to pose as the power which singers believe obstructs the artistic path to fame.

The mistake lies in not placing the ability and power of the critic at its true value. Once they are forced to criticise properly they expose their ignorance, which is beautifully covered by phrases about intonation, quality, expression and action. The water only begins to be deep when the article attempts to discuss vocal causes and effects. From these subjects our critics steer their boats very carefully. The plain fact is that of all subjects the male critic is weakest on vocal art when it is expressed by a woman, and singers should realize that this cannon ball rushing toward them in their struggles for fame is nothing worse than a soap bubble, which will break harmless against the material of true merit.

Voice-Destroying Wagner.

The next serious mistake is made when the singer is already launched on her career, and this is not entirely the artist's fault. I refer to the style of music to be sung. It is a fact which any one who has studied the situation as I am doing can verify, that throughout Germany the voices are in a wretched condition, owing to the vocal demands of the Wagner music. The Wagner singers here at the Royal Opera are good examples of the evil influence of this master of evil suggestion in music, Richard Wagner. The singers merely scream. Now this is not art, as I understand the term. Yet singers with a certain type of voice are limited in their vocal choice to Wagner music or bad imitations of the master, because of the lack of compositions which combine the grace of the Italian school with the deeper character of the modern.

If a voice possesses great range and lightness, with power hardly equal to Wagner demands, and yet more than necessary for effective coloratura work, the singer is compelled to confine herself to the Italian works, which are far too trivial for the tastes of this age.

The mezzo soprano is also in a dilemma. The classical compositions are either too heavy for the health of her voice or too light in character to give full scope to her abilities. I have experienced this difficulty myself during several years, conscientiously learning hundreds of new songs, only to throw them aside as unworthy the effort. The lighter works are devoid of grace and depth, and the heavier ones are generally without melody or refinement.

Naturally, the fault lies in the temperament of the composer. We do not find elegance, delicacy or grace in the average German mind, and the solid, restful and slow traits of the German are generally lacking in the Italian. That the American possesses something of both should keep him to the ideal temperament, only, unfortunately, he has too little of either.

The New Style Coming.

Hundreds of new compositions come under my notice every year, and I know that the time has come for a new style of composition which shall cleverly combine the modern with the old Italian school. Then coloratura singing will be something more than a mere exhibition of vocal pyrotechnics. There will be a depth in the composition that will demand a corresponding expression of depth in the voice. Demand creates a supply. With the compositions will come the voices.

I have here in mind the splendid performance of "Norma" at the Theatre des Westens last week by Lilli Lehmann. Here is a voice no longer young, yet possessing at a time when most voices are lost, a noble beauty and dramatic character of tone, with a beautiful and perfect coloratura ability. So fine, so delicate, yet grand, was her rendition throughout the entire performance that I was astonished, and can only say that Lehmann is an exception to the rule. Her performance cannot certainly be equalled by any of the Royal Opera artists, and I know that I should not dare to attempt such a rôle as "Norma" for many years.

Now a last word to students who look with longing eyes toward a foreign stage career. Be sure that the voice is very unusual and perfectly trained. Discipline the mind by severe study of some kind. I studied law and it has proved the best thing I could have done for my career. Test well your power to suffer all kinds of humilation and endure all hardships. Have a well filled purse and a bank account upon which to draw constantly. Be prepared to work like a horse and be treated like a stray dog. Kill all fine feeling and high ideals, harden your heart against all affections, and then come over here and go on the stage.—*Alma Webster Powell, L. L. B.*

BERLIN, May 9, 1901.

THE ORGAN.

Organ and Choir.

ORGAN TUNING.

WM. HORATIO CLARKE.

Every organist should have a practical knowledge of tuning the various stops, because an expert professional tuner away from large cities cannot be obtained at short notice, and pianoforte tuners are not familiar with organ tuning. As a general rule, the flue pipes of the Organ, String and Flute tone seldom require tuning, but often an insect will lodge in some of the upper pipes and not only obstruct the speech, but cause them to be sharper in pitch. The accumulation of dust on the language will also cause the upper pipes to become sharper, and flatter when the flue is obstructed, and after twenty-five years it is customary to clean the metal flue pipes to free them from the dust of years. Where a daily service is held, this accumulation will occur in a less number of years. Occasionally a spider will weave its web inside of a pipe on which the dust will collect and injure the speech until it is removed. In a well constructed organ where the pipes are made of the best materials, and they have not been injured by unprincipled and inexperienced tuners, who "butcher" pipes by cutting into them and bending in the tops with their fingers, no amount of legitimate usage in playing can ever injure or wear out a pipe. If they have never been abused in handling, they will be as good at the end of two centuries as when first made.

The 4 ft. Octave or Principal is neatly cut to its pitch and these pipes throughout are tuned by "coning." The upper pipes of the other metal flue pipes, excepting the String Tone pipes in which with the 8 ft. stops the slot is carried through the five octaves, are also generally coned.

Every organist should possess a set of brass tuning cones. There are generally six in a set, two of them are simply hollow cones without handles for the larger pipes, and the other four of graded sizes, consisting of a handle connecting a solid cone at one end with a hollow cone at the other end. The solid end is inserted with a gentle tap in the open end of a pipe to sharpen the pitch a few waves, and the hollow end is tapped over the pipe to flatten it. The insertion of the pointed end opens the rim slightly, which shortens the length, and the hollow cone rounds in the rim, so shading the end of the pipe that the same effect is produced as if the pipe were made longer to flatten the pitch.

Metal pipes which are tuned by coning are first cut to the exact pitch, so that the ends of the pipes present a neat and regular appearance. The pipes which are tuned by rolled slots, or sliding tuners, are never coned, but present a uniform appearance of a regular smooth rim at the top. To sharpen a pipe with a tuning roll, the roll is slightly tapped downward with a metal rod, or tuning-knife, and to flat it, it is gently tapped upward just enough to bring the pipe in tune. This roll is not adjusted by the fingers, as the heat radiating from the hand would warm the pipe, which when cool would be out of tune. If the tuning roll should accidentally be rolled down too far and then rolled back, the speech of the pipe would be injured, because the interstices on each side of the roll would cause the vibrations of the column of air inside of the pipe to become irregular.

The wood pipes with stoppers or tampions are sharped by gently tapping the tampion downward, care being taken not to get them too sharp, because the tampions fit so tightly that to draw them upward to flat them, the pipes generally have to be taken out of the rack board to draw the tampion.

Before tuning a pipe one must always know whether it is to be made sharp or flat. With an open metal pipe the cone is brought near the rim of the top of the pipe to shade it. If this shading brings it in tune the pipe should made flat. If the pipe becomes more out of tune it is to be made sharp. With open wood flue pipes the tuning is done by opening or closing metal shades, or with horizontal metal rolls across the top.

To find if a stopped pipe needs to be made flat or sharp, the mouth is shaded by any tool long enough to reach it. If on shading the mouth the pipe becomes in tune it is to be flattened, but if the pipe sounds more out of tune by the shading, it is then to be sharpened.

To ascertain which way a reed pipe is to be tuned, it is shaded at the top as with an open flue pipe.

No attempt should be made to tune a pipe until it is known whether to sharp or flatten it. There should never be any experimenting in an organ with the tuning of the pipes.

In tuning an organ the calculations are all made by vibrations and not by the musical sense of intervals. A pipe which is out of tune manifests its discord by a series of vibrations, sounding like "wow-wow-wow-wow," in regular waves. When the pipe is brought in tune these conflicting waves cease.

When a good temperament is set in the 4 ft. Octave, it is only occasionally that a flue pipe will get out of tune so as to be a disturbing element, but the reed stops will require much attention with the changes of temperature to keep them in tune with the flue pipes.

The temperament being set in the 4 ft. Octave, the other stops are tuned to this, beginning with those in the front of the chest, the Open Diapasons. As softer stops "draw" into tune by sympathetic vibrations, a separate temperament is set in them, when the organ does not possess a Twelfth or Octave Quint. Even pipes tuned to an octave higher pipes, "draw" in tune for the time being, and then when played alone sound all out of tune.

If every pipe in the organ should be tuned with the Octave, the organ when played full, would sound greatly out of tune on account of this sympathetic "drawing" or attraction when individual pipes are tuned.

The tendency of pipes simply an octave apart is to "draw" in tune. Unison pipes have a still greater inclination in this respect. An 8 ft. St. Diapason tuned to an Open Diapason would so draw to it that it would not be in tune with itself when used alone. This would be worse with the Dulciana and soft String Tone stops. Fifths do no "draw" as do octaves and unisons. For this reason: after the 4 ft. Octave is tuned, the Twelfth is generally tuned with its perfect fifths or octave fifths. The softer stops in the middle compass of the keyboard are then tuned to the Twelfth by perfect fifths, so that there is no conflicting wave nor "drawing." A pipe tuned to another, two octaves apart in pitch, does not "draw" in tune, so having tuned the Dulciana, from tenor C upward two octaves to the Twelfth, the latter is shut off and the remaining pipes are tuned to those of the Dulciana, which are already in tune, keeping the keys on the manual two octaves apart. The Fifteenth, or Super Octave, is tuned with both the Octave and Twelfth drawn.

The first rough tuning with all the stops is to the 4 ft. Octave, and then every stop is carefully tuned and tested as with the Dulciana and Twelfth. Then the various stops are tested with each other, and if there is any discrepancy its cause is traced out. The Mixtures are tuned in their separate ranks.

In the first tuning of an organ the reed pipes are not put in until the whole organ is tuned. The two octaves, from tenor C upward, are tuned to the 4 ft. Octave, and then the reed stop is tuned to itself, holding the keys two octaves apart, and then tested first with the 4 ft. Octave and then with the 8 ft. Open Diapason.

Equal Temperament.

The organ is tuned to equal temperament, by which is meant that each of the musical keys represented by the twelve chromatic keys have the same relationships in regard to the divisions of the fourths and fifths of each letter as a tonic.

If a stop should be accurately tuned with perfect fifths and fourths in one octave, starting with middle C, so that each letter would have its perfect fifth, proceeding in the following order (Fig. 1):

Fig. 1.

the result at the end of each succession of six notes, the first series ending with F♯ and the second series with G♭, on arriving at the attempt to tune G♭ to D♭, it would be an impossibility, because in pursuing these perfect fifths and fourths, F♯ and G♭ would be almost a quarter of a tone apart. This could be clearly illustrated by having two sets of pipes, voiced just alike and placed on an "organ-voicer" (a small instrument for testing and tuning each set of pipes).

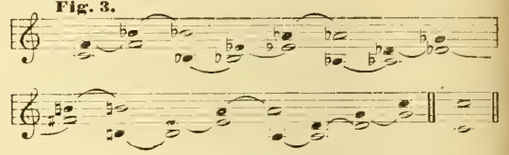
If one set of pipes should be tuned by perfect fifths in the following order (Fig. 2):

Fig. 2.

it will be found, on testing middle C, with its octave above (which, in the illustration, has been tuned as B♯ in the cycle of perfect fifths), that B♯ is more than a quarter of a tone sharper than what the octave above middle C should be.

If the other set of pipes should start with middle C tuned with the first set, and each fourth tuned perfect in the following order (Fig. 3):

Fig. 3.



On arriving at the last fourth in the cycle, the higher C will be found to be more than a quarter of a tone flatter than the true octave above middle C, so that no other than the chords of C would be in tune with the first set of pipes, and the chord of F with the second set, and even then the third interval of the chord would not be in tune. Consequently, the two sets of pipes would not be in tune with each other.

The first attempt to ameliorate this dissonant condition resulted in what is termed unequal temperament in which the keys of C, G, D, A, F, B♭ and E♭ could be played, but modulations into keys any more remote from C were so repulsive and harsh that in organ music the distant keys were avoided.

The more progressive German organists advocated the introduction of a system of equal temperament so that all keys could be played in, and in the course of time it became adopted in Germany as a standard. This method was advocated by John Sebastian Bach as early as 1722 and practically applied in his "Well-Tempered Clavichord," containing the Forty-Eight Preludes and Fugues. The system met with much opposition from organ builders, of whom Silbermann was one of the most celebrated. It is traditionally related that when Bach recognized him among his hearers when playing one of his instruments, he would introduce an improvised fantasia in the keys of A♭ or E; and more remote keys from C, in which the effect of the modulations were very repugnant with the unequal temperament, which dissonance would drive the excited builder from the room. On his expostulating with Bach for playing in those keys, which was done to illustrate the unmusical effect of the unequal temperament, the organist would humorously reply, "You *tune* the organ in the manner *you* please, and I *play* the organ in the keys *I* please!"

It is only within the last half century that equal temperament was accepted in England. The large organ in St. George's Hall in Liverpool, built in 1855, was tuned to the unequal temperament, but the effect in playing in remote keys was so dissonant that in 1867 it was retuned with the equal temperament.

The equal temperament met with much opposition from the theorists who insisted that it interfered with the law of enharmonic relationship which conflicted with the theory that D♯ and E♭ are two distinct tones, as well as all the other chromatic intervals in which every white key has three names, C, B♯ and D♭♭, which should convey to the mind the idea of three distinct tone-relationships.

Theorists have been so sensitive over this point, that at various times during the past century, organs have been built with several sets of pipes for one stop, with three or four keyboards to play this one stop.

In 1849. the late Henry Ward Poole invented and built an Enharmonic Organ with one manual, with several sets of pipes for each stop, having a complex pedal mechanism by which in modulating to any key, the pressing of the requisite pedal would bring on a set of pipes which would give perfect fourths and fifths. This instrument was used in Church service for a number of years and attracted much attention from a scientific point of view, but it was more of a curiosity than of practical value, because its modulations could only be from one key to its fifth or fourth above.

Mr. Poole was an enthusiast on this subject, and once brought me the drawings of an instrument of which he desired me to supervise the construction. The keyboard had 53 keys in the octave instead of the usual 12 chromatic notes. Its complication defeated the possibility of either its construction or manipulation.

The effect of equally tempered fifths and fourths is not unpleasant and the resulting sound waves are not perceived in the various harmonic modulations. In order to test this assertion I have often called the attention of organists and musicians, who have no knowledge of temperament, to the subject, and they had not noticed these tempered sound waves until I had illustrated an analysis of the theory of adjustment. Imperfect as it seems, theoretically, equal temperament has been universally adopted as a necessity in the present age of musical development. No voices sing together or instruments play together with as few dissonant sound waves as are produced with equal temperament.

In order to temper the fifths and fourths of each of the twelve keys so that each key will be the same in regard to all the intervals, each fifth above any given note must be a certain number of waves *short* (—) of a perfect fifth, and each fourth above any given note must be a certain number of waves *longer* (+) than a perfect fourth.

The method of setting the temperament in a new organ is thus illustrated: It is set in the 4 ft. Octave Stop, first in the voicing room before being placed in the organ. Each pipe is smoothly cut as near the temperament as possible before coning.

In Fig. 4 the open note represents a pipe which is tuned and the black note the pipe which is being brought into tune.

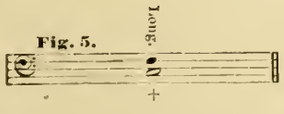
Having tuned the pipe, which is of 2 feet in length in the 4 ft. Octave, which sounds on tenor C of the manual, the *bearings* are first set with the fifth, fourth and octave above

Fig. 4.

the G is tuned to a perfect fifth with C and then is slightly made *flat* (—), so as to produce a sound wave of about 90 beats per minute, more or less, according to the pitch.

Tenor F is next brought to a perfect fourth (Fig. 5)

Fig. 5.



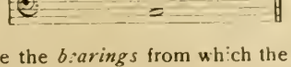
and then is sharped (+) just enough to produce the same number of beats per minute, as with the short fifth on G.

The fifth above F is then tuned perfect and flatted, so as to produce a similar sound wave, and then is adjusted in tuning so that there will be an equal series of sound waves when tested with G (Fig. 6).

Fig. 6.

If these beats have been correctly equalized, when this upper C is tested with octave below, will be in perfect tune with it (Fig. 7).

Fig. 7.



These are the *bearings* from which the adjustment of the temperament is to be made. The temperament is not tuned by octaves, but by fifths and fourths, the octaves only being used as a test of the correct adjustment of the temperament.

The adjustment will then proceed in the following order, first with the G side. After G has been tuned to C the D below G is next tuned to a perfect fourth and then slightly flatted so as to make a long (+) interval, with the requisite number of waves, comparing the waves vibrating with C and G. Thus proceed until B and the F♯ below are adjusted in their + relationship.

Then tune the F side, as indicated in Fig. 8, until D♭ and the G♭ are tuned. If the vibrations have been evenly divided, F♯ and G♭ will coincide in perfect tune, with no "wolf" resulting from an unequal distribution of the vibrations. To be more explicit, if the waves have been equally divided on the G side, ending with $\left|\begin{matrix}B\\F\sharp\end{matrix}\right.$ and the waves on the F side have also been evenly divided, ending with $\left|\begin{matrix}G\flat\\D\flat\end{matrix}\right.$ on tuning this last interval as a + fourth, the previous tuning of the F♯ will require no charge, as it will constitute the + fourth of D♭ or C♯, enharmonic differences not being recognized in equal temperament.

If a mistake has been made in tuning short fifths and long fourths it must be found, and if the sound beats have been too slow or rapid, experience only will make one familiar with this art:

Fig. 8. G side.

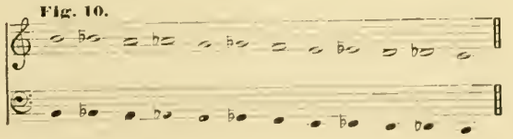
If 1 ♯ coincides with G♭, the temperament will proceed with the next octave above, testing C with the fourth and fifth below to see that there has been no change, as in Fig. 9:

Fig. 9.

And thus proceed for an octave higher.

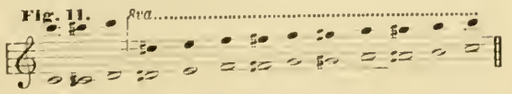
The lower octave is tuned as illustrated in Fig. 10, and the fifths and fourths tested:

Fig. 10.



The upper octave is thus tuned, as in Fig. 11:

Fig. 11.



This will complete the temperament in the 4 ft. Octave. The stop should then be tested with notes two and three octaves apart. In this method of setting the temperament, the thirds of each chord become properly tempered without any adjustment.

Although it requires much experience to set the temperament in an organ stop, the theory should be understood by every organist, and he can study these temperament vibrations in the instrument over which he presides. If he has occasion to tune any pipe within the temperament range, he can tune it to another pipe two octaves from that note.

SERVICE PRELUDE, No. 2.

In this pastoral movement in G, the sextuple theme is given in the first section of eight measures, followed by the second section which ends with the dominant chord. Next follows an episodial transition of two measures in E flat, imitated in the two following measures in B natural, leading to the theme which is taken up in E minor, concluding with a Coda ending in G major.

In playing this piece with the registration as indicated, the harmony is complete in the four manual parts. The 16 ft. Pedal Bourdon, uncoupled to the manuals, simply enters as an undertone. A sustained undertone in the pedal part is characteristic of the rustic theme of an organ pastoral.

As a Study, this melody may be played throughout on the II Oboe or Oboe Gamba with the right hand, accompanied with the left hand playing the alto and tenor on the I Dulciana, and the I manual coupled to the pedals, both feet playing the manual bass part.

Next, play the melody an octave lower on the I manual with the 4 ft. Flute with the left hand, the right hand playing the alto and tenor on the II manual with the Salicional, this manual being coupled to the pedals for both feet to play the manual bass part.

For a pedal study, couple I to Ped. and draw the 4 ft. Octave or 2 ft. Super Octave, and play the melody with both feet, beginning on the lowest G of the pedals. Play the alto and tenor with the right hand, and the manual bass part with the left hand, on the II manual with the Salicional and St. Diapason. Play the melody with the pedals so clean and legato that it will sound as smooth as if played by the fingers. Students who persist in this study of pedal playing will make rapid progress.

DEVOTIONAL CHOIR MUSIC.

WM. HORATIO CLARKE.

This subject has specific relation to the order of music connected with religious services. Public devotion is allied to the act of consecration to religious principles embodied in various forms of worship. To worship is to honor with reverence and live according to those divine truths which build up the moral and spiritual character. These divine truths are inculcated in the rites, ceremonies and symbols of public religious services.

Variety of Forms.

Church formalities consist of an acknowledgment of the Infinite in expressions of prayer, praise and the teaching of the doctrines peculiar to each sect, according to its conventional rules. On account of denominational differences these acts of devotion range from the simplicity of a lecture room essay, through various rituals, up to the most elaborate sacerdotal ordinances.

In all this variety of observances music forms an essential part, and its use extends from inappropriate reminders of secular and operatic melodies to the ascetic and devout Gregorian chant; from hymns, anthems and oratorio choruses to the ornate Latin mass, the grand Anglican Te Deum and the stately musical service of the Jewish temple.

Since there are more than a hundred different sects there cannot be a standard for all. The numerous orders of modern metaphysical healers, theosophists, etc., have their regular services of worship with their devotional hymns, which exert the same influence upon their followers as the more solemn forms of the historical cathedral service.

Therefore a very broad view must be taken in considering this subject, which will not exclude even the religionists who discard instrumental music as sinful, and who only permit certain metrical forms of psalms and hymns to be sung.

As each sect has its own style of vocal music the subject can only be alluded to on general principles. Yet there should be a specific reverential style in all devotional music, excluding reminiscences of secular associations. It should possess a form which is at once suggestive of consecration to a holy purpose and leading to religious contemplation.

The Body and Spirit of Music.

Devotional music has an external and internal form—a body containing a living spirit. The external form appeals to the esthetic sense and should be adapted to the degree of culture of both the singer and hearer. Within this external form there is a

deeper meaning than appears in the vestment of the sensuous sound.

The spirit of music symbolizes a life in harmony with divine laws. Divine laws are incarnated in the life by obedience to those Two Great Commandments which contain the fundamental principles concerning our relation to the Infinite Life and humanity. These are the foundation stones of all temples of worship, the pediment on which rests the fountain whence all the virtues emanate and to which the highest art points and leads.

Religious Meditation.

Devotional music is allied to sacred words which influence the mind to reflect upon these heavenly virtues which constitute what is called eternal life. This meditation induces a condition of thought which leads to the examination of the motives in all our actions and incites us to discover and reject the love of self, and to incorporate in its place a regard for the welfare of others in all our thoughts, speech and action.

This examination of the motives constitutes religious contemplation, and devotional music clothes these serious thoughts with melody and harmony. Thus it aids in creating a feeling of reverence in impressing a holy state upon the mind.

According to his education and affiliations the form of religious expression of every thoughtful person is holy to him, and the more artistic and consonant are the environments of the place consecrated to public worship, the more he reveres the external associations of the sanctuary.

A Ritualistic Standard.

Let due honor be ascribed to the memory of those who built and to those who sustain the grand cathedrals and temples in their wealth of magnificent architecture which enshrine the symbols of a higher life! Here the noblest music pervades each lofty arch and resounds from wall to wall inspiring thoughts which lead the mind to hope for realities hid within the veil of mystery yet to be solved. Here the ecclesiastical form of devotional music has full sway, which is never desecrated with trivial and sensational associations, and it is well to hold in deep veneration such consecrated places where the dignified music is in harmony with all the emblems of worship.

Uncanonical Music.

But there are minds who feel the Infinite Presence as the Life of all things whose constant thought is: "Wherever I am, God is present, for my life is His life in me." Such minds often have no interest in the sphere of formal services where reverent attitudes, adorned altars, surpliced choristers and grand organs are held in devout esteem. Yet they meet with other minds of kindred spirit and unite their voices in sacred hymns, thus receiving inspiration without the aid of stately ceremonials.

The Purpose of Church Music.

The object of devotional music is by means of the external sound, to aid in awakening and intensifying the internal idea for which music stands, according to the needs and associations, which are the most congenial and helpful to the order of thought which a person holds.

Country Choirs.

As a matter of art the music should always be of the best character and appropriate to the words, and it should be sung in tune. In a religious service no attempt should be made by singers to render music which is beyond their capacity to execute well and in tune, for there are often sensitive listeners, who are irritated by music poorly rendered, which destroys all devotional feeling.

It is commendable to cultivate a high ideal of church music and at choir rehearsals to study the best order of compositions, but when such music is beyond the attainments of a choir they should sing in the devotional services only those melodies and harmonies which best promote a religious sympathy, such graded music of a good quality always being obtainable from the publishers.

Irreverent Personal Display.

If the music in a church service partakes of or is suggestive of a concert and attention is attracted to the singers rather than to the object of devotional music, the purpose is not fulfilled. There shou'd be no attempt at personal display on the part of a singer or organist in a devotional service, and there should be a marked difference between such a service and a concert or festival occasion.

ANSWERS TO QUESTIONS.

Country Choir Leaders.

S. F. A.—"Will you please give in The Musician, a list of anthems of the first and second grades for village or country choirs? I should like to have included those which have been tested by constant use in past years. I cannot judge of them by simply seeing the names in catalogues. I hope that you will give a great deal of information for the country choirs, for it will be appreciated. Many of our choirs in this section have a very limited knowledge of music. Will you also request that other choir leaders send you lists of easy anthems which have been popular with their choirs?"

Answer.—Beginning with the July number of The Musician, a column or more will be devoted to notices of anthems which time has proved to be worthy of commendation, and new choir pieces which are meritorious, and none will be mentioned which will be disappointing. They will all be graded from a personal examination and commended without regard to authorship. Your suggestion that other choir leaders send in the names of their most popular anthems is commended to the attention of choir masters and singers. Communications and queries from leaders, singers and music committees will be welcomed in this department. A good church choir is a strong factor in the education of musical taste in villages and country sections.

An Egoistic Obstacle.

W. A. W.—"I am a member of a chorus choir in whose success I am deeply interested. We have a vocal leader who is so absorbed in singing his own solos, that each Sunday he introduces music in which he can exhibit his proficiency to the best advantage in nearly every anthem which we sing. On account of his ambition to give his voice undue prominence, all the choir music is selected for this purpose, our parts always being made subordinate as a background of support.

"We have borne this a long time without complaint, but it is having a deleterious effect upon the interests of the choir, and we are tired of it. We now earnestly desire to have this exhibition of personality discontinued, as it is putting a damper on our efforts. The singers are dissatisfied, and members of the congregation are passing unfavorable comments to our detriment as a choir.

"Is there any courteous way in which we can approach him without giving offence, with a request that his solos shall either be omitted or lessened in number, and anthems selected and thoroughly drilled upon which will better serve the purpose for which our choir was organized?"

Answer.—You have touched upon an important matter concerning choir leadership pertaining to the removal of a serious obstacle in musical progress. A choir leader should fully understand and be in sympathy with the object of devotional music. As the true minister is one who serves others in spiritual affairs without asserting himself, so the choir leader should desist from attracting attention to himself. His real personality will exert its influence in well directed efforts to perfect the attainments of his choir in guiding them toward the accomplishment of the object for which they are organized. If he is a composer he will be very chary in introducing his own pieces unless written for a special occasion. He will recognize and welcome the contributions of other church musical writers, and delight in introducing anthems which will please and stimulate his choir to higher progress.

The exhibition of personal vanity in public is always obnoxious to others, and the craving for adulation not only meets with no response, but defeats itself. If such manifestations are persisted in by a choir leader, a volunteer choir will be broken up. A paid choir is held together by the pecuniary emolument, but a chorus choir is kept united by their interest in good music, and by the appreciation of their services on the part of the congregation.

The idiosyncrasy of a self-exalted musical nature is such that you cannot approach your leader upon the subject in any way without giving him great offence, which will doubtless lead to his resignation. A singer having the characteristics which you mention, estimates his voice and talents as the chief elements of his personality, as if they constituted his character, and his pride cannot be wounded without his experiencing a feverish mental sickness in which state he views any unsympathetic expressions with repulsion, and attributes such as the outgrowth of envy and lack of musical culture.

If you feel called upon to act as the mouthpiece in giving expression to the opinions of the choir, do so in a courteous, honest and direct manner in a private personal interview. If he repels you with indignation, for which you must be prepared, interview him again, having with you two or three members of the choir, without giving it publicity. If this fails, a kindly-worded petition, signed by the members, will avail. Use your best judgment in the interest of harmony, but do not let your choir become disorganized on account of one man.

Chorus Choir Music.

During the past month more than fifty anthems and services were received for review and grading, and out of this number there was not one which could be recommended for Sunday use in American choirs. Many of them were composed for the full Cathedral Service, with obbligato organ accompaniment, requiring the highest order of instrumental and trained vocal talent, with a knowledge of harmony by the singers.

In the full Cathedral Service the choir of boys and men is equally divided into two sections. The Cantoris division is seated on the north side of the Choir with the Precentor or Cantor, an officer in a Cathedral who in dignity ranks next to the Dean.

The Decani section is located on the opposite side which is called the Dean's side. When the music is indicated as "Full," the Decani and Cantoris voices unite, and when either side is to sing separately or responsively, the music is marked "Dec." or "Can." and when the parts are to be sung by single voices, the passage is marked "Verse."

With the exception of those Episcopal Churches where a trained Cathedral Choir is maintained, this music cannot be effectively rendered.

American Church Choirs are composed of mixed voices in paid quartets, or volunteer chorus choirs.

Some of the anthems reviewed were of the highest order of structure, which could only be rendered by professionally educated singers. Such music could only be understood and enjoyed by cultivated musicians, and its place is in the sacred concert, or some special occasion in which music has a distinctive part. Such an order of composition does not belong to the Church service, where the music should lead to devotional thought.

Some of the anthems graded were transcriptions from secular part songs, such as Pinsuti's "Good-Night, Beloved," arranged to "We Stand in Deep Repentance, Before Thy Throne of Love." It is a beautiful part song as associated with the original words, but incongruous when set to the religious text. There should be a distinct line drawn between devotional and secular music when allied to sacred words. One of these anthems consisted of a medley introducing "Blue Bells of Scotland" and "Home, Sweet Home." The accompaniments to some of them were arranged in broken pianoforte style of chords without continuity or progression.

Others were too pusillanimous for consideration, both in melody, harmony and rhythm. Among these was one entitled, "There Arose a Great Storm," in sextuple measure, while the soprano is singing over and over, "And Jesus asleep on a pillow, And Jesus asleep on a pillow," the other parts are keeping up a tripping accompaniment with the words:

> "On a pillow, pillow, pillow,
> On a pillow, pillow, pillow!"

The performance of this piece in a Church service would make a sensitive listener involuntarily exclaim, "O, give us a rest!"

No music will be noticed in this department which will not be of practical use in American choirs as a standard of Church music according to the grade indicated, and the lowest grade mark will be only for good music, the marking being for the degree of difficulty. No music will be criticised nor defects mentioned, because such a class of anthems would be of no use to any choir; but those which time has proved to be useful in devotional services will be included as well as new compositions.

If the various publishers will send to my address* new anthems which they know are in harmony with this standard, and older pieces for which there has been a steady demand, I will give them a grade marking from 1 to 7, and call the attention of choir leaders and singers to these publications according to gradation and serviceableness, and due credit will be given each publisher.

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* Reading, Mass.

IN THE MUSICAL WORLD.

AMONG OUR SCHOOLS AND TEACHERS.

Pupils of Miss Rose W. Hicks, of Trenton, N. J., gave an interesting musicale at her residence, on April 20. Miss Hicks is a pupil of Joseffy.

Mr. Cecil Carl Forsyth, organist of the Knox Presbyterian Church, of Perth, Ont., Can., gave a recital on May 7, which was successful and called forth the praises of those who were present.

A comprehensive program, which included some excellent music, marked the inauguration of Mary Emma Woolley, as President of Mount Holyoke College, South Hadley, Mass., on May 15.

A recital at Ad. M. Foerste 's Studio on Wednesday, May 22, 1901, presented compositions by Mr. Foerster: Falrest of the Rural Maids; Serenade; S'eep, Little Darling; Proposal; Fair Rosaliud; Sonnet, Op. 13; Fantasy; Ilc Loves Me; Water Sprite; Cradle Song; The Young Rose; Old Proverb; f Love thee; Lamentation; Exultation; Adoration; f Saw Thee Weep; Love's Philos phy; An Evening in Greece; Suite, Op. 46. Part-Songs: Spring's Verdure; May Song.

The eighth grand concert given by the Normal Choral Club Tuesday evening, May 7, Miss Julia E. Crane, conductor, was a very successful one and ranks among the best yet given by the Normal School forces. The first part of the program was miscellaneous in character and, perhaps, the most pleasing to the general audience, although the "Hymn of Praise" was a much more severe test, musically and techuically, for the chorus, soloists and orchestra. Miss Crane is to be congratulated upon the success of this entertainment.

Pupils of Mr. and Mrs. Ernest Lent, of Washington, D. C., gave a musicale, May 24, at which the following interesti'g program was played: Gounod, Faust-Fantasie for string orchestra and pianos; Raff, Tarantelle for two pianos; Dancla, La Straniera for violin; Alard, Berceuse for violin; Beriot, Sixth Air varié for violin; Loew (a) Peasant's Dance, (b) In the Swing, for piano; Thome, Under the Leaves, for piano; Nevln, Dreamland, for piano; Mendelssohn, Trio for piano, violin and vloloncello; Mozart, Allegro for string-quartet; Godard, Mazurka for piano; Raff, Etude Melodique for piano; Raff, La Fileuse for piano; Daniels, Barcarole for violoncello and piano; Godard, Berceuse for violoncello; Beriot, Scene de Ballet for violin; Wieniawski, Airs russes for violin; Hiller, Luetzow's Wilde Jagd for two pianos.

The twenty-eighth recital of the music department of the Fremont (Neb) Normal School, on April 9, was devoted to the compositions of Mendelssohn. The program was as follows: Vocal Duet, "I Would That My Love," Miss Sophia and Dinah Kvam; Piauo Solo, "From the Christmas Pieces," Op. 72, Nos. 3-4, Miss Florence Brooks; Violin Solo, "Wedding March," Mr. Lucius Lumbard; Vocal Solo, "Italy," Miss Sophia Kvam; Brief sketch of the life and works of Mendelssohn; Piano Solo, "Hunting Song," Op. 19, No. 3, Miss Laura Stoddard; Terzetto, "Lift Thine Eyes" (from "Elijah"), Misses Lamb, Perdee and Mrs. Wilson; Violin Solo, "Spring Soug" Miss Florence Brooks; Piano Solo, "Spinning Song," Op. 69, No. 4, Miss Edith Perdee; Aria, "Hear Ye, Israel" (from Oratorio "Elijah"), Miss Virginia Francis: Piano Solo, "Rondo Capriccioso," Miss Jessie Newcom.

Abram Ray Tyler, organist of the New York Avenue M. E. Church, of Brooklyn, gave his twenty-seveuth recital (during seven years connection with the Church) as a farewell, on April 24. He played the following program: (a) Prelude—C major, (b) Fugue—A minor. John Sebastian Bach; Aria for Bass—O God have mercy (St. Paul), Mendelssohn; (a) Pastorale, Edwin H. Lemare; (b) Andante Cantabile, Charles Marie Widor; (c) Canzona, King Hall; (d) Ecloque (transcribed by the performer), Franz Liszt; Aria for Soprano—With Verdure Clad (Creation), Haydn; Sonata Pascale—(a) "Sonata Pascale" (Allegro), (b) "Adoration" (Andante), (c) Finale "Allelula;" (a) "At Evening" (fdyf), Dudley Buck; (b) Concert Piece, Horatio W. Parker; (c) Romance (No. 1, in E), Harry Rowe Shelley; (d) Fugue, Henry M. Dunham; Duett for Soprano and Bass—Scene from "Elijah," Mendelssohn; Improvisation by the performer. On Sunday, May 28, he concluded his labors with a fine presentation of Dudley Buck's Cantata, "The Triumph of David."

The Twentieth Century plans of the New Eugland Conservatory of Music, Boston, have been matured, after prolonged investigation and efforts made by the trustees. A new conservasory is to be built near the coner of Huntington and Massachutetts avenues, thereby adding to the musie halls of the vicinity of this institution, which will aggrandize the region as the musical and art centre of Boston. The fire-proof conservatory edifice costing $400,000 will be devoted wholly to the detail work of professional teaching and study, or to the work of the eduea-tional department alone. It will occupy over 30,000 square feet of land, will be three stories high and will contain over sixty recitation rooms and two fine auditoriums, one seating 1,000 and the other 400 persons. In the large auditorium one of the finest pipe organs in this country will be built. The style of architecture will be Grecian and the stage will be specially adapted for chorus and orchestral concerts and for the performance of operas. The smaller hall will be devoted to lectures and pupils' recitals. All the furnishings and appointment of the building will be modern and provide for health, convenience and utility, and the exterior and interior will be a monumental and artistle addition to the architecture of the city.

A series of three song recitals were given by pupils of Mrs. Nellie Evans Packard, of Brockton, Mass., May 24, 25 and 27. The programs well selected and arranged and are printed herewith: "When You Are Coming," Roeckel; "Mignon," d'Hardelot; (a) "A White Rose," (b) "There, Little Girl, Don't Cry," Norris; "The Thought of You," Dennee; "Were I Gard'ner," Chaminade; "A Red, Red Rose," Hastings; "The Brigand," Spence; "Summer's Here," Aspinall; "Serenade to Junanita," Jouberti: "My Beloved Queen," Rose; "The Bird and the Rose," Horrocks; "Blow, Blow Thou Summer Wind" (from "Florabel"), Rogers; "Who'll Buy My Lavender?" German; "Vulean's Song" (from "Philemon et Baueis"), Goun d; "When," Bevan; "The Spirit of Spring," Parker: "The Lonely Rose," Hermes; "A Winter's Lullaby," DeKoven; "Little Boy Blue," Nevin; "Sweet Land of Dreams" Waltz, Ashford; "Fiddle and I" (with violin obligato), Goodeve; "The Shoogy-Shoo," Ambrose; "The Gleaner's Slumber Song," Walthem; (a) "The Iciele," Rice; (b) "The Virgin's Lullaby," Gounod; (a) "Four Leaf Clover," Brownell; (b) "Violets," Wright; "Grecting," Hawley; (a) "Serenade," Neidlinger; (b) "Oh Fair, Oh Sweet and Holy," Cantor; "A Gypsy Maiden, f," Parker; (a) "Beam from Yonder Star," Bullard; (b) "When Love is Done," Alling; "The Viking's Song," Adams; "Flower Girl" (canzone from "La Fioraja"), Bevignani; "O Thou Afflicted (from "St. Peter"), Benedict; "I Will Extol Thee" (from "Ell"), Costa; "How Long Will Thou Forget Me, O Lord?" (from "Triumph of David"), Buck; (a) "The Sweetest Flower that Blows," (b) "f Walt for Thee," Hawley; "Magnetic Waltz," Arditi; "Honor and Arms" (from "Samson"), Handel; "Farewell, Ye Hills" (Joan's Aria from "The Maid of Orleans"), Tschaikowsky.

An enjoyable piano recital was given in the St. Cecilia Auditorium of St. Mary's-of-the-Woods, Indiana, conducted by the Sisters of Providence, on May 28th. Miss Maude Helm, a pupil of the institutiou, assisted by Miss Helen Hanna, soprano, rendered the following program with much taste and skill: Fantasia Chromatica, D minor, J. S. Bach; Sonata, Op. 10, No. 3 (Presto, Largo e mesto), Beethoven; Sing On, Luigi Denza; Etude Poesie, No. 3, Haberbier; Nocturne, Op 62, No. 1, Chopin; Alla Stella Confidente, Rabandi; Ich Liebe Dich! (transcription), Grieg; Rondo Capriccioso Op. 14, Mendelssohn; Pretty Zingarella, Millard; Toccata, Op. 30, No. 3, Foote; Etude de Concert, F minor, Liszt; Concert, Op. 25, Mendelssohn.

The thirteenth annual meeting and festival of the New York State Music Teachers' Association occurs at Glen Falls, N. Y., Tuesday, Wednesday and Thursday, June 25, 26 and 27. Under President Louis A. Russell, vigorous efforts are being made to have this meeting the best so far held. Mr. J. de Zielinski, chairman of the program committee, announces the following array of brilliaut artists: Piauo: Alberto Jonas, Alf. Klingenberg, Jessie Shay, Anna E. Wilbur, Marvin Grodzinsky. Violin: Frederick E. Hahn, Rebecca Wilder Holmes. Organ: Wm C Carl, Wilhelm Kaffenberger, Carl G. Schmidt. Trio Club: J. de Zielinski, piano; F. E. Hahu, violin; Mark Skalmer, 'cello. Sopranos: Charlotte I. Bord, Gertrude Harrison, Louise B. Voigt, Marie Zimmerman. Contraltos: Adele Laeis Baldwin, Grace Preston, Antonia Sawyer. Tenors: Robert Burton, J. Henry McKinley. Baritone and Basses: W. E. Chamberlain, Dr. Carl Dufft, Adolf Dahm-Petersen, Lewis Williams. Excelsior Male Quartet, Glen Falls Choral Union, Wm. F. Merihew, conductor; Festival Chorus of 100 voices; Orchestra of twenty-five players, to give the Messiah, L. A. Russell, conductor. Essayists: Miss Amy Fay, Mr. A. J. Goodrich, Mr. H. W. Greene, Mme. K. von Klenner. Mr. Frank H. Shepard, Mr. Albert Gerard Thiers. The prospect for a fine meeting is thus assured, for of reeent years no such array of prominent soloists has been secured. The essayists will all present live issues in attractive form, and the opening banquet Monday evening, June 24, is now being planned. All members are urged to attend this enjoyable function. Special railroad fare, Hudson River boats, excursion to Lake George, are a few of the inducements. Anyone can join this Association ou payment of $2.00. For further information, address F. W. Riesberg, Sec.-Treasury, 954 Eighth Avenue, New York.

AT HOME.

It is said that Earl Gulick, the well-known boy singer, is losing his voice.

The Arkansas Music Teachers' Associatlon meets at Little Rock, June 12 and 13.

Mr. William C. Carl, the organist, will give three recitals at the Pan-American Exposition in October.

Religious Music, a figure-group by Isidore Konti, is one of the fine bits of sculpture at the Pan-American Exposition.

The Pittsburg season of the Grau Opera Company was a distinct financial success. The total receipts for the five operas given there were $38,307 50.

Rev. L. H. Sherwood is dead. He lived in Lyons, N. Y., and founded the Lyons Musical Academy. Among his pupils was his son, William H. Sherwood.

The Missouri State Music Teachers' Association meets at Columbia June 18 to 21. Mr. W. H. Pommer is the President, and Mr. H. E. Rice, Secretary and Treasurer.

The New York State Music Teachers' Association will hold its meetings at Glen Falls, June 25, 26 and 27. The closing concert will be a performance of the "Messiah."

Sousa has been honored by the French Government. He has been appointed "Officer of the Academy," an honor reserved for those who win distinction in the field of arts and letters.

Saint-Saëns has returned from Algeria, bringing with him his new work, "Barbares," written during this trip for the opera at Paris. Those who have seen the score affirm that it is fully equal to the "Samson and Delila."

The great organ in the Temple of Music, at the Buffalo Pan-American Exposition, will be equipped with every device kuown to organ builders. Of the four manuals, the great and small organ will each have fourteen stops, the choir organ eleven, the solo organ four, the pedal organ ten.

The Newark (N. J.) *Sunday Call* printed in a recent issue an excellent article on the old English song, "Sumer is lcumen in," and reproduced the original manuscript. Thus were thousands of readers taught a bit more about art. A worthy manner of using space. May others follow the example!

The Newark Symphony Orchestra, under the direction of Louis Arthur Russell, gave a concert Friday night, May 10, the program being of a popular nature, with some good old music, and much that was good from modern composers. The soloists were Miss Marjorie Fee, contralto and Henry Goldberg, baritone.

Mr. Nathan H. Allen officiated as organist at the organ opening in the First Congregational Church, Bridgeport, Conn. Mrs. Josephine Jennings Percy, soprano, of New York, and Mr. W. R. Clarke, basso, of Bridgeport, assisted. The organ was built by Müller and Abel, of New York. The instrument is a two-manual and pedal organ of the larger type, Gothic in style.

A number of American musicians have taken advantage of the prize fund established by Paderewski a few years ago, when he gave $10,000 for the encouragement of native composers. The judges have received sixty-eight works, among which are thirty-one for orchestra, nine for chorus, twenty-eight pieces of chamber music. There are seven symphonies, four symphonic poems, and eight overtures.

Leonora Jackson, the young American violinist, has filled 160 engagements in a concert tournee during the season just closing, which included the Pacific Coast, Canada and the South. Miss Jackson has postponed her return to Europe this summer, and, supported by Harry J. Fellows, tenor, and William Bauer, pianist, she will remain in America for the seasons 1901-1902, and will make another tour.

Local papers of Potsdam, N. Y., spoke highly of the concert recently given there by the Normal Chorus Choir, directed by Miss Julia E. Crane, and assisted by Miss E. Grace Wood, soprano; Mrs. Harriet Crane Bryant, contralto; Francis Ten Eyck Sisson, tenor; and Mrs. Agnes Brady, Miss Alice Houghton and Miss Lucy LaDuke, accompanists, with Martin Anstead in charge of the orchestra. The first part of the program was miscellaneous, while the latter part contained Mendelssohn's "Hymn of Praise."

Mr. B. J. Lang, of Boston, has declined to continue as conductor of the Apollo Club. The Club has issued the following statement: To Mr. Lang, who has been its conductor ever since the formation of the Club, in 1871, and who now, to its infinite regret, positively declines a renomination, the Club wishes to make earnest acknowledgement of his devoted services and his eminent musicianship. To him not only the Club but our whole community owes an everlasting debt of gratitude. May he live long to enjoy the fruits of his labors, and to see an advance in the cause of music in the coming generation as great as he has seen, and has been largely instrumental in accomplishing, since he began his long and successful musical career!

The Pan-American Temple of Music occupies a plot of ground one hundred and fifty feet square. The building is octagonal and has a seating capacity of two thousand two hundred. It is provided with one of the finest organs in the world.

J. H. Hahn, chairman of the Program Committee, of the Michigan State Music Teachers' Association, has secured an array of artists and educators of the first rank in each specialty, and it will be promptly understood from the annexed list of participants that exceptionally attractive programs will be presented. Negotiations are still pending with other artists, and this announcement is simply preliminary. Pianists, Howard Brockway, New York; Constantin von Sternberg, Philadelphia; Arthur Depew, Detroit; Arthur Bostick, Ypsilanti, Mich.; Edna Apel, Detroit. Essayists, N. J. Corey, Detroit. Vocalists Sidney Lloyd Wrightson, Chicago; Maurice De Vries, Detroit; Edyth Belmont Lott, Detroit; Miss Esther H. St. John, Detroit; Miss Cora Cross, Detroit; Fred. Ellis, Ypsilanti; W. H. Neidlinger, Highland Park, Ill.; Belle Louise Brewster, Bay City, Mich. Orgauists, A. W. Platte, Saginaw; Lewellyn Renwick, Ann Arbor; Stanley R. Gaines, Cleveland. Violinists, Henri Ern, Detroit; Ella Schroeder, Detroit. 'Celllst, Miss Emma McDonald, Detroit; Public School Music Section in charge of Mrs. Emma A. Thomas.

ABROAD.

Clara Butt will not sing in public until September next.

"Angelo," an opera by Caesar Cui, was received with marked favor in Warsaw.

Mr. Jean Gerardy, the Belgian 'cellist, is announced as about to tour Australia.

A new opera by Leoncavallo, "Zaza," has had its first performance in Turin, Italy.

"The Nibelungen Trilogy" will be given in Turin in its entirety for the first time.

Crag-y-Nos, the castle in South Wales, belonging to Mme. Patti, is to be offered at public sale June 18.

Two scores by Mozart, of hitherto unknown quartets, have been discovered in a second-hand shop in Venice.

Etelka Gerster, once as famous a colorature singer as Melba is still living in Berlin, where she has established a music school.

W. H. Bell, a brilliant young composer scarcely in his twenties, is commissioned for an orchestral work for the Gloucester Festival in the autumn.

Paderewski's "Mauru," opera in three acts, is in rehearsal in Lemberg, Austria. The date now announced for the first performance is June 5.

"Weihnacten," opera by Alberto Gentill, has had its initial performance (Munich). The composer, a native of Venice, is but twenty-five years of age.

Eduard Strauss' orchestra has been disbanded and the well-known director has retired. The position as Court Ball Director was created, in 1846, for Johann Strauss.

Arrigo Boito's Opera, "Nero," is to be given at La Scala in Milan. The Paris Opera has signified its desire to give the work immediately after its initial performance in Italy.

Another great musician is to have a monument in Vienna. Johannes Benk is at work on a marble monument to Johann Strauss, which he expects to complete by October.

"Paradise and the Peri" will be performed at the unveiling of the monument to Robert Schumann, at Zwickau, June 8. Carl Reinecke has written an overture to be performed on this occasion.

Hans Richter is to conduct a Wagner concert at St. James Hall, London, June 10. Selections from all the operas and music dramas, from "Rienzi" to "Parsifal," will be given in chronological order.

Dvorak's new opera, "Roussalka," has lately been produced at Prague with great success. The subject is taken from an old Sclavic legend. The scenic arrangements are said to have been very brilliant.

"Roland of Berlin," opera by Leoncavallo, is to be heard in Berlin. The libretto is founded on the story of Margrave Frederiek, of Brandenberg. The opera was written at the order of Emperor William.

The Oxford and Cambridge Musical Club has recently given a dinner to Dr. Joseph Joachim on the occasion of the celebrated violinist's first visit to this country since his election as president of the club. The Lord Chief Justice (Lord Alverstone) presided.

Hans Richter will conduct some of the performances at Bayreuth, presumably the first cycle of "Der Ring," which was originally produced under his direction just twenty-five years ago. The other conductors will be Dr. Muck and Herr Siegfried Wagner.

Lord Alverstone follows a succession of musical judges, among them the late Justice Chitty and the late Lord Hershell. He still sings (tenor) at the Kensington Church and is regular in his attendance at the Abbey Glee Club and other musical societies to which he belongs.

Admirers of Grieg will be glad to hear that he is quite well again. At the unveiling of the Ole Bull statue in Bergen, Norway, the other day, he conducted the first performance of his new cantata written in honor of that famous violinist, who, like Grieg, was born at Bergen.

Antonio Ceppi, once a tenor of the Grau Opera Company, died lately in Turin. He was 31 years of age and leaves a widow. Ceppi was for many years a prize fighter and did feats of strength in the Italian music halls. Some one discovered his voice and he was induced to study music, but though he had a voice of unusual power and beauty and might have been a great singer, he took little pleasure in his art, passing most of his time in the society of acrobats.

The first of the projected "In memoriam" concerts in London fell rather flat, and although Marchesi and Ben Davies were singing, the attendance was not good. The first part was taken from the Requiem, the quartet being completed by Gertrude Calvert and Thomas Meux. In the second part to airs from the operas "Alda," "Traviata," "Il Trovatore," and "Don Carlos," was added the duet from "Otello," and the quartet from "Rigoletto." The effect was rather unsatisfactory. A program offering more relief might have been devised. Both of the chief singers were in excellent form.

At a meeting of the Abbey Glee Club at Westminster, the Lord Chief Justice introduced a charming example by John Hullah, which has never been published in this country, but which he had just discovered in a German edition; it is termed a dirge: "If thou wilt ease thine heart." In all 14 glees and part songs were sung, among them being comparatively modern compositions such as "How beautiful is night" (Harper Kearton); "All hail! Queen of night" (Martin); and "When evening twilight" (Hatton). For the rest Stevens, Beale, Bishop, Callcott, Spofforth, Averio, Reichardt and Barnby supplied choice fare.

PUBLISHERS COLUMN.

The free, erratic flight of the butterfly is well portrayed in the opening piece of the music supplement. Light and graceful is "Amour de Papillons," by W. F. Siep. It demands delicacy of touch and clearness of tone to properly produce its effect. "Life's Mystery," by Joseph L. Roeckel, is a good example of this well known song writer's work. It is interesting and will appeal to both singer and listener. "The Flight of the Dragonfly," by Oscar Köhler, is a dainty characteristic piece of tone portrayal. It well illustrates the darting flight of the dragonfly, and is a good study in arm control. "Love's Sweet Whisper," by Frank Hobson, is a decidedly attractive song. It suits the voice and inspires the singer. It can be made very effective. The duet, "Chime of Bells," by Géza Horváth, is a quaint gavotte, pleasing in rhythm, melody and harmony. Its arrangement for four hands makes it particularly effective, if it be played with discrimination and intelligence. A good staccato and proper phrasing are essential. "The Miller's Song," by Imre Székely, attracts by its freshness and bright cheeriness. It is a good study in repeated notes. The next piece, full of jollity, is well named, "Oh! Such Fun Waltz," by O. R. Blum, runs over with good nature. It is easy and melodious.

The supplement is closed by a "Short Service Prelude for the Organ," by Wm. Horatio Clarke, which is described in the pages devoted to the organ department.

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THE MUSICIAN for June unites, to a considerable degree, the entertaining and instructive. Its pages are well filled with articles of an educational nature; these are supplemented by a little lighter reading, from which the mind can gain relaxation and renewed vigor. The M. T. N. A. announcements and the report of the important Bach Festival at Bethlehem, Pa, are of wide interest. In addition to these, the numerous short articles are pithy and stimulating. As our readers are looking forward to their vacation period, the publishers hope they will take THE MUSICIAN with them.

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Our Latest Publications are both practical and useful. "Modern Foundation Studies" and "Modern Studies in Phrasing and Interpretation," both by W. F. Sudds, are the outcome of the author's experience of many years' teaching, and young teachers should give them the careful attention they deserve. "Fingering," by Gordon Saunders, is a comprehensive and extended work in this important branch of piano playing. The author's treatment of the subject, illustrated by extracts from the works of celebrated authorities on pianistic art, is practical, clear and pointed.

Other important works are in preparation. Our aim is to publish and supply the BEST, and our success in obtaining and holding trade is evidence that we are tending in the right direction.

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The Musician's Premium List. This list, made up of musical works and articles needed by all musicians—students as well as teachers—offers some remarkable inducements. With but little effort, each of our subscribers can secure one or more new subscriptions, and we offer liberal premiums for any interest they may take in extending the circulation of this journal. Send for the list, and build up a library of choice musical works without the expenditure of any money.

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This issue of THE MUSICIAN will reach our readers as they are preparing for the long vacation. With it go the best wishes of the publishers and editor that its readers may have a period of mental and physical recuperation. Rest is not in idleness, but in change of scene and labor. Take the opportunity to furnish your mind with new ideals, new thoughts, more concentrated powers.

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As a representative or agent of The Musician, vacation season can be made profitable. It makes no difference whether vacation is spent at home, in the country, in the mountains, or at the seashore, musicians—professional and amateur, teachers and students—will be found at all places. While THE MUSICIAN has a very large and constantly increasing circulation, nevertheless this is an immense country and our journal is known to only a small percentage of those who should be acquainted with it and the good work which it is doing. An hour or two each day, devoted to soliciting subscriptions, will pay. We have agents who give only a portion of their time to the work and they obtain from 30 to 40 new subscribers each week. THE MUSICIAN appeals to all who are interested in music, to the student as well as the teacher, and it is an easy matter to take subscriptions. Its price is another consideration. $1.50 per year is a trifling amount for twelve numbers of a journal which contains 288 pages of sheet music and 480 pages of musical literature, of a high order of excellence. The quality, as well as the quantity, of matter, is unequalled by any similar publication. Sample copies, order blanks, receipts, full particulars regarding commissions, and all other information will be promptly furnished those who wish to act as agents.

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Wants.—The time is at hand when it will be necessary to make plans for next season. Teachers who desire to make changes, and schools and colleges needing new or additional help, should take advantage of the *Want Column* of THE MUSICIAN. Wants not exceeding five lines are inserted free, and but a nominal charge is made for advertisements exceeding this limit.

As much space as may be needed to help its readers secure positions or obtain help will be used.

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Special Notice: According to the conditions upon which music is sent "*On Sale*," returns and settlements are due in June of each year. Unless otherwise specified at the time of shipment, all unused and unsold music sent out during the twelve months ending with the first of the present month, should be returned prior to July 1st. Customers will oblige us by making *prompt returns*. Compliance with this request will enable us to give proper credit and render a full and complete statement of amount due and payable prior to the first of next month.

In order to avoid errors and to insure proper credit, *write your full name and address* (preceded by the word *From*) on all returned packages. Please address packages *plainly*, as follows: Hatch Music Company, 8th and Locust Sts., Philadelphia, Pa. Customers residing at considerable distance may find it cheaper to make returns by mail. If so, make them up in four-pound packages—*Flat. Do not return music in rolls.*

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Music on Sale for the Summer Months.—With many teachers the summer months are the busiest of the year. We supply selections of music for use during these months, and returns need not be made until October 1st. A majority of publishers object to sending music "on sale" during the summer, hence our offer may be appreciated. Complete catalogue from which you can make up your own selection, if you prefer to do so, will be sent upon request, or we will make the selection on receipt of information as to as to number of pupils, grades, style of music desired, etc.

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THE MUSICIAN *wants to keep in close touch* with teachers and schools in all sections, and the editor believes that space devoted to reports of concerts, recitals, lectures on musical subjects and musical events of general interest would prove interesting to readers. You can aid him in making an interesting feature of this department by sending reports of musical happenings that will interest your fellow teachers in other localities.

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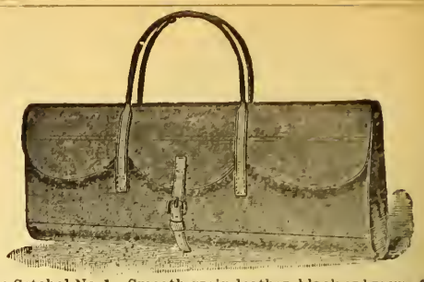

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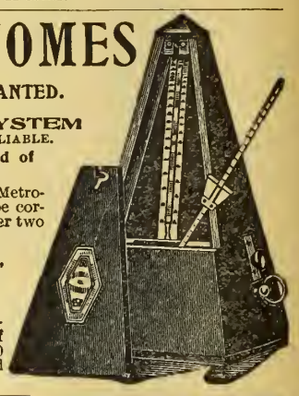

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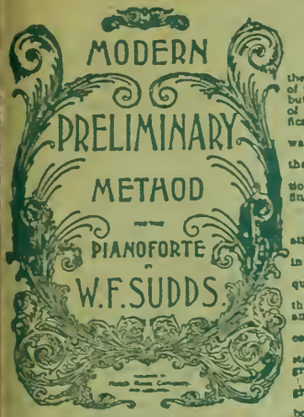

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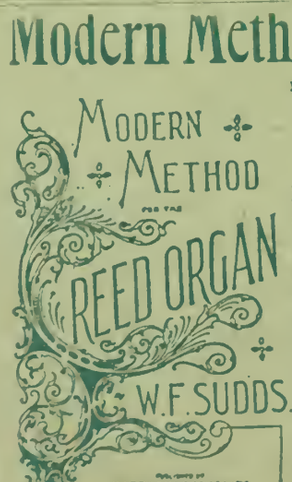

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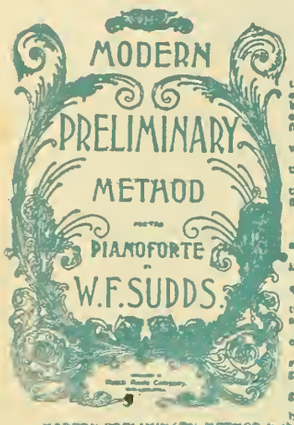

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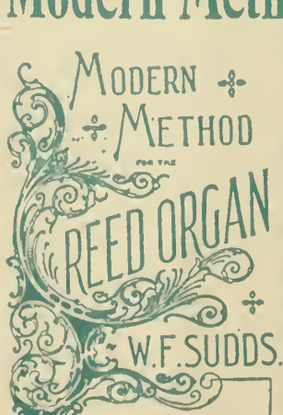

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Dedicated to Edward Baxter Perry.

THE LORLEI.

Once more the blind magician of the keys
Sits down and plays "The Lorlei." Once again
Under the magic of the master's hand,
I listen to the subtle melody
And the old legend comes before my eyes.

I.

The beautiful Rhine
Flows swift and free;
Her rippling waves
Laugh merrily.
And under the gladness,
With silvery sadness,
Sounds the "inner voice" of the river.

II.

With brown cheeks glowing,
And boisterous glee,
The boatmen ply their oars;
Their hearts are happy and light and free,
They fear no foe on land or sea—
They laugh at the tempest's roars.

III.

But sudden there sounds
On their wondering ears
A song so wild and sweet.
It thrills each soul with a great unrest,
It wakens a longing within each breast—
It quickens each brave heart's beat!

IV.

On the rocks the Lorlei sits,
Combing her golden hair;
And the wondrous song she sings
Fills the boatmen with despair!

V.

Thro' the spray they see her now,
And her beauty lures them along—
And wilder and sweeter, and still more sweet
Rings out the siren's song.

VI.

The waves are dashing!
The rocks are near!
But the Lorlei's song is all they hear!
And over the cruel, cruel falls
With the fatal song still ringing,
They go to death! And still—and still—
The Lorlei is wildly singing!

VII.

Then, shaking her golden hair,
She glides down the flowing stream;
And her wild song dies away
Like the echo of a dream.

VIII.

And the beautiful Rhine
Flows swift and free;
Her rippling waves
Laugh merrily.
But under the gladness,
With silvery sadness,
Sounds the "inner voice" of the river.

—*Laura Amsden Fowler.*

A SUMMER REGIME FOR THE PIANO STUDENT.

AIMEE M. WOOD.

"Taking lessons" is so universally considered the gauge and essential factor of progress in music, that the question "Shall the child continue his study in summer?" speedily promotes a discussion of pros and cons. In the opinion of many, who regard "an education" as the chief end of the juvenile estate, a child not under the direct supervision of a teacher, is leading a profitless and aimless existence. The necessity they do not question, as recurring in the vacation seasons, but it means a cessation of progress, nevertheless, and matters are only once more adjusted when the holiday is over, and the student again at his tasks. Parents and friends and teachers who look more deeply, fulfill Carlyle's statement, in the sense of seeing more broadly and harmoniously, and recognize that there must be constant growth, both music-ward, and in all ways for which the foundations have been once rightly established. For the mind, given healthy conditions, is like the acorn, and there can be no stagnation or retrogression. But in the matter of the young student of music being allowed, or expected, to continue study in summer, both those in favor of it, and those against it, are in a measure right. Their arguments are based, however, upon their point of view.

Since activity is incessant, it is well that it be wisely directed, and to the best advantage for the individual, even during so-called periods of rest.

The feverish ambition, awakened by the recognition of the boundlessness of knowledge, and the apparent shortness of time, welcomes the further recognition of the equally limitless energy which it expresses, and which may, by the individual's prerogative of free-will, be directed as he elects. "Rest, change, progress," he writes down as synonyms, and reaps thereafter the results of the added bit of knowledge.

To the child, to the young student, and even to many somewhat advanced, discipline of the energy is an unknown experience. "Tons of energy" are wasted, for lack of this knowledge, and through activities misdirected, not only during the school year, but more especially throughout vacation time. Teachers complain that pupils return to their tasks listless, and unrefreshed. Ways and means must be sought out to awaken, and rekindle the interest. Time is consumed in picking up the dropped threads, and although in many ways the mind has, necessarily, matured, the fluttering attention, the unconcern, the nervous haste and lack of poise, and of ability to directly concentrate the thoughts, tell their own story of weeks of reckless waste of power.

Let rest mean change, and the change progress, for the teacher's sake, as well as the student's. A summer course of study should be arranged by teachers for each pupil. Better if he might have the aid direct, but if lessons are to cease for weeks, the teacher should the more strongly throw his influence about each member of his class, during the interim. A program that is novel, but filled with interest, and adapted especially for each pupil's need, will serve a fourfold purpose, and with even added advantages that can scarcely be estimated. The minds of teacher and pupil will still be working together harmoniously; the influence of the teacher will remain unbroken; there will be also the continued drill in mental and nerve discipline,—in focusing the energies, in concentration, and attaining poise;—and lastly, the unfoldment mentally, physically, æsthetically, will be all that could be desired.

The time to be devoted can be fixed by the teacher's judgment. An hour, daily, would give excellent results, provided drill in concentration had been previously sufficiently thorough.

Instruction for the course to be carried out by the pupils individually, apart from the teacher, may be given in several class meetings held for the purpose. All should be required to be present, and each provided with pencil and paper. The instruction regarding hand, arm, and wrist gymnastics, apart from the instrument, exercises for breathing, for concentration, and for developing mind and nerve control, would occupy little time, if already a part of the teacher's system. They should be performed by the class, all counting the movements aloud with the teacher, and afterward writing them down in their order, together with the time (twenty minutes daily) to be devoted to them during the summer. Next will follow instructions in regard to the practice of the pupil's entire repertoire of pieces, each one of which should have received attention within a week, or period of ten days, and this rule to be followed inflexibly through the season. A book should then be selected for study, presumably a good history of music, and lastly, the æsthetic work may include an original essay, the subject to be chosen by each pupil, and relating to music, and also instructions to be followed in listening and observing, during walks to be taken, if possible, to the woods and fields, for the purpose of studying Nature's harmonies, as expressed in sound and color. The schedule of instructions should be carefully written by the pupil, and if the teacher inform them that he, also, is to carry out the program daily, although separated from them, there will still be added interest, as well as in the plan of which they are told, for a class meeting or reception in the autumn, at which each member will play a piece from his, or her, repertoire, to be selected at random by the teacher; at which questions covering the history they have studied will be asked them, and on which occasion, too, the essays will be handed in for examination, or these may be read by their writers at a subsequent reception or recital.

Pupils whose plans lie apart from the summer school, or the course of private lessons, and carrying out by themselves such a plan of study, even if lacking the teacher's instructions or aid thereto, will find reward in an added vigor, physically, mentally, and musically, before their vacation time has passed.

ADOLF JENSEN'S "ELFIN DANCE," OP. 33.

(A Study in Melic Verse.)

When the Summer night is dusking deeper to her gloomy noon
(*Hush! Hush!*)
And the stars
(*Hush! Hush!*)
Round the moon sing
Magic melodies of gluting colors and enamored fragrances,
'Tis the hour
That we bend
The grey grasses.
Like another tiny thread of silver in the wavy dimness of the robing air
A rivulet purls onward,
With choosing feet and darting eyes
Amid the softest mosses delayed;
'Tis then fantastic weirdness
We hint to men of sagest years,
We threat to maids of gentle breasts
Till in their dreams they suffer
And weep
(*Asleep!*)
And cry
(*Ah, Why!*)
While we with jests are gay.
Oh, join the happy life of the elves!
(*Away, Away, Away!*)
Attend!
(*Nor stay!*)
Ascend!
(*We pray.*)
Below us, lo! the woe men sow and know.
Oh, come to the dells and the bosks of the sky-deeps!
When the Summer night is waning whiter at the dawning day
(*Hush! Hush!*)
And the earth
(*Hush! Hush!*)
Shakes her eyelids,
Then alert of wing and foot we parry darts of fatal morn
And breathe
Well-a-way to the stars and the moonlight!

Buffalo, N. Y. —*Philip Becker Goetz.*

To love and to labor is the sum of living; and yet how many think they live who neither labor nor love. —*The Household of Sir Thomas More.*

Be it true or false, what is said about men, often has as much influence upon their lives, and especially upon their destinies, as what they do.—*Victor Hugo.*

THE Teachers' Forum

Conducted by N. J. COREY

This department is inaugurated for the purpose of uniting the many teachers who read THE MUSICIAN in a bond of professional brotherhood. It is to be their medium for the interchange of ideas, experiences, encouragement, discouragement and difficulties. The fullest correspondence is invited. The questions will be answered and suggestions given by the conductor and the contributions of those who wish to gain new light or to present their methods will be printed. We propose helping ever teacher who will permit us to do so; we intend to do everything possible to overcome the isolation with which you are burdened. Will you co-operate with us?

No conditions are attached; the department is open to *all* MUSICIAN subscribers. Address all communications to the Teachers' Forum, care THE MUSICIAN, Eighth and Locust Streets, Philadelphia, Pa Do not hesitate, but be among the first to ask help, or to give some other teacher a suggestion. Let us know what you would like to have treated in its columns.—Editor of THE MUSICIAN.

'The gates of art are closed unto none; who so entereth thereat, though he seeketh perfection, yet shall he not find it."

—Ancient Egyptian Papyrus, 3580 B. C.

GRACE NOTES AND FALSE NOSES.

N. J. COREY.

The old question as to the proper performance of grace notes of the various sorts keeps cropping up, and probably always will as long as there are new generations continually coming forward to learn the details of their art, and as long as there are pedagogues who insist that everything should remain "as it was in the beginning," regardless of changed conditions, both in the spirit of art and the capabilities of musical instruments. It may be a delicate question to answer dogmatically, when "eminent authorities" disagree so widely upon it, and yet it is a question upon which an opinion needs to be of a decided nature in order to be of any value. As far as present purposes are concerned it will not be necessary to go into the subject deeply, a notice of the simplest ornaments being sufficient. Those who wish to study the subject exhaustively are referred to Dannreuther's two extensive volumes, the very turning of the leaves of which renders one dizzy at the appalling vastness, and may one also add, uselessness of the study. Useless because the spirit of music, and the nature of instruments have so changed as to render most of the signs obsolete and matters of antiquarian research. A page of Couperin's music looks as if an ancient alphabet had been spilled upon it. One cannot help feeling devoutly thankful that it is not necessary to learn them all, but may have some time left for the cultivation of the emotional side of music, and developing that which is spiritually true and eternal.

To my own mind the question has always been an exceedingly simple one, and for the reason that I could never conceive it upon any other basis than that of the natural musical sense, the primary root of rhythm. We have something there upon which we can lean and rely; if it were not so we would belie our musical sensibilities, which should be the ultimate arbiters in nearly all questions of musical taste. Reason is a good thing, but whatever the question on which it would try to throw light, it should never be used alone, divorced from the special faculties that concern the point at issue. Reason as the sole arbiter in musical matters sometimes cuts but a sorry figure.

Tradition is also sometimes a good thing, but unintelligent and wholly without discrimination, for it simply hands down as a matter of record that things once were done so and so. It recognizes no changed conditions or aspects, determines nothing as to the appropriateness of a custom in changed times and conditions, but with an imperturbable re-iterativeness similar to that of Poe's Raven, keeps repeating, "things once were done thus." To a certain order of mind this is sufficient; what custom wills is hallowed forever, regardless of the suggestions of reason and the musical feeling. But by such blind reverence we must become rooted to the spot, and the hands on the clock of progress must stop forever.

> "What custom wills, in all things should we do,
> The dust on antique time would lie unswept,
> And mountainous error be too highly heapt
> For truth to o'er-peer."

In a corner of one of the London parks an officer had been stationed for many decades, walking up and down his short beat apparently from time immemorial, but for what purpose no one could tell. There was absolutely nothing for him to do, no purpose in his position, a function without duties. At last it occurred to some official to look the matter up in the records, and it was thereby discovered that two or three hundred years previously a man had been stationed at that place to warn people from sitting on a newly painted bench. The act authorizing the commission had been placed on the official books and its removal when no longer needed forgotten. Hence as often as the post became vacant a new incumbent was appointed simply because it was a legally authorized custom. Such is the pertinacity of custom, and people forget to give up useless habits even when there ceases to be any further need for them.

In like manner tradition has sent a good many ideas "snoring down the centuries;" musty and time-eaten, and yet how carefully treasured by the "professors"! How some of them do love the raven with its "nevermore," which they interpret to mean that things must nevermore be changed, and how they do blind their eyes to the spirit of truth that might enlighten them if they would but cultivate and examine their own musical natures, and thereby discern the spirit of truth that lies at the basis of modern art, instead of laboriously trying to reduce to a mathematical formula graces and ornaments that should be only of the lightest and most evanescent effect. But alas! it does sometimes seem as if they must be devoid of the rhythmical sense. I have a horror of the reduction of music to absolute mathematics; it is too much like trying to measure one's emotions. Mathematics should not be allowed to assume the mastership. Only a few days since a pupil was at his lesson laboriously trying to regulate the exact number of notes in a trill at the termination of a phrase. "It is the manner in which my former teacher insisted on all trills being played." So much the worse for both teacher and pupil. Could anything conduce to more mechanical results? So train your fingers that you can easily manage the trill under any circumstance, either rapidly or slowly. In most cases it should sound like the free and spontaneous outburst of the trill of a bird. These short terminal trills should give the effect of

> "Short swallow-flights of song, that dip
> Their wings and skim away,"

not a clumsy effect measured out by arithmetical calculation. It is true that von Bülow has written out many of these trills, exactly so many notes to be gotten in, but this only goes to show into what stupid lapses bright minds occasionally can fall. Who ever tried to count the notes in one of Paderewski's or De Pachmann's bird-like trills? Given the ability to perform a trill swiftly and correctly the disposition of its notes in a given case will easily take care of itself. A player that needs to have his trills written out for him is still too incompetent to be playing Beethoven's later sonatas. The management of trills should be learned before approaching such works.

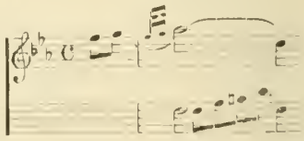
The spirit of what has been said applies equally well to other short ornaments. But in addition to this the question assumes another aspect, namely, what is their proper rhythmical position in the measure. It is in this connection that tradition has done its deadliest. Should the ornament take its time from the note that follows or the one that precedes? Tradition says, from the note that follows; but to this the musical sensibility answers no. Blindly following the letter of tradition is exasperating to the musical feelings. An example will make my meaning clear. In the Bülow-Lebert edition of Beethoven's Sonatas, what the composer has written in the fifth measure of the last movement of Op. 7, to be played as at A, has been arranged by the editor to be played as at B.

This mathematical adjustment causes the passage to lose all its grace and charm, transforming a light effect into a clumsy one, and outrages the rhythm by displacing the accent in such a way that it neither comes on the beat nor any rational subdivision of it. Judging by analogy in similar passages in the movement, Beethoven plainly meant that the accent should come on the principal note—E flat—and fairly and squarely on the first beat of the measure. According to the revision we have two primary accents on the first beat and one of them displaced by a fraction of a beat. The effect is that of a wooden-legged man trying to dance. There are times when a s ight delay in the accent proves very effective, but it is not in the production of such cross relations in accent. But the editors find it difficult to be consistent with their rules. In Op. 14 a precisely similar turn, which is written to be played as at A, is directed to be played as at B.

In other words, the editor recognizes that when there is no note in the left hand part by means of which to firmly establish the beat, it is inconvenient to displace the accent, and hence the different arrangement. He is right in the second case, except that it is unnecessary to write the turn out in large notes. The principle involved, however, is the same in the first illustration. A distorted rhythm remains a distorted rhythm whether it be accompanied by another part or not. A passage of grace notes in Op. 10 is rewritten, as at B.

This is worse yet. It is an act of vandalism, for an entirely new melodic and rhythmic effect is produced and completely at variance with that intended by Beethoven. And all done in the name of authority! Truly, as Shakespeare says, authority is a stubborn bear. Truly, if authority is to be guilty of such impertinent misrepresentations as this we would better rely on Bacon's dictum, that "all authority must be out of a man's self!"

In Op. 13 the editor's "rule" gets him into another dilemma. He finds that he will either have to break his rule, or, following it, cause Beethoven to break another one. He has not quite the nerve to do this, but I fear lest he mar his own reputation instead of Beethoven's, judging by the free and easy manner in which he distorts him in other places. He calls attention to the fact that if the passage



be played in accordance with rule, paralleled octaves will result between the treble and bass, and that, therefore, the grace must be "treated as an appendage to the foregoing notes."

But why from either measure? Anyone that has the ability to play these works ought to have the skill to let all such graces drop lightly and trippingly from the fingers without appreciably interfering with the rhythm of any of the principal notes. If the musical sensibility is taught to place the A flat where it belongs

—upon the accent—there will be little difficulty with these grace notes taking care of themselves and assuming their proper function of ornaments and not principal notes. When such notes are written out large the entire complexion of the composer's melody is changed.

I remember, a few years ago, when imbued with an undue reverence for the majesty of authority, and before I had learned that authority sometimes gets to be very unreasonable, I tried to teach pupils to play these graces in accordance with the rules of the mathematical pedagogues. But in no case did I succeed in doing anything but violence to the musical sensibilities of the pupils. The exhibition of the struggles to delay the accent for a fraction of a beat in the right hand after it had been firmly struck in the left were painful to witness and futile in results. But in no case did the pupil ever experience the slightest difficulty on being told to let such notes drop in lightly and gracefully and as if by a sort of delicate improvisation, leaving the principal note undisturbed in its position upon the accent. Such a doctrine will, doubtless, shock those who believe we should hold by tradition. But why should we cling so tenaciously to principles that were promulgated during a half-developed condition of the art and which do violence to the musical nature at the present time?

For a number of years I gave special attention to observing how these graces were performed by the great pianists. I ob erved that none of them performed them in accordance with the traditional teaching, but in harmony with the demands of the musical nature. Even Bülow himself, in all modern works, perhaps unconsciously or unintentionally, played them as I have indicated, that is in such a way that the accents of the principal notes came exactly together in each hand. The exceptions were rare, save in some of the works of the older composers of the age of Bach, especially when occurring in the inner parts. In many of these works the traditional rendering is altogether appropriate. Any why? In the answer to this we find the cause of the oversight, as curiously singular as it is illogical, that has led modern pedagogues to deceive themselves and nearly the whole musical world. On the early keyboard instruments no accent was possible, ornaments being added to the principal notes in the attempt to stimulate a prolongation of the sound. Hence, if a mordente took its time from the note following it, no violence was done the musical nature by a painfully misplaced accent. There was no accent to misplace, only a little tinkling sound. But the modern pianoforte has changed all this. That which has added most soul to the modern pianoforte is accent. And the musical nature is learning that there is a right and a wrong place for the musical accentuation, and to insist that the accents be placed in their proper places, in spite of the customs of a generation who played upon an instrument whose demands were radically different from those of to-day. It is a strange phenomenon, the pertinacity of useless tradition.

But the authorities, you will say! Well, authorities are a very good thing when they are right and a very bad thing when they are outgrown or wrong, and then Vanderbilt's famous aphorism will sometimes admit of a re-application. Besides, we ought not to be so lacking in understanding as to be unable to make new authorities for new conditions. MacDowell has sufficient genius to command respectful attention. In his edition of Couperin's "L'Ausonienne," he states, in a foot note, "It is recommended that the grace notes be played before the beat," putting the word before in large letters. It is plain to see that he places modern musical sensibility in advance of ancient authority. MacDowell's suggestion in regard to the acciacatura is equally pertinent. He places the following note at the beginning of his "Virtuosity Studies."

"Grace notes are to be played as written, viz":

and not

Now compare with this von Bülow's remarks, and emendations of similar notes, in the 28th and 29th measures of the last movement of Beethoven's Op. 90.

The passage in the original stands as at A. Von Bülow says that it should be played as at B and not as at C. As a matter of fact, both re-writings are incorrect. The disjointed accent at B is hideous, and the measured placidity at C is exasperating. The proper effect is precisely indicated at A. When correctly played the grace note has no appreciable time value. Its duration is so short that ordinary notation does not suffice for its representation and hence the grace note. It represents a charming rhythmical effect, which is completely ruined by either of the methods of performance indicated by von Bülow, an unwarrantable misrepresentation of the melody. Such derangements represent musty scholarship and not the spiritual freedom of true musicianship. In the deciding of such questions we should learn to listen more to the dictates of our own musical natures, instead of slavishly following the perfunctory rules of a past generation who had not learned the half that was to be learned about music. Music has developed considerably since their day, and musical instruments are practically entirely different things.

I had intended to say something about the so-called long appoggiatura, but my space is already filled. However, the long appoggiatura practically does not belong in the same category with the other graces. It may be asked what all this has to do with false noses. Simply this. To perform these acciacaturas, mordentes, and other graces after the rules of an ancient and pedantic tradition that should have died long ago along with other worn out customs, produces exactly the same distorted and grotesque effect upon music that a false nose does upon the human visage.

The linden, in the fervors of July,
Hums with a loud concert. When the wind
Sweeps the broad forest in its Summer prime,
As when some master-hand exulting sweeps
The keys of some great organ, ye give forth
The music of the woodland depths, a hymn
Of gladness and of thanks.

—*Bryant.*

THE BOYHOOD OF MENDELSSOHN.

FRANCES DENSMORE.

Through the streets of Berlin, more than eighty years ago, walked a well-known banker and his little son. The face of the man showed him to be a Jew. The child was remarkably handsome, the wind tossed his brown curls and brought a rosy color to his cheeks as he held his father's hand and trudged along sturdily in his big shoes. Had you inquired the names of this interesting pair, you would have been told that they were Abraham Mendelssohn and his son Felix, the musical prodigy. If you were a musician of some reputation passing through Berlin, you might call at their home, No. 7 Neue Promenade. Brother musicians were always made welcome, but if visitors became inquisitive, the little boy had a way of half-closing his eyes and jerking out his short answers with a little lisp. People sometimes disregarded the feelings of infant prodigies.

The history of the Mendelssohn family is doubtless familiar. Two generations before the banker there lived a Jewish schoolmaster, Mendel by name, who studied in poverty and hunger when it was a dangerous thing for a Jew to be educated. His son learned the German language and became known as Moses Mendels's son. This man was Felix's grandfather, and from these famous ancestors he inherited all the instincts of a scholar. His musical talent came to him from his mother, who played and sang with remarkable skill. She was a most accomplished woman in many ways; she spoke French, English and Italian fluently, was a devoted student of Greek poetry and a clever artist with the pencil. Her maiden name was Bartholdy, a compound of the Hebrew Bar and Tholdy and was assumed by the Mendelssohn family when they left the Jewish and entered the Christian Church. This took place when Felix was about sixteen years of age. Thus his mature years were associated with the Christian Church, but by birth and early education, he belonged to the race that has given the world so many sweet singers. His own music echoes the subtle charm of the shepherd king, and the harp with blue lilies twined about its chords was his by right of inheritance. David was only a boy when he was called before Saul, and the melodies that rose first to his lips were familiar home-melodies—you know the scene as Browning has pictured it for us. As the boy sang these simple airs there rose within him a prophecy of his future power, he was no longer the Pad of the sheep-fold—he was king though yet uncrowned, and in weaponless warfare King Saul was conquered.

Such is the lineage of Mendelssohn. The friendship of Felix and his sister Fannie is one of the most charming and ideal friendships in musical history. It began when they were children, it was an inspiration of their musical development and knit them together so closely that when the sister died, the note of joy passed forever from the brother's music. Others tried in vain to cheer and comfort him; but after a few months a "song without words" became his funeral march. Germany and the world of music mourned his death hit—beside the sister he loved, the singer slept.

While Felix was still a little boy, his piano teacher, Zelter, took him to spend a fortnight with Goethe at Weimar. Felix was already quite accustomed to taking his place among grown people. His tight little jacket was cut very low at the neck and the full trousers buttoned over the jacket. Into the slanting pockets of these trousers he loved to thrust his hands, rocking his curly head from side to side and shifting restlessly from one foot to the other. His letters give a child's insight into the home-life of Goethe. He writes: "After dinner Frau von Goethe's sister asked him for a kiss and I followed her example. Every morning I have a kiss from the author of 'Faust,' and every afternoon two kisses from father and friend Goethe! In the afternoon Goethe opens the piano and says, 'I have not heard you to-day, now make a little noise for me.'" In his second letter he says: "On Thursday morning the Grand Duke, the Duchess and the hereditary Grand Duke were here, and I played for them from eleven in the morning until ten in the evening with only two hours interruption. You cannot fancy how good and kind Goethe is to me. It does not strike me that his figure is imposing, but his look, his language, his name—they are imposing. The amount of sound in his voice is wonderful—he can shout like 10,000 warriors."

The little Felix must have needed some vacations such as these, for when he was at home, he and his sister began work every day, except Sunday, at five in the morning. Every Sunday a musicale was given for a company of invited friends, and as time passed the younger children took part in the programs. Paul played the 'cello and Rebecca sang, while Fannie presided at the piano and Felix conducted the little orchestra—perhaps it is in remembrance of these musicales that most of Mendelssohn's orchestral works contain a solo for the 'cello. Here Felix's compositions were given a critical and appreciative hearing, but he seems to have been quite unspoiled by praise. Sir Julius Benedict tells us that after working hard on his first piano quartet, he "cleared high hedges at a leap and climbed up the trees like a squirrel." His parents believed that youth was the time for study and growth rather than for display, and he played in public only once before he was fourteen years old.

During the year 1823, when he was fourteen, he wrote six symphonies for stringed instruments, five concertos, a piano quartet, a violin sonata, a Kyril for two choirs, a Magnificat, a choral setting of a Psalm, and an opera entitled "The two nephews or the uncle from Boston."

With his fifteenth birthday his boyhood came to an end. His opera was given at home, with full orchestra, and at the supper which followed, Felix's health was proposed and Zelter took him by the hand with the words, "From this day, dear boy, thou art no longer an apprentice but an independent member of the brotherhood of musicians. I proclaim thine independence in the names of Haydn, of Mozart and of old father Bach."

So the boy stood upon the threshold of his career. The disappointments which beset every artistic career awaited him, but the light, sunny disposition which characterized his boyhood never failed. The winsome child became the musician whom all the world loved.

Expert Opinions

Anent "A Critique and Some Comments Thereon."

The Practical Side of Music.

In the April MUSICIAN was printed an article by T. L. Rickaby opening a symposium on the average concert criticism. This was followed, in May and June by excellent articles. In this issue the symposium is continued in further contribution.

To the May number Mr. Rickaby, who seems especially able to launch interesting discussions, contributed an article on "Business or Profession, Which?" This subject receives attention under the caption of "The Practical Side of Music." These articles will be followed by others. We will he pleased to hear from our readers generally.—Editor of THE MUSICIAN.

ANENT "A CRITIQUE AND SOME COMMENTS THEREON."

Editor of THE MUSICIAN.

Dear Sir—While the criticisms of the editor were such as are sometimes given by individuals, I venture to say they did not embody the consensus of opinion of the audience.

To suit the taste of each individual in any audience would, of course, be impossible. The musician whose life is spent before the public, depends to a great extent upon the applause of that same public for his support. The critics may carp, but if his audiences are friendly and approve his work and his selections, he uses these selections again and again.

On this ground I disagree with Mr. Rickaby when he says, "There is really no excuse for a public exhibition of vocal gymnastics."

There is always the excuse that the public like to hear it and in many places demand it.

I am well acquainted with a singer of pleasing voice and artistic ability who has had some most peculiar experiences in pleasing audiences. In one town she sang ballads at the special request of the committee who engaged her, and through the success of this recital was engaged to sing in a town not ten miles distant. Here a request was made for "classical" music. The singer had learned her lesson and knew that "classical" meant "florid," but having a cabinet organ for accompaniment could not respond to the request, but sang instead the program which had been so successful in the former recital. The criticisms which came to her ears revealed the fact that she wasn't "much of a singer; couldn't hold a candle to Miss ——, who could trill like a bird." Miss ——'s trill was discovered to be not even an attempt at a trill, but she sang Arditi waltzes and Ganz's "Sing, Sweet Bird" with all trills omitted.

The truth is, the great majority of uneducated audiences (and these are not confined to the country) judge both singers and players more by skill of execution than by any other one thing.

I happen to know a little community of people who live so near a large city that they are counted city people, and in fact are city people. A friend of mine had repeatedly sung for them Rubinstein, Schumann, Schubert; but not until she sang an Italian aria did she receive anything but polite approval. The florid aria called out praise of the most extravagant order, although she was well aware that her singing of the song was fully equal to that of the aria. A prominent concert singer of Boston was paid $150.00 to sing at a concert in a country town. She was asked to send a classical program. Thinking the committee meant something less than classic, she sent one of her regular programs (which was, by the way, a most excellent one) and it was immediately returned with the request, "Please make it entirely classic." She returned a classic program, which was advertised far and wide and boasted over by all the town papers as the most classical program ever given in that part of the country. The concert was well patronized, but the singer received only lukewarm applause. A singer who had been engaged to sing ballads fared no better. The committee was greatly disappointed, and it was discovered that they wanted florid music, and the audience had expected it.

I cite these instances to show that the taste is similar in various parts of the country, and that neither ignorant nor intelligent critics can cultivate it by objecting to it. Neither can critics decide what concert performers shall sing or play. The public decides this.

As Mr. Rickaby says, the education of the public taste is a slow process, and must be undertaken by plans similar to those employed in all successful education. While the majority of the people in the world see more fun in the broad jokes of the minstrel show than in the finest *bon mot* of the delicate humorist, find melodrama more attractive than Shakespeare, they will still hear more music in "money musk" than in the greatest compositions of the masters.

When the schools begin to realize that music has its cultural side, and that it requires a good musical education to be an intelligent listener, some of the problems suggested in Mr. Rickaby's paper will be solved.

If three-fourths of the people who study music for the sake of learning to play or sing, would drop their ambition to be performers and study to be appreciative hearers of music, this one of the high arts might begin to take its proper place in the world.

It is the fault of the teachers, not of students, that music is not more generally studied in this way, and I for one should like to see the whole musical world convulsed over the question, "What can we do to make our pupils appreciative listeners?"

JULIA E. CRANE.

POTSDAM, N. Y.

MY DEAR MR. MANCHESTER:

I am in hearty sympathy with both parties represented in this article and my ideas are in full accord with the comments made.

Having for many years been engaged in similar work, I can speak from experience.

It appears to me that when we are seeking to educate and feel that we have been wronged by these notices, whether they are intended as complimentary or otherwise, we may gain very largely by asking ourselves some such questions as the following:

Is it my first desire to help those who attend these concerts to a better appreciation and understanding of music, or to ask them to accept the music of the program because it is good or classical and *we* enjoy it, consequently *they ought to?*

Do we seek to present musical truth in such a manner as to stimulate earnest thought, purify the emotions, and nourish the spiritual life?

It is a difficult matter to eliminate the *personal element* from such an undertaking, but until we have in considerable measure approached this high ideal of the educator, we are not prepared to do the work we have so generously undertaken.

We solicit the attendance of the musically uneducated and count ourselves fortunate if we secure a good sized audience, but what of the duty we owe them?

By a kindly criticism such as is here given, the disappointment and lack of real interest on the part of the listeners is manifested, and a plea made for music suited to their comprehension and needs. I believe that it is *possible* to select music that will interest and at the same time create an upward tendency in the scale of musical appreciation, more nearly approaching our own ideals.

When such music can be had in abundance, why not use it, and by a few well chosen words on the evening of performance, or through the columns of the newspaper, such suggestions and information be given as shall prepare them for their part in the evening's program—good listeners. Interest is enlisted and a better understanding arrived at between those who present and those who listen to musical truth.

We are so accustomed to set forth the virtues of the performer rather than the merits of the music that audiences listen with thoughts of artist rather than art.

THE PRACTICAL SIDE OF MUSIC.

MRS. EMMA A. THOMAS.

With the material and scientific progress of the last century came corresponding demands upon the field of education. The mechanical advancement that was far and away the conspicuous feature throughout the century, made it notable among all the ages of the world's history. Railroads, steamboats, telegraphs, telephones, electrical development, methods of manufacture, especially in the line of steel and iron, the postal system, these and their like brought about an astonishing revolution than which the world has never seen a greater. We do now in days what our forefathers took months to bring about; an hour at present is worth a week in the olden time so far as accomplishment goes. We are whisked about at magic speed; talk to our friends from one end of the continent to the other; send word in a few minutes to those at the very end of the world of the cheer there is with us. It was a century of "doing" in which business well nigh usurped the activities of man, even to the neglect of his completeness of character. As a result of this marvellous forward stride in mechanical things, the question of man's worth is apt to be answered in monetary terms, rather than in elements of mental or moral strength. And in educational circles it is but natural that the question of all questions propounded in regard to either subject or method, is the query as to whether or not it is practical. It is my purpose to say a word about the practical nature of music.

In the first instance, the place that music has held from the beginning of history, and the work that it has accomplished, especially during the past century, should have overwhelming weight in its favor. At no time in the history of the world and in no civilization has there been any more powerful influence than music. The fame of Orpheus, who moved the rocks at pleasure; the singing of the sirens, are but testimony by the Ancients to the wonderful power of music over the minds of men. And at no time of all times has the need of music ever been greater than at present. With all the materialistic tendencies of the last century, music has been one of the saving influences, one of the elements that have kept men from being demoralized by the stupendous development of one side of their natures, from being dwarfed and crushed and narrowed into mere machine-like creatures who work and eat and sleep and have no thought for anything other than these.

Is it not as important that the sense of hearing should be cultivated and developed as that the eye and the hand should be trained and educated? Yet music is the very fundamental science of beautiful sounds, by means of which the ear learns to properly discharge the functions for which it was intended, surely more than the mere recognition of words and noises, certainly as well, the appreciation of sounds that uplift the soul, that make the heart to be filled with gladness or with sympathetic sorrow, and the brain to teem with visions of beauty. The training of this sense must be done in youth. It is just as important that the child go through the elementary steps in musical training as that he learn to read and write and figure. For, after all, he learns to read, not to be able to go through the mechanical process of recognizing words and sentences, but that he may be capable by means of this mechanical process, of rounding out his character as nearly as possible to completeness, of reaching out to new ideas, to something better and higher than anything that has yet come into his experience. And if he does not learn to read in youth, it is so much the more difficult for him to learn at all. It is a psychological fact that scarcely a new process can be developed in the brain after the age of thirty. The proper time is in youth. And if the child learns nothing of music, it is ten to one that the vast world of beautiful sounds will be forever shut against him. Solomon said that of making books there is no end. He might well have included songs in the declaration, for it is just as impossible to exhaust the field of one as of the other. The child who knows nothing of music is ignorant of a world that is as broad and as

extensive as that of literature; he misses as much as the child who cannot read.

The man or the woman who loves music and who knows something of it has a cure for all ills. There is no sorrow, no feeling of depression or despondency that does not give way to some extent before beautiful music. If you know something of music, you are never alone nor do you ever know ennui, for the songs and the melodies that troop through your brain are companions that none can take away. And then there is that buoyancy and gladness of spirit that comes with these musical memories that is one of the most priceless possessions a human being can have. If you sing or hum at your work, can you not do it more easily, can you not do it more thoroughly and better than if you can think of nothing but the dreadful burden of the work? Surely these tendencies of music are as practical as anything can be. There is in this city a man whose profession is of a mechanical nature, but who is a skilled musical artist. Ask him which he would rather give up, his work or his music, and he will tell you that he could not give up his music, that it does as much for him in a money way as his professional work, for it makes his work that much easier than it would otherwise be, and besides that, it gives him more pleasure than anything else could give. There are thousands of people like him, who owe as much to music as to their regular trade or profession.

And now that music is so universally delightful and helpful to men, it is one of the most important elements in the industrial world. There are thousands who are called upon to devote their energies to teaching music. Music must be printed and so forms no small item in the proceeds of the printer, of the paper manufacturer and the maker of types. Musical instruments, with their woods and strings, and keys require, in the same was, the attention of the men who mine metal, the men who cut timber, the men who do the fashioning. Their selling requires the work of another class of individuals. No person who has a trained voice need ever be poverty stricken. And as a matter of fact the highest prices paid to almost any class of workers, are those of the great singer, whom people flock to hear, or the great violinist, or the great pianist. The wealth won by Mmes. Patti and Calve and the de Reszkes is a most clinching proof of the statement that music is the most practical thing in the world from a mercenary standpoint. True, we cannot all be Calves or de Reszkes, but there is no telling how many of us could earn a living by means of our musical knowledge. The child is taught to sing, comes to love to sing, develops a voice of marked beauty—there is a career of distinction before it. But, you say, why should not that child be taken out of the public school where he, or she, is attending, and put to work on his music alone? My friend, that would be the greatest mistake in the world. The purpose of all education is to develop character first of all, to round out a man. Give a man training in nothing but music in his youth and he will be just as ignorant as the man who knows nothing else but how to make shoe soles without the uppers. The greatest safeguard is to train the child as broadly as possible in the public schools, even if he does show musical talents, for there his musical study is not neglected. Then, when he has finished a fairly well-rounded educational course, he can take up his music in particular where he left off with it in the public schools, and the result of further study will be a man first, a musical artist next.

Every one ought especially to reverence himself, for every one is always in his own presence.—*Plutarch.*

A man who never makes mistakes, never makes anything else, either!—*H. C. Merriman.*

If the power to do hard work is not talent, it is the best possible substitute for it.—*James A. Garfield.*

Music is at once the product of feeling and knowledge, for it requires from its disciples, composers and performers alike not only talent and enthusiasm, but also that knowledge and perception which are the result of protracted study and reflection.—*Berlioz.*

Many build as cathedrals were built—the parts nearest the ground finished, but that part which soars toward Heaven, the turrets and spires, forever incomplete, said Henry Ward Beecher. Many musicians give years of their lives to preparing themselves to play and to teach, and neglect to build up the superstructure of a culture that carries into the higher planes of life.

VESPERTIME.

Now, dark first dims the meadow-marsh
The wind in gustful music sighs;
It spurns the reedy grasses harsh,
And, like tireless spirit, flies
Unseen, across the evening skies,
The solitary skies.

And wind-swayed, anchored fishing boats
Shine each a lantern, eerily,
Whose mirrored gleam, lo, dips and floats
Upon the wave, and seems to be
A fallen star, caught, in the sea,
A star dropped to the sea.

Mysterious breath—oh, life of night!
The dreamful gloaming's subtlest part,
From earth to heaven taking flight,
Coming from the twilight's heart,
Love-song to the stars thou art,
Oh, wind of night, thou art.

—*Town and Country Magazine.*

GETTING STARTED.

HARVEY WICKHAM.

Many lives are wasted because of hesitation to break away from an unfortunate environment and "get started" in a lucrative and pleasant field. We often have bad dreams in which it seems impossible to move hand or foot. Once hand or foot is stirred, the dream vanishes and we find that we were free all the while, except from the bonds of a diseased fancy. Yet there are real difficulties in the way of one attempting to teach without experience, and a few words concerning them may not be amiss.

Don't confuse your pupils with too many directions. A dozen bits of good advice are apt to produce confusion, if they have any effect at all, while one correction *insisted* on, marks a step in advance for the pupil. At first, teach only the broader facts about touch and expression. The larger divisions of a composition, if it be of a lyrical melodious character, are usually to be retarded. It is surprising how much one ritardando in a page will remove the machine-like effect which so many novices produce. Some play as if they were "wound up," and cannot ritard to save their lives. This is because their task is too heavy. They have no reserve power, the mind being all absorbed in the work of striking certain notes. Repeated phrases are usually played either softer or louder than the preceding. I mean, if a given phrase is identical with or very similar to the phrase that has gone immediately before, it is usually more effective if given with a different dynamic effect. I teach the "echo effect" first of all. It appeals to the beginner's ears and is usually his first introduction to the beauty of lights and shades. Crescendos and diminuendos are more difficult of execution and comprehension, and should be insisted upon only after the foregoing have been partially mastered.

Uniform fingering is the first technical point to be mentioned. A slovenly fingering habit is seldom overcome in later years. But the subject of fingering itself is too important to be exploited here. I would merely suggest that good fingering is usually much simpler than most of that found in print, and that the cardinal fact in the subject is that the same finger should always be placed upon the same key at every repetition. I think it is Amy Fay who says, "Play with the back of the hand if it is any easier." It is certainly good advice, whomever from. Young teachers are apt to be overawed by obsolete and arbitrary rules. So far as touch is concerned, the prime object is to get pupils to play legato passages with a hinge-like motion from the knuckle-joints, when but one note at a time is required of either hand. When chords are in evidence, legato is seldom so important as percussion. The keys of the piano should be struck with a light, quick blow, however soft the passage; and never pushed or squeezed down. Faulty legato comes from lifting the hand instead of the finger tips in scale passages, as a general thing, rather than from a misconception of the legato effect. When a student has learned the finger-legato touch, and to learn play chords and octaves with as much motion of the hand—aye, and *arm*, if it be but loose—and knows what character of passages require each, he has touch and technic enough to carry him a long way through the pleasant valleys of interpretation.

Don't use too difficult music. It is not easy to play the most simple composition well, nor difficult to murder the greatest classic. When a pupil understands that a tolerable amount of finish is looked for at his recitation, he will not complain that his work is not advanced enough. With a very young pupil who knows nothing of reading, it is well to get a volume of five-finger exercises, like Schmitt's "Elementary Exercises," and when some control of the fingers has been obtained and a fair acquaintance with the staff made, follow it with Loeschorn's "Studies for Beginners." It may be necessary to use two books of these. Pupils like sheet music, however, even if it is more expensive, and this is a point in which I like to humor them. It certainly robs a composition of something of its individuality to be bound up with a lot of others from which it is distinguished, perhaps, but by an opus and number. And volumes will be "looked through," no matter how much you protest. It would signify a superhuman lack of curiosity on the student's part if they were not, and a piece which has been "looked through" and "tried over" a certain number of times in the past, is a very poor subject for study in the present. There is also the danger of some older member of the family, or some semi-musical visitor obtaining possession of a book and "dashing off" its contents, to the amazement and discouragement of the child, if child it be. I am not aware that grown up novices like to have their work treated in this way. With sheet music, only the current lesson and old pieces are in danger, and every new composition comes as a pleasant surprise. Perhaps you think this a small item. It may be, but it is worth more than the trifling cost of paper and printer's ink.

The selection of first pieces and early pieces is very easy now, when every month brings excellent material from the press. It did not used to be so when I was a student. Then it was either Bach or "Tommy Dodd" with very little in between. Good teaching pieces must be cheerful and have a recognizable melody and "swing." Those resembling recitatives in any way are for experienced fingers. I have found some of L. E. Orth's Op. 15, which contains fifteen pieces, all happily named, useful. No. 3, "A la Valse," and No. 10, "Four-leaved Clovers," for example. J. B. Duvernoy's Op. 255, No. 3, "On the Sea," is an excellent little piece for many reasons. It has variety, is grateful to inexperienced fingers and is capable of many elementary expressional effects. Eduard Rohde's "Stray Leaves," so far as No. 8, "The Butterfly," is concerned, is on the other hand "ungrateful" to a certain degree, and perhaps more difficult than it seems. This is a more grave defect in a work either of extreme difficulty or of extreme simplicity than in those of the middle grades. I suppose Schumann's "Happy Farmer" has been the successful first piece of more people than anything I could name. It is so easy and sounds "so like a piece." Heinrich Stiel has an opus of ten numbers which he calls "Gay Pictures," and which contains some good material. I would mention the "German Dance," it being No. 8, I think.

"Crystal Fountain" is a very easy waltz by A. Blakestee, Op. 25, and can be used to produce a fluent style, devoid of pauses and brakes. C. H. H. Booth in Book I, of his Op. 15, has among its five numbers one which he names "Silver Dale Waltz," that is slightly more difficult than the above, but which otherwise answers much the same purpose. Waltzes are useful in giving the left hand familiarity with skips, and in inculcating a feeling for meter. "Marion Gavotte" (unless I err from the same Book and opus as "Silver Dale," and bearing the number 3), is all and more than has been said of the two foregoing, and deserves consideration. It can be made very pretty, and I have seen it played by a tiny pianist whose shoes came a full foot (I did not mean to pun), short of the pedals. If one does not object to simplifications (I do), J. W. Lerman's arrangement of Lange's "True Friendship," is a useful example of "ye sad style." Some exceptional pupils take kindly to this sort of content.

A collection termed "Germer's Instructive Edition of Select Piano Compositions," is made of selections from various and mostly well-known composers and sold in separate numbers. Its contents belong to a grade more advanced than most works I have referred to, but No. 16, "Birthday Greeting," by Paul Hiller, is quite easy and available. Some of the more advanced numbers are worthy of the young teacher's attention as compositions for his own edification. It is not well to stick too long to that pile of half-learned thumb-marked pages, from which one's musical education has in some mysterious way been drawn. Learn the best ones as you overtake them, technically and mentally (if your teachers were of the average kind in lack of good common-sense, this will be some time yet) and drop the rest. See what interpretations you can make for yourself from new leaves.

Young Composer's Column.

RULES.

1. MSS. marked "Young Composer's Column" must reach us by the 10th of the month to ensure notice in next issue.
2. Each MS. must bear the full name and address of the writer; the initials will be used unless a *nom de plume* is added.
3. Stamps must be enclosed if MS. is to be returned, but it is to be distinctly understood that the Publishers assume no responsibility for any MS.
4. No charge is made for the examination of any MS., and compositions of any nature may be submitted. The criticisms will be general and of such a nature as will be helpful to those honestly desiring frank and unbiased criticism.
5. No criticisms will be sent through the mail.

W. C. S. (417) A singable, effective song is "The sea hath its pearls." The harmony is correct and of a good deal of richness. The B♭ in r. h., measure 3 is not good; or, rather, the chord is not judiciously distributed. At the end of line 3 the accomp. should have G♯ in the upper voice following G♮; you are too fond of the second inversion of triads; see p. 2, last line, 1st measure. The last phrase in your song (last four measures) seems to us hardly strong or unusual enough to give full expression to the sentiment. We congratulate you on the song.

Rohilla—(418–419). We are interested in what you write about your music and wish you every success in your studies. For obvious reasons we cannot refer you to any teachers of harmony; we can, however, without any impropriety, refer you to the advertising column of THE MUSICIAN or to the nearest good teacher in your vicinity. Your piano piece and song are naive, cheerful little compositions; you ought to avoid consecutives like those in meas. 10–11 in "My Josephine." You evidently have talent; work at Harmony and Counterpoint and Musical Form with some good teacher persistently and you'll have a reward.

Florence.—(420). Your composition is one of those harmless pieces that are made up on tonic, dominant and subdominant harmonies; many such come to us and we always look at them as the earliest evidence of musical talent; as in your case they show a good natural feeling for melody, harmony and the four-bar rhythm, tho' we say this for encouragement, not self-satisfaction. We recognize in your piece much that is tuneful and promising. In preparing your MS. bear in mind the rule that notes sounded together must be on the same vertical line.

T. J. C.—(421). Your song is like many that we see, viz.: an imitation of some of the popular songs of the day; it has very little originality and is neither better nor worse than many others we have submitted to us for criticism. Your MS. is very clear and, despite its lack of character, the song would give pleasure to a vaudeville audience.

J. P. M.—(422–423). Your MS. is unusually neat; you should learn to distinguish between the rhythmical units of 3-4 and 6-8 time. You write many times a half note, followed by two eighths; this is incorrect in 6-8 time; the proper way is Several inelegancies of the same sort need your attention. It would puzzle a Richard Strauss to make out your melody in the second movement of the nocturne; you ought to revise this portion; stick to it until you work it out. In the Romanze the G♭ in meas. 4 ought to be F♯; in the same way in meas. 7 you write A♭ for G♯. Farther on you write E♭ for D♯. These are marks of illiteracy in music and prove that you ought to be studying harmony and the rudiments of music. Thank you for your kind words; work away and develop your talent.

Questions Answered.

[Under this heading THE MUSICIAN will be pleased to answer any questions submitted by its readers which may be of general interest. *All questions must be accompanied by the full name of the questioner.* Answers will be published without such names. Those who send questions should take care to state clearly what information is wanted. Only such questions as will be of interest to general readers will receive attention in this column. All others will be answered privately, for which purpose stamps should invariably be enclosed.—ED.]

J. E. B.—Old lessons should be *reviewed* by piano students, but it is not wise to weary the pupil with constant repetitions of a study when once acquired. Indeed, it is well, in many cases, where progress is not being made, to put the lesson aside for a short time to relieve the staleness of mind. It will be unconsciously mentally digested, and, if treated carefully, be easily mastered when its study is resumed.

J. R.—The name has been spelled in various ways, viz., Biethoven, Biethoffen, Bethoffen, Bethoven. This was caused by the uncertain authography of the period The composer wrote it Beethoven.

The "Damnation of Faust," by Hector Berlioz, requires a very large orchestra: perhaps the largest of any composition.

The development of the American Orchestra has been the growth of a generation, to whose success many persons, professional and amateur, have contributed. It would be difficult to state who had been most potent. The first of the orchestras to make tours, and thus introduce the higher works to the general public, was the one led by Theodore Thomas.

Eugene.—Wm. Sterndale Bennett was an English pianist and composer of note, born 1816. While strongly influenced by the music of Mendelssohn, he was not a pupil of that master, as is frequently supposed.

O. H.—We have given the pronunciation of many of these names in former issues. Believing they may be of general interest, we repeat them. Der *Rash*-kee; George *Hen* shell; *Crem*-o-nee-see; *Scot* tee; Sal-*lay*-zer; *Kryz*-ler; Oss ip Gab-bril-*o*-vitsh; Do-*nan*-yee; Bras-*sang*; *Gar*-day; *Hen*-selt; *Hy*-mon; *Koot*-lock; Less sher-*tits*-kee; Sgam-*bat* tee; Vee-en-ee *ows*-kee. There is a small pronouncing dictionary of names of prominent artists compiled by W. M. Breckenridge, which can be obtained through the publishers Breckenridge and Anderson, Chicago.

M. H. C.—The metronome mark ♩=92, shows there will be 92 strokes in a minute, and that each stroke will designate the length of a quarter note. If time-mark is 2-4, there will be two strokes of pendulum in each measure. In Grade III of National Graded Course, "Barcarolle," p. 31, the go in first measure, and C and E♮ in eleventh measure are certainly tied. In "Melodie," p. 10, Grade III, the last two notes in measure and first two in following measure are *tied.* We cannot understand what you mean by a *double stur.* Two notes of same name and pitch connected by a curved line *only*, are tied. For this reason it is plainly seen that the grace notes in "Chord and Pedal Study," p. 23 of same volume, are tied.

Lewis.—"The Beggar's Opera" was not an Opera in a strict sense, but a drama in which was introduced popular tunes and old melodies fitted with appropriate words. It was a satire; a hit at the prevailing fashions and at Italian opera craze. The author was John Gay. The tunes were arranged and scored by Dr. Pepusch. It was written in 1727 and produced in London in January of following year, and was extremely successful. It has been performed in United States within the last fifty years.

CONCERNING THE INTERPRETATION OF BACH.

FREDERIC S LAW.

The visitor to Chamouni is apt to feel disappointed when Mont Blanc is pointed out to him. What! that distant, insignificant looking peak the highest point in Europe? The eye is deceived by the apparent greater magnitude of the nearer mountains. But when he leaves the valley he is surprised to find that the farther he goes the higher the little sunny point rises in the air; its presuming companions meekly fall into true relationship with their superior and he realizes that perspective is necessary to discriminating vision.

What space is to the eye time is to the mind. Great men are seldom adjudged at their true value by their contemporaries. Only after they have finished their work do they fall into true proportion with those who surround them. Of no man is this more true than of Bach. It took a long journey—one to the century mile-post, before his grandeur impressed itself upon the world. During his lifetime he was harassed by the petty criticism and exactions of the town council under whom he held his position, and in the notice which they took of his death there was not even an expression of regret. They merely said, grudgingly: "Herr Bach was, no doubt, a great musician, but what we want is a schoolmaster, not a kapellmeister." Now, a century and a half after his death, July 28, 1750, Bach seems to be coming into his own. In the remarkable Bach festival in Bethlehem, Pa., May 23–25, which was noticed in last month's MUSICIAN, his three greatest choral works—the Christmas Oratorio, the Passion, according to St. Matthew, and the Mass in B minor, were given, under the direction of Mr. J. Fred. Wolle, to whose energy the festival was due. In many respects it is the most important musical step yet taken in America and gave rise to a number of questions concerning the interpretation of Bach's music to which it seemed advisable to give separate consideration. The superb singing and *aplomb* of the chorus was in strong contrast with the general lack of precision on the part of the soloists. Not that they were careless or did not do their best under the circumstances; but the fact is that in America, with the exception of a few close students, we have grown up ignorant of Bach's greatest music. We hear in the concert-room two or three of what von Bülow used to call "derangements" of his organ works for the piano—albeit, von Bülow himself was not without reproach in the matter of piano "derangements." The inventions, some of the suites, and the Well-Tempered Clavichord are familiar—at least, by sight—to many of us, but of his choral music, in which his genius speaks with the unmistakable and appealing force, we know practically nothing. The great St. Matthew Passion has, to be sure, been sung occasionally in several of our largest cities, but until its performance in Bethlehem, has never been heard under conditions so similar to those of its original performance on Good Friday, of 1729, in St. Thomas's Church, Leipzig. So far as technical excellence is concerned there is, in all probability, no comparison between the two. Bach's vocal and orchestral forces were weak in numbers and poor in quality. His choral works are so complex and difficult that it is evident he wrote for the ears of the inner sense rather than for those of the outer man, for it is all but certain that the performances of his music by the choir and orchestra of St. Thomas were worse than indifferent.

Our singers are out of touch with Bach, hence their uncertainty and lack of authority in singing his music. The difficulty is that not much can be gained from the examination of his works as he left them, since the marks indicating tempo and expression are few in number. The Bach style must be assimilated by a study of its traditions, a knowledge of musical history as to conditions prevailing at the time of his activity, an intimate acquaintance with the form and structure of his works and a conviction of their power and beauty, with the ability of imparting this conviction to others. In none of these essentials is Mr. Wolle wanting. His exhaustive study of Bach for almost a score of years, both here and in Germany, fairly entitles his readings to be considered authoritative.

His use of the *ritardando* at almost every perfect cadence, aroused not a little discussion. There is no doubt, however, that this is the traditional manner of performance. Though at first it sounds strange to modern ears, there are good reasons for it. In the music of to-day we are accustomed to slight fluctuations of tempo which interrupt, for the moment, the even flow of the measure. This irregularity of tempo, the so-called *tempo rubato*, which reaches its climax in Chopin, is the outcome of romanticism—the expression in music of the personal note, which has characterized all art of the century just at an end. Bach's music has but little of the personal; it is universal; cosmic, at times. In general, it expresses not the feelings of man, but of mankind. The *tempo rubato* is manifestly out of character with music of such a scope. Yet an unyielding, metronomic tempo which, with a total lack of gradation of tone power, some would have us believe characteristic of Bach, is equally out of place. After one has become accustomed to it the *ritardando* at the cadence seems to be a happy mean between the two extremes; it breaks up the stiffness without compromise of dignity. Then, too, it has a still higher function; it serves to indicate the structure of the work; it punctuates and gives accent to the architectural symmetry which is so characteristic of Bach. It would be an error to suppose that Mr. Wolle marked every cadence with an invariably broad *ritardando.* It was a study of the keenest interest to follow on the score his varying treatment of the *ritardandi.* The discriminating hearer soon discovered that they varied from the slightest *attarzando* to the broadest molto *ritardando.* He saw that the minor divisions of the movement received the minor *ritardandi*, the larger portions the broader *ritardandi*, and where the *ritardando* was manifestly contrary to the sentiment, it was altogether suppressed, *e. g.*, in several of the short, dramatic choruses of the Passion, such as "Surely thou art one of them for thy speech betrayeth thee," and "His blood be upon us and our children." Neither was the *ritardando* observed on the imperfect cadence. The law of inertia would seem to indicate that when, in a cadence, the body of tone is great, when harmonies are thickly crowded together, the *ritardando* can be broadened with fine effect. The same is true in the opposite case; when a *pianissimo* conclusion is reached and the music dies away from an apparent lack of vitality in the propelling power, *e. g.*, the wonderfully touching finale of the Crucifixion in the Mass.

Then, too, we must remember that in contrapuntal music the cadence has a power and a dignity of which, in our harmonic system of writing, it has no trace. At the time of Bach's birth, in 1685, the use of the unprepared seventh in the chord of the dominant, which gives that chord its unique power of authoritatively defining the key, was only coming into general vogue. It is not surprising that its comparatively rare appearance and powerful effect in crystallizing tonality should lead to the practice of lingering on the cadence of which it forms the principal factor. At that time the bloom was not worn off from the chord of the dominant and, even now, in listening to some of the majestic cadences which punctuate Bach's

counterpoint, one realizes the inherent power of this most commonplace of harmonic progressions.

Mr. Wolle accompanied the plain recitatives (*recitativo secco*) on the piano, which was in strict accordance with tradition. Though the effect at first was certainly jarring, it gave an archaic impression which, on the whole, was not unpleasing. Undoubtedly the organ would have been more grateful to the ear, but possibly practical, as well as traditional, considerations weighed in deciding its use. Mr. Wolle, by giving the accompanying chords, was able to keep undivided control over all his forces. More than one soloist had to thank him for a difficult interval dextrously given on the piano.

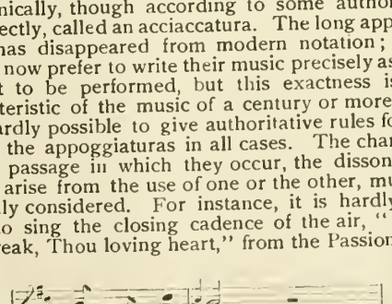
There is no denying that the soloist, no matter what his ability, finds the majority of Bach's airs stiff and ungrateful to sing. Apart from a few notable exceptions, they are instrumental in nature; the voice is only one of several parts and is no more considered in the contrapuntal scheme than an accompanying instrument. This is particularly embarrassing to the singer of to-day, whose whole musical education is based upon the supremacy of the voice part. Study of Bach traditions, a clear understanding of the structure of his works, will do much to overcome this embarrassment. But after all said and done, Bach's airs for solo voices are, in the main, academic in character. We may yet have singers with sufficient breadth of style and culture to infuse them with the human interest, which the airs of his great contemporary, Handel, generally possess, but it is certain that we do not have them at present. When, however, Bach shall have had the attention and study which have been lavished on Handel for a century and a half, we shall be able to judge better of possibilities in that direction.

Here comes into consideration the interesting question of tempo, which is the strongest factor in determining the general character of any musical work. The choice of a tempo is largely influenced by the temperament of the conductor. Hardly any two conductors agree precisely in the tempi of any one work. Within certain bounds such an accordance is not, in itself, desirable. One conductor, who regards detail, may choose a slightly slower movement than another, who aims at broader effects. The varying lights thus thrown upon a work by different leaders are a perennial source of interest to the student. Granted ability in a conductor, one need only demand that the conception be consistent throughout and justify itself by the effect produced. For instance, the tempo chosen by Mr. Wolle for the mighty double chorus in the Passion, "Have lightnings and thunders in clouds disappeared?"—seemed at first slow and heavy compared with that taken by other conductors, and which is apparently called for by the heading, *vivace*, one of the few indications of tempo given by Bach himself. However, this impression soon passed away; by the time the tremendous passage work of the basses on the word "thunders" was reached, it was evident that while a quicker tempo might have been more startling in the beginning, the movement adopted led to a climacteric effect of elemental grandeur which was all the more thrilling for the very moderation in movement. This is not saying that a different tempo under another conductor might not prove equally thrilling—only, the two effects would be different—just as the two men might differ in temperament and intellectual endowment. In deciding the question of tempo it must be remembered that in Bach's time—and this holds good up to the early part of the last century—the indications for tempo, both slow and fast, had a more moderate signification than at present; the slow movements were not so slow, nor the fast movements so fast. The *allegro* of the seventeenth century was like our *allegretto*, their *adagio* like our *andante*. Then, too, other considerations influence tempo—considerations of locale and forces employed—and in these the law of inertia also holds good. The larger the room and the greater the number of executants, the more moderate must the tempo be. A rate of movement which is perfectly satisfactory in a small, or moderately sized room, will often prove confused and lacking in clearness, if rigidly adhered to in a much larger space. Time must be given for the sound waves to reach the hearer with distinctness. Mozart's father, Leopold Mozart, makes particular mention of this in his violin school. He says: "In playing a solo one must consider the place where it is to be played. In a small room, a rapid trill will have the best effect; in a large hall, on the contrary, where there is an echo, or if the hearers are somewhat remote, a slower trill will be better."

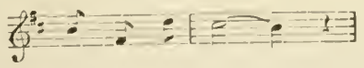
Bach wrote for the occasion; his works were often rehearsed and sung almost before the ink was dry on his manuscript, and since he directed them personally, he seldom took the trouble to give indications as to tempo or expression. These must now be decided by tradition and internal evidence. The tempo adopted by Mr. Wolle were consistent with the treatment which he gave them, but the tempos of some of the solos did not give the same logical impression. This was apparently because they were taken too rapidly. In singing the music of Bach, Handel and their contemporaries, singers are apt to apply modern principles of phrasing which have nothing in common with these composers. The long running passages with which they ornament their solos are conceived on instrumental lines. They had no intention of compelling the singer to sing these so called divisions in one breath. The sense of fitness was not then shocked, as it is with us, by the taking of breath in the middle of a word—it was, indeed, often necessary; *vide* the roulades on the word "plant," in Haydn's "With verdure clad," from the Creation. There were certain fixed rules for the taking of breath in such passages, *e. g.*, after a tied note, before a trill, or the highest note of a phrase, etc. Nowadays singers are apt to have an uneasy feeling at taking what seems such an unwarrantable liberty with the text. This leads them to hurry the tempo in order to bring as much of the passage as possible in one breath, and their dignity and security are imperilled. If they were to lay aside this anxiety as to sustaining the breath in long passages, and breathe when convenient, a broader tempo could be taken, which would add materially to impressiveness of effect.

The principal embellishments in Bach's music are the trill, and the long and short appoggiaturas. To modern ears the vocal trill has largely assumed a meretricious character, though in instrumental music its free use is by no means incompatible with the utmost dignity. In Bach's time the trill was as applicable to voices as to instruments, and was used as freely in sacred as in secular music; it is even found in chorus parts. Then a great deal of attention was given to cultivation of the trill; it was a daily study with the choir boys. The way in which the trill, if sung at all, was approached by the solo singers, showed that they had no very clear idea of its significance. Bach and his contemporaries did not conceive of the trill as a mere display of agility. With them it was a means of accentuation, and as such demands a clear, distinct and not too rapid execution. The close bird-like trill of the prima donna is absurdly out of place in their music. The turn is generally used in passing trills and omitted in trills which occur on the cadence. The cadence trill is commonly sung on a dotted note and stops on the dot in order not to obscure the rhythm.

There are two kinds of appoggiaturas; the long appoggiatura and the short (now called acciaccatura) appoggiatura. In Bach's time they seem to have been printed alike, and, with the curious inexactness of notation characteristic of those days, it was left to the singer or player to decide which should be used. They both appear as small notes, generally at the distance of a degree above or (less frequently) below the principal note. The long appoggiatura takes half the value of the principal note, which is made, therefore, just so much shorter; before a dotted note it takes two-thirds of its value, but this is by no means invariable; before a note tied to a shorter note it takes the full value of the first of the tied notes. All this is puzzling enough, without the confusion of a short appoggiatura of precisely the same form. This also takes its value from the principal tone, but is sung or played so quickly that there is little or no apparent loss of value in the longer note. Now it is distinguished by being printed as a small light note with a dash across the stem, and is technically, though according to some authorities, uncorrectly, called an acciaccatura. The long appoggiatura has disappeared from modern notation; composers now prefer to write their music precisely as they wish it to be performed, but this exactness is not characteristic of the music of a century or more ago. It is hardly possible to give authoritative rules for the use of the appoggiaturas in all cases. The character of the passage in which they occur, the dissonances which arise from the use of one or the other, must be carefully considered. For instance, it is hardly possible to sing the closing cadence of the air, "Bleed and break, Thou loving heart," from the Passion:



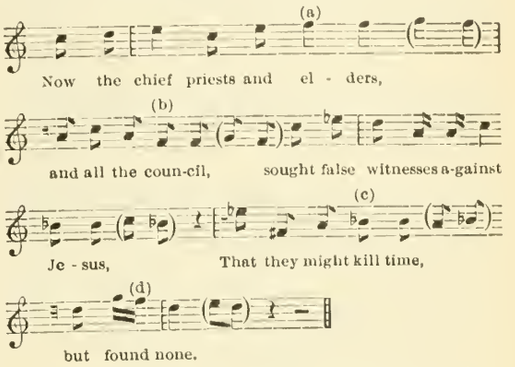
Other than:



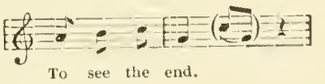
Ever since the two embellishments have been distinguished by difference in form, they have been so often misprinted, one for the other, that the confusion is, if anything, worse than when they were represented alike; printer's ink has wonderful power in giving authority to a faulty reading. The only safe guide is an internal sense of fitness gained by a close study of the works and characteristics of the master himself.

The term appoggiatura has also another meaning in the recitatives, and often in the airs, of the old school. When a phrase ends on two or more notes of the same pitch followed by a rest, the first of these notes is sung a degree higher, unless the interval preceding the reiterated notes is a fourth, when the first of them is sung a fourth higher. This raised note is called an appoggiatura, from the accent or stress it receives, being derived from the Italian verb, *appoggiare*, to lean. The well-known recitatives of the Messiah afford the most familiar examples of this use of the appoggiatura.

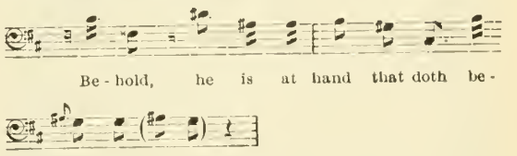
In Bach's recitatives the first of two equal notes of the same pitch occurring on an accent is generally sung with the appoggiatura whether the second be followed by a rest (*a*) or not (*b*), *e. g.*:



Sometimes, as at *c*, the appoggiatura is sung from below. The downward skip of a third also generally takes the appoggiatura, as at *d*. The following is an example of the appoggiatura with the fourth:

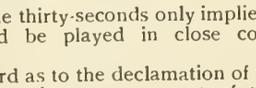


Another peculiarity must be noted: Sometimes the appoggiatura occurs as a small note before the principal note and is sung instead of it, *e. g.*:



The soloists varied in their use of the appoggiatura in the recitatives. Two or three used it consistently throughout, others did not, to the manifest detriment of the music. The fetish of singing the notes exactly as they are written was doubtless the cause of this discrepancy. A broader culture and a knowledge of musical history would serve to show what liberties with the printed text may be legitimately taken, and which, indeed, are absolutely necessary, if its true spirit is to be reproduced. How far the performance may depart from the actual notes is shown by the following passage for the violin in the duet, "Et in unum Dominum," from the Mass:

The thirty-second notes preceding the dotted sixteenths are not to be played as thirty-seconds, but as sixteenths slurred to the following sixteenths, which of course lose the dot, thus:



The use of the thirty-seconds only implies that the two notes should be played in close connection and slurred.

A final word as to the declamation of the recitatives which form so important a part of the Christmas Oratorio and the Passion. They should not be sung in too personal or dramatic fashion. This is allowable when a personal sentiment or experience is related, but for the most part they are simply narrative and should receive a sympathetic, but impersonal, treatment. For instance, in the recitative describing the denial of Peter, the words, "And he went out, and wept bitterly," were sung with all the grief and passion which Peter himself would have felt at his sin. This personal expression of sorrow, however, belongs to the deeply touching air which follows: "Have mercy upon me, O God," in which Peter himself bewails his weakness. We may pity a man who suffers remorse as the consequence of a crime, but we cannot feel the sting of conscience to the same extent; it is false art not to distinguish between the one who merely tells and the one who feels.

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AN ELEMENTARY TALK WITH PUPILS.

Many music students consider it a simple matter to take music lessons, yet very much depends upon the student. To take music lessons demands much from the student. There is an art in receiving instruction and comparatively few pupils know how.

Your teacher has given you something to study and practice. At the lesson time he hears you play or sing whatever he has given you ; takes in all your successes and failures in the learning of it in detail, and learns by your playing and singing, what your plan of study and your way of thinking have been. In short, he reads *you* by your work and then aided by his knowledge and experience, proceeds to give you hints, directions and instruction suited to your especial case, whether it be technical, interpretative or both. It is at this point that your ability to take lessons is tested. Your teacher by his experience and study focalises on you and your needs, at this time, all his knowledge and power. He sees at once your weaknesses and deficiencies ; knows where you are defective in thought and working power ; comprehends your lack of ability to appropriate opportunities for gain ; and proceeds to give suggestions for the strengthening of these weaknesses, the overcoming of defects and the snatching of benefit and gain from passing opportunities.

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It is a very important duty for the student to notice and remember all mistakes and their corrections. "It is the mistakes that educate." When you have fallen once you should not fall again from the same cause. A mistake once made and corrected should not be made again. After the lesson is over you should have a clear idea of what has been said and done. So clear, in fact, that when you sit down for your next practice, every incident of the lesson time and its instruction, with all mistakes made, should form a distinct picture in the mind. Should the teacher play or sing a passage or piece for you, watch closely and remember the peculiarities of his rendition and wherein it differed from your playing and singing, and above all, understand and remember *why* he played or sang for you. A great deal of benefit that might be derived from the lesson time is lost because of a lack of observation on the part of the pupil. Very often the motion of a finger as the teacher illustrates some difficulty will give a clue to the proper handling of the passage, yet this is seldom seized by the student because of his inability to see and perceive. Lesson giving is really hint giving and it is because of the slowness of the student to seize these hints that very often slow progress is made. In fact, lack of observation both in lesson taking and lesson preparing, is the great fault of music students generally.

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The experienced teacher studies his pupil's disposition, make-up and tendencies, and little acts reveal the personality of the students. You are judged by little words, little deeds, little motions made when off your guard. The lesson to be learned from this is to be true yourself in your lesson time, to go to your lesson with a sense of responsibility resting upon you, and with every faculty alert and ready to be impressed. Then retain these impressions to be worked out in the study time. It is of vital importance that you learn how to take your lessons so as to derive the greatest possible benefit from them.

●

Your lesson should be taken with every sense alert, and without missing any hint or suggestion. It is then your duty to put in practice the hints, suggestions and new ideas received during lesson time. Now let me ask you a question. What is your idea of practice? How have you approached your practice hour, and how apportioned its work? Have you had *any clear* idea, any well-formulated plan in mind? From the instructions received at lesson time it will be necessary to evolve a systematic order of work. It is probable that your lesson developed several classes of mistakes, technical and otherwise. And it is essential that you separate these errors, their causes and their cures, so as to practice each in the particular way which alone will overcome it. This done, and having found out just what your practice is to do for you, you are ready to begin.

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It is impossible to lay down set rules which will govern all pupils alike. One pupil needs especial technical development, while another has been blessed by nature with a peculiar aptitude for mechanical facility. These two students will need to use their practice time differently. But while it is impossible to lay down set rules, there are certain principles underlying all work of the kind which you must keep in mind if you expect to be benefitted by your study.

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Properly divide your practice ; give a certain amount of time to each part of your lesson. Technics, the last piece, review work and sight reading should each receive proper consideration and time. Give the most time to the most important part of your study. Subdivide each study. There are in each piece or etude, some parts which will need especial effort to conquer. These should be sought out and the cause of their difficulty found and removed. This can only be done by extra study and practice. Alternate the different parts of the lesson. The change is restful and better results can be obtained by judicious alternation in the study of difficulties, than by wearying yourself with over application to one subject.

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When you know what you are to do in your practice and how to do it, go slowly. One of the greatest hindrances to good work is hurry and lack of carefulness. No fault can be overcome without thoughtful, careful and *slow* study. "Make haste slowly" is a suggestive proverb. Be regular in your work. Do not omit a certain study one day thinking to make it up the next by doubling the time. Each part of your practice should be done at its regular time each day without intermission. You should learn to invent little studies from the various difficulties met in your pieces. There are many teachers who do not give many etudes ; but invent technical exercises instead, taking the foundation for them from the difficult places in pieces used. Each student as a rule could by thoughtful study arrange such exercises for himself and derive a double benefit from the analysis of the difficulties which it would involve.

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A great fault is mechanical practicing It is customary with a large class of students to sit down to the work of practicing with the mind wandering, and listlessly go through the movements of practice with but the slightest mental impression. As the mind must perfectly control all motions and direct all the minutiæ of the work, it is absolutely necessary that the impression made upon it be clear and forcible. This only comes from close concentration. Even the acquiring of correct habits of fingering demands close attention, and in the matter of gaining the needful technical control of the piano playing muscles, complete mind concentration on each muscle action until such action has become automatic, is the only process by which success is assured.

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There is another essential faculty which is only to be acquired through concentration. The power of listening to your own performance and criticizing it intelligently must be had, if you wish to do your best as a music student. It is closely allied to observation and the two go hand in hand.

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The use of spare moments is another matter for serious consideration. Much may be done in the minutes that pass by unheeded. There are difficulties that trouble us for days, it may be for weeks, which ten minutes of earnest, well placed labor would put out of the way forever. We often hear it jestingly said : "I must add another day to my week." Let me tell how you can really do this. Four minutes saved each day from usually wasted time will add an extra day to your year or an entire month in thirty years. Twenty-eight minutes saved each day will give you an extra week each year and seven months in thirty years. This is real addition. Think of it and be wise.

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Patience and perseverance are trite words, but they contain the magic secret of success. Are you patient? Are you persevering? Will you meet disappointment with a cheerful face, a brave spirit and a determined will? Are you willing to strive earnestly and long if need be to attain unto your ideal? Or will you be daunted by the delays that will come? Will you weakly yield to your first, second, yea even to repeated disappointments? Let it not be so, but set your faces as flint and be not turned away from your purpose and success is sure.

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You may say you are not studying music professionally. Even so. Still what is worth doing at all is worth doing well. If you begin, stick to it until you can be called victor, or at least, retreat with honor after a brave struggle. Do your duty. It will not do to shirk it or postpone it. Do your duty and do it at once. There are unpleasant things in your music study. Do them because you are conscientious in doing your duty and they will resolve themselves into pleasure and bring you the wished-for success.

●

With the midsummer heat comes a disposition to relax, to lessen activity. July and August, however, are the months of summer schools. These afford the only opportunity many teachers have of study under the direction of capable instruction. While it is commendable for such study to be done, it is equally wise for those who do it to take care of their physical condition. Do not *overwork*. Unite with your study recreation that will renew your stock of vitality, and take pains to go back to your work with freshened minds and bodies as well as with an increased store of knowledge. The tension must be relaxed if your best work is to be done. Be prudent as well as earnest.

GOING TO EUROPE FOR INSPIRATION.

STELLA C. BISHOP.

America is in the lead of all the world in many respects, but we look to the Latin races for the highest and best in music and the arts. We spend hundreds of thousands of dollars every year, and each student who is able to do it remains abroad several years "to finish his education." We have a fixed belief that it is impossible to become a great musician or a great artist unless we can spend a few years in the best schools of Europe. Why do we place so much importance upon the European schools when we have such splendid schools at home? Can we not become musicians, artists, sculptors without depending upon Europe? We have instruments that are the very highest products of mechanical skill, we have teachers and schools, and art galleries that rank with the first. Then why do our students go to Europe?

I will tell you why. It is to catch *the inspiration* of the "old masters!" Ah, there is the point! Music is cold and expressionless unless it has soul, unless it is spiritualized by inspiration. Music may be mathematically and mechanically correct in every measure and in every tone, but unless the performer can make it an expression of his own individuality, it is dead and cannot inspire to better deeds, but instead it chills and disappoints. Every musician knows that his success depends upon his power to put soul into his productions.

I do not wish it to be understood that I do not appreciate either the excellent European schools or the musical advantages to be gained through private instruction from eminent teachers abroad, for I do appreciate them; the inspiration gained through study of the classics, and familiarity with the works of the world's greatest composers, is as truly not to be questioned; but I firmly believe that *the highest and best* is not to be found wholely in looking backward, and that to attain to lofty heights in music and art, we must cut loose in a manner from the old idolatory of the dead past.

They who go to Europe for inspiration seek in vain, and come home disappointed, much poorer in purse, though perhaps richer in experience and technical drill, but still lacking the "inspiration." They have spent a small fortune and several years to be "educated in Europe," and have gained thereby what? Lessons with a famous teacher and the lustre lent by the association, experience of a certain order more or less questionable, generally a one-sidedness of development, due to hasty endeavor to accomplish the impossible in a given time—all this, but with the aim, which in every case should have been paramount as far as ever from having been realized.

Scores of pupils, I will not say musicians, for the latter term implies a more ripened stage and proved attainment, scores of pupils return at the end of the few months, more or less, which they had elected to spend in "finishing lessons," having actually been more harmed than helped, and finding to their own chagrin and that of their friends, that the plan was a sad mistake. The result is a loss of self-confidence, and often a weakening of the entire character and individuality from which the majority never rally.

European teachers are the last to enlighten the newcomer to their studios as to the futility of his purpose and desire. Even should he be told in so many words that the attainment of both knowledge and inspiration is a matter of growth and development from within, and not of precipitous seeking from without, still he is there, intent on the swift endeavor; the journey lies behind him. He is not advised, nor possibly would he listen either to such advice, that his wisest course would be to return at once to America, unless the possession of ample means justifies a certain line of work which shall lead him in time nearer the goal, a course comprehending a revolution of his former plans and theories. Instead of the Leschetizky, or Moszkowski whom he had in mind, a good teacher for one-half, or one-third of the price must be sought for the present, at least. The more famous teachers, if requested to do so, would recommend such an one, and thus is saved to the novice abroad a first and important item: Money.

Secondly will come the saving of time and strength, and this may be effected in divers ways. It has been said of the American student by foreign musical critics, that next to the prevalent folly of choosing a teacher for whom he is not prepared, stands his fault of not knowing how to work systematically. It is a common error for a pupil to practice six, seven, even eight and ten hours a day, and for the most of this time entirely mechanically, little realizing that practice in this manner is worse than wasted. It is right here that time, strength, and as a natural sequence, money, can be saved by *the habit of concentrated thought*, and it is a habit which, if lacking, must be acquired, cultivated, and daily established and practiced by pupils, whether studying at home or abroad, if there would be any gain in the right direction. Mechanical practice is of no avail, results often in positive harm, and the long hours of useless labor may be reduced to two and three, filled with intelligent, wisely-directed mental endeavor, the mind controlling the muscles employed, the outcome steadily recognized progress.

It is thus that technical equipment may be gained, and the way prepared for entering the class of a noted instructor, but even taking the short cut, the path of concentration, this might have been as well and as satisfactorily accomplished at home, technical drill being but a means to an end, since it is conceded that technic must precede revelation and afterward accompany it as an inseparable handmaid. As concentration more speedily makes the successful technician, it is of still greater necessity to the would be artist. Inspiration must be wooed, evolved, patiently, persistently with the full realization that it lies in latency within, awaiting the word of faith and recognition, which shall awaken and call it into gradual and daily increasing manifestation, through the touch, the tone, the interpretation, and sooner or later through the unfolding creative faculty. Apollo, no longer a myth, sleeps in actuality in the human soul. We must look within for the power to inspire us, and the source from which our greatness must come is from the power of concentrated thought.

Our own schools are lacking in inspiration because they, too, look to the "old masters," and dream only of restoring the "lost arts." There are no "lost arts," for nothing is lost or ever will be, and to look back to the dead past, to tie our faith to it in any way is not the way to advance. Genius is the inherent property of every soul and all expression is the product of its awakening. By this power of genius within we all express all of life, health, happiness, prosperity, music, art, literature, oratory, poetry, invention, in short, everything that we do express is the offspring of our own genius to the utmost extent of its awakened power.

The process of the awakening, need not of necessity, be a tedious one, and all aids may be employed wisely and understandingly. *The Keynote, concentration*, technical preparation, the study of Nature and the works of the masters; yet all as but means to an end. The hurry and bustle of life in America may be exchanged, if one be well on in the artists' highway, for the greater serenity and calm, and the atmosphere of art, to be found only abroad, yet even this of itself is not a necessity, and may be made merely to serve, with like outer aids, *the awakening of the inner powers.*

HUMENSCHLACHT FOR GRAND ORCHESTRA.

Symphonische Dichtung by F. Liszt—An Analysis.

PROF WILMAR ROB. SCHMIDT.

The idea of setting to music the human battle first occured to Beethoven, when he saw the famous painting of Kaulbach, having that memorable event for its subject.

He at once prepared, in a rudimentary form, the motives for a new symphony which, if completed, would have been his tenth. But, at his death, the manuscript was found unfinished.

Liszt took up Beethoven's idea as developed in one of those motives and presented it according to his own view of the matter, thereby reproducing thro' music a great historical event, and thereby giving another grand composition, in form of a symphonic poem, to the world.

It required genius to convey, thro' musical sounds, the noble thoughts suggested by a masterpiece of painting. It was given to Liszt to carry such a delicate undertaking to a successful end. He was one of those few great masters who were strictly and thoroughly original in their ideas as well as in their productions. Thus, his creation of the symphonic poems furnished him with a wide and fertile field for his vivid imagination.

Liszt's musical poems are not of the dry and formal style of the old classical symphonies. They are distinct portrayals of individuals whom we see living and moving in his twelve great symphonic poems. Every motive is a living personality, an active, throbbing, passionate being, described with great dramatic skill and effect.

The common conditions and surroundings of human life are portrayed with a depth of feeling that delights us with its exquisite naturalness and seem to be a sweet and fragrant breath from the realms of dreamland. His poems, therefore, are suited to him only who, endowed with a noble soul, can rightly interpret the wonderful creations of that great mind.

The Huns believed, with the old Germans, that each hero who fell on the battlefield secured, in this way, a sure and safe passport into the land beyond. He was carried, as they believed, by the angels (Walküren) to heaven (Wallhalla), where he was to enjoy endless pleasures.

Liszt, in his first measures, reviews the nation in all its barbaric. The air seems to be filled with the spirits of the blood-thirty Huns, whose presence

causes fear and dismay. The signal is given for the battle, and as it rings thro' the wild air the spirits are

ready to be led on. Then, as the signal is given, the defiant spirits take their flight. The Huns, as a warlike people, always carried death and destruction wherever they went, so the measures aremost faithful indicative of scenes of death, plunder and cruelties.

As the music proceeds the screams and tumult of battle increase, the very sky is blood-red.

Warriors fall with a smile on their pale faces in blissful expectation of the fulfilment of the promises concerning future enjoyment. In the throes of agony they are intoxicated with the pride of victory and their joy is greater in death than in life.

The singing of angelic choirs resounds thro' the spacious halls:

Crux fidelis inter omnes
Arbor una nobilis:
Nulla silva talem profert
Fronde, flore germine:
Dulce lignum, dulce clavos
Dulce pondus sustinet.

A heavenly light spreads its celestial glory everywhere and an everlasting radiance lights their way. They pass from darkness to light, from death to life everlasting.

A musical composition, if good, gives more pleasure, though poorly performed, than does the best performance of a poor composition,—*Schopenhauer.*

THE NEW EDUCATION.

FOREWORD.

The *New Education* offers its readers, for 1900-1901, the best plan for a year's study that it has yet presented. It will be the best in two particulars: In choice of subject matter and in manner of presentation. The hearty reception which this novel educational feature has met with makes it possible for THE MUSICIAN to continue to develop the idea of home music study and to offer the best advantages that are to be attained in this manner.

The series of subjects for the coming year follows. Each subject is in the hands of a specialist and will be treated practically and as fully as possible in twelve lessons. In order to meet the immediate demands of students who seek information on special points in the work, the editors will be glad to furnish

Suggestions for the further study of any subject.
A bibliography of any subject.
Information on any question in the lessons.
The consideration, and, if necessary, the presentation, or general discussion of any point that comes up in actual teaching.

The subjects for the coming year are as follows:

I. Advanced History of Music; twelve lessons, with suggested reading.
II. Psychology and Pedagogy of Music; six lessons in each subject; suggested reading.
III. Advanced Music Form; twelve lessons developing those already given in this department.
IV. Harmony and Melody; twelve lessons; six in each topic.
V. The Literature of Aesthetics and Criticism in Music, twelve lessons.
VI. The History and Development of the Piano, twelve lessons with illustrations.

The following conditions *must be observed:*

1. Address all communications for the *New Education* department, thus: THE MUSICIAN, New Education Department, 8th and Locust Streets, Philadelphia, Pa.
2. *Do* NOT *roll your manuscript.*
3. The answers for each month must be sent as soon after the issue of the journal containing the subject to which they relate as possible, and before the next succeeding issue. No papers are to be held until end of course. New members can join at any time by sending names and answering questions contained in current issue.
4. The editors are obliged to say that no papers will be read or rated that fail to comply with conditions 3, 4, 5 and 6.
5. No two subjects should be written on one sheet. All sheets pertaining to one subject—for example, History—should be independently fastened.

Ratings will be largely influenced by the following points:

Accuracy.
Clear, concise, yet smooth diction.
Grasp of the subject.
Originality of thought and statement.

The questions following each lesson have two purposes: First, to connect the reader's mind directly with the text—the most fundamental, that is, the lowest duty a question can serve, but necessary. Second, to suggest a thought beyond the mere expression of the words in the text; the highest purpose a question can serve. The first is by far the least useful if he has a memory; the second the most useful if he has a reasoning faculty.

The editors will welcome letters from teachers which contain:

a. Suggestions as to what will make this department more valuable, the suggestion being dictated by the teacher's individual experience.
b. Statements regarding the application of this work with pupils as well as in one's own effort to secure a broader education.
c. If there is any line of thought of practical value to you, and likely to be equally practical to others, let us know it.
d. All such suggestions must be sent to the office of THE MUSICIAN, addressed according to direction given in regulations.

[NOTE.—*New Education* students are specially requested to avoid enclosing *anything* relating to their business with the Hatch Music Company with their *New Education* papers. The failure to comply with this rule causes great trouble. Kindly keep this matter in mind. We wish to call the attention of our students to the necessity of *fully prepaying postage on their papers.* We have been compelled to pay additional postage on a large number of those already received. This should not be, hence we request our students to take care that sufficient amount of stamps be affixed before mailing.]

VIII—INFLUENCE OF THE RENAISSANCE: I, GENERAL EFFECTS.

PERCY GOETSCHIUS, MUS. DOC.

The momentous historic events recounted in the preceding two chapters took place shortly after the great awakening, throughout middle and southern Europe, of interest in the arts and sciences of ancient times. This, known in history as the Revival of Letters, or (in architecture) the Renaissance, was a widespread and exceedingly lively intellectual agitation, mainly precipitated by the overthrow of the Byzantine empire, about the middle of the fifteenth century. Through the fall of Constantinople the long-hidden treasures of Greek art, science, poetry and philosophy were thrown open to eager students from the West; barriers that had long separated Europe from the profound scientific culture of the East were broken down, and an animated interchange of energy succeeded the apathy and bigotry of the middle ages. Artists and scholars were aroused to broader views and higher aims; and the light which forthwith dawned upon the civilized world heralded the birth of a new and glorious era, conceived of the spirit of liberty, and maturing, through many and bitter and sanguinary struggles, into the enlightened freedom of modern days.

Some epoch-making events of concurrent music history, already touched upon, were no doubt influenced more or less indirectly by the revival of learning, though they cannot justly be associated with that event, save in a very general sense. Nor is it easy to point to any single *significant* musical acquisition during the first 150 years of the renaissance agitation (up to the threshold of the seventeenth century) that is obviously and directly due to the latter. At the same time, it is entirely manifest that a silent general influence was being constantly exerted, quite as well upon this as upon the other arts, and preparing for future disclosures as brilliant as the release of the butterfly from its chrysalis. Of a few of these general effects, as preparatory to more momentous consequences, it is necessary to speak in this chapter.

In the first place, no epoch in history had ever been so prolific in *Theorelical* writers and books on music science as the first century of the renaissance. This period embraces the names of *Tinctoris* (born in Brabant about 1435), *Gafurius* (Italy, 1451), *Glareanus* (Switzerland, 1488), *Zarlino* (Italy, 1517), *Salinas* (Spain, 1512), *Adam da Fulda* (Germany, end of the fifteenth century), and very many more, all of whom contributed powerfully to the rational practice of musical technique and constitute, in reality, the first eminent group of music theorists in modern history.

One of the earliest indications of a determined effort to return to the music theory of the Greeks is recorded in a most remarkable old book of Glareanus (so named from his birthplace, Glarus, in Switzerland), printed in 1547. Remnants of Greek theory had, as already stated, been carried over into the early Christian Church and formed, in fact, the basis of the musical systems of St. Ambrose and Gregory. These, however, proved to be of but little practical use to the tone masters of the great schools of mediæval counterpoint, for (fortunately for them and us) they had an instinct for the *natural* scale sufficient to base their calculations upon, and it served them vastly better than any of the vague, abstruse and radically unnatural dispositions of ancient Greek theory could ever have done. But, for all that, there prevailed a persistent uncertainty in regard to that which we now call key and mode, especially among the scholastic writers (the *popular* musicians seeming to have grasped and used the distinction of major and minor long before their learned brethren stooped to the simple truth); and the old "Greek modes" were therefore employed for want of a surer guide.

Glareanus appears to have ransacked Greek theory and to have proposed a new system of modal harmony, based upon what he there discovered. Of his 12 modes, six became the adopted "ecclesiastic modes" of succeeding generations (bearing original Greek names—curiously enough, in reversed order), still encountered in some German chorales and, in isolated instances, even in works of our own day. Their supremacy was, however, limited; for after the recognition of the major and minor modes in the next century, musical composition struck out in a new direction and soon distanced the fettered music of the old "modes."

Another item of old Greek theory was the distinction between the diatonic, chromatic and enharmonic species of melodic progression, brought again to light by the ardent researches of enthusiastic scholars and suddenly applied, with more or less daring, in practical composition. Among the very numerous learned writers of the sixteenth century there is one—*Cyprian de Rore*—who is famous for his experiments in chromatic succession. His was possibly not the very first attempt to introduce the element of chromatics into music, but it is certain that this startling and significant innovation (without which the freedom and passion of the dramatic and romantic styles could never have been realized) dates from that century and is most closely identified with the madrigals and other works of De Rore. Once tried, "chromatics" never lost its hold upon musical practice and, though much condemned and treated even by the most progressive writers with caution and moderation, it steadily grew in favor and importance until it asserted its rightful place by the side of "diatonics." Its extraordinary power is exemplified in our generation in the great music-dramas of Richard Wagner, of which, were the "chromatics" to be eliminated, nearly nothing would remain.

The enharmonic progression was also essayed, but not with success until much later.

But these were, after all, no more than general indications of the silent inner growth of the music art, stimulated by the many and powerful agencies of culture which the revival of letters had called into almost universal activity. The culmination of these influences was to be seen, in the fullness of time, in a notable division of all musical practice into three mighty branches—the Oratorio (in which sacred music survived), the Opera (the triumph of all secular tendencies) and Instrumental music (the true and proper vehicle of tone expression) Each and all owe their inception and early development to the peculiar condition of art, science and literature created by the Renaissance; but none so directly and strikingly as the Opera.

QUESTIONS.

1. What was the revival of letters, and to what due?
2. What was its influence upon music at first?
3. What general consequences can be traced to it?
4. What did Glareanus undertake, and what did he establish?
5. What is attributed to Cyprian de Rore?
6. What modern master exemplifies the power of "chromatics?"
7. Of what were these movements an indication?
8. What distinct division of musical practice took place at this time?
9. What does each branch typify?

FORM—EIGHTH LESSON.

Constructive Form.

THOMAS TAPPER.

Melodies with and without skips formed the basis of the Seventh Lesson. They dealt with the Phrase; and this short form may be Small (four measures) or Large (eight measures). These are generally termed regular Phrase lengths; and there are, besides, Phrases of Irregular lengths. These are so-called because they depart from the satisfactory metric regularity of the Regular Phrases. While not as common as the Regular Phrases, they may be found easily in the works of the best composers.

The student will recall that this matter of the Phrase was discussed in the First Series of these Form Lessons (1899-1900). Then we were examining and classifying structures; now we are interested in making the structures. In no other way do we actually enter into the spirit of the music.

It becomes necessary for the student who is anxious to perfect himself in the habit of writing his music—thoughts constantly to keep it in mind that it is, after all, a habit; that *doing* it, under guidance, perfects the habit; and that nothing of any permanent value will result unless the music writing spring from, be referred to, and be judged *by the voice.* This fact is so apparent that teachers of theory who are no longer

young men have come to recognize the truth of it. Hence, the advice one must give to the young composer is not merely to write, but to sing everything he writes. And, really, it is surprising how one may sing one's way through music that is not intended for the voice. By so reading it one not only learns how it sounds, *but one discovers every melodic tone line in a composition.* And here it may be stated that the first essentially valuable habit a young piano student should gain is that of singing his lesson from beginning to end, Left hand part and all. However common the accompaniment may seem, it may be sung and a melody line may be established—none the less important even though it prove to be nearly a straight line.

The student must recognize in this emphasis of the singing habit a practice worthy of his continued observance which, if pursued for all it is worth, will permit him to read with pleasure, away from an instrument, the music page. Hence, all constructive work in Music Form must be accompanied by practice in sight-reading. The exercises in a sight reading method serve admirably for a beginning. But one must continue beyond them. And the hint given above will serve us in the first application, to piano music, of the sight-reading habit. Pieces by Gurlitt, von Wilm and Reinecke, and the pieces in the collection of easy piano music published by the Hatch Music Company, furnish abundant material for practice.

The process should be :

I. To sing the upper line of notes—the one which is usually called the "air" or "tune."

II. Where this line divides and becomes two-voiced, whether frequently or for an occasional measure, to sing it into the second voice and to feel the force of the union.

III. To investigate the accompaniment and to see—first—if it be uniform in structure throughout. Even so common a figure as that which supports the usual form of waltz, with a melody in the Right hand and the so-called Tum-tum-tum in the Left hand, will be found to contain (in the chord changes and particularly in the progress of the first note of the measure) a subordinate melody, which brought out adds no little to the general effect of the piece.

But accompaniments vary. It is out of the question to indicate, in a few hundred words, just how to get through them all, vocally. It can be done, however, and the student will be surprised to note how the skill of the composer shines out, or does not shine out, in what he decrees the Left hand to perform.

In the August issue of THE MUSICIAN our Lesson will continue the suggestions already set forth for writing. And for the month's work in that particular, this time, the same varieties of melody as were given in the June MUSICIAN should be witten in the three minor scale forms: The Pure Minor Scale (the same ascending and descending—A, B, C, D, E, F, G, A); the Harmonic Minor Scale (the same ascending and descending—A, B, C, D, E, F, G, sharp, A); the Melodic Minor Scale (ascending—A, B, C, D, E, F sharp, G sharp, A) descending—like the Pure Minor Scale). The following brief rules may be helpful:

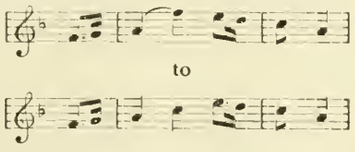
1. Write in all keys.
2. Sound the Tonic of the selected key at the piano, sing the scale mentally.
3. To know how your work *sounds*, sing it ; do not play it.
4. Do not be deterred from witing a melody because it "sounds like something you have heard before." Write it.
5. Write what you can remember from the concert and theatre. The habit once acquired is the gateway to others.

MELODY.

H. A. CLARKE.

In a former essay the statement was made that it seemed almost an essential of good melody that it should be largely composed of the diatonic scale. This diatonic constitution of melody was pointed out as one of the most striking peculiarities of Beethoven's melody, but there is another side to this question, since some of the most striking effects in melody are produced by disjunct motion, especially when it is used to unexpectedly interrupt a conjunct motion. One of the finest examples is the theme of the slow movement of Schumann's Piano Quartet, in which the melody alternates between a diatonic motion and a leap of a 7th, up or down, thus :

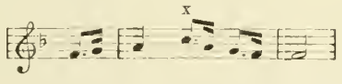
The exquisite grace of this melody is such as to make one almost recall that dictum about diatonic melody. In fact, we are obliged to say a melody may be in conjunct motion and be very beautiful, it may be in disjunct motion and be very beautiful, or it may be either, and be anything but beautiful. And thus we are brought face to face with the question, in what does the beauty of a melody consist? Many vain attempts have been made to answer this question. The writer knows of but one that seems to throw a little light on the mystery, one of the most profound writers on music—Gurney—in his work, "The Power of Sound," has advanced the hypothesis that "Music is Idealized Motion" and, in the course of his remarks, says that one of the chief elements of beauty in a melody is the unexpectedness of the motion. That there is a profound truth in this assertion there is no room for doubt. In every good melody there are certain critical points upon which the whole effect of the melody depends ; if a single note is changed at one of these points the character of the melody is completely destroyed. For example, take the familiar melody, "The Last Rose of Summer." Change the opening motion from



to

Observe the difference.

The leap of a sixth—from A to F—is one of these critical points. Change the F and the beauty of the melody evaporates ; in fact, this high F (tonic) marks every critical point in the melody. To illustrate this take the second motive



change the C to B (a change often made by singers) and the melody loses little if anything. Though this idea of "unexpected motion" is true, it is by no means the whole of the truth, since there are many melodies of unquestioned beauty in which there is no trace of "unexpected motion." For example, "Vedrai Carino" in "Don Giovanni." This is simplicity in itself, yet is there a more exquisite melody in the world? It may be said that much of the beauty of a melody is dependent upon its rhythm. Very true, as rhythm may also be called an "idealized motion," but what shall we say of those melodies that move in notes of equal value? For example, the melody of "Freude Schöner Götterfunke" in the 9th Symphony and "Yankee Doodle" are rhythmic counterparts. Both move in quarter notes with a slight pause in the 4th and 8th measures, yet one is instinct with nobility—the other—well, a musician cannot but regret that it was not forgotten with the trivial "words" to which it was originally written about "Lucy Locket" and "her pocket."

We do not seem to have made much advance in solving the mystery of good or great melody. Perhaps it is possible to make some advance by taking the negative side and saying what ought not to appear in a melody. First, there should not be too great extremes in the values of the notes, such as mixing whole notes and sixteenths. Second, there should be no long leaps, except where they will by their effort at once justify their presence. Third, the melody should be so constructed that it has a climax—not necessarily a loud climax or a high climax or any kind of intense climax—but a point where the interest culminates This point may be above or below the level of the melody, as the culmination may be an excess or a diminution of passion. Last, at the risk of being thought "old-fashioned," we add, the melody should be so constructed as to make it quite evident in what key it is written. It is not well to begin in C major and reach B major in the third measure by way of D♭. There is a larger number of melodic phrases that have been worn threadbare by constant use. Many so called compositions are entirely made up from these shreds and patches, the beginner should guard sedulously against their intrusion in his attempts at music-making. Indeed, it would be a work of great advantage to beginners if some experienced hand would compile a dictionary of these phrases, the only danger is that it might swell to the dimensions of "Groves'." A final word of advice, do *not* be in too great a hurry to publish your "opuses," the power of writing good melody improves wonderfully with time and practice, and you may possibly publish things at twenty that you will be disposed to deny acquaintance with at forty. There is a great deal of good music in the world ; unfortunately, there is even more that is not good. One should be very careful to discover to which of these departments he is likely to contribute before rushing into print. After all, to the great mass of our profession, the great object of study should be to understand, not to produce. Every intelligent teacher and pupil may learn how good music is written. It is only the privileged few who are gifted with the power of creating it.

NOTE.—Questions will be given in later instalment.

THE DEVELOPMENT OF THE PIANO.

FRANCIS L. YORK.

In our last paper we have seen how the piano developed into an instrument that was far superior to all the instruments that preceded it, inasmuch as it was possible to shade the tone by the simple pressure of the finger. But it must not be supposed that piano manufacturers were willing to stop here and rest satisfied with their achievements. Even if they had been willing to do so, piano players and the composers for the piano would have spurred them on to new effort. We can trace most easily the further advance made in the manufacture of pianos, if we inquire what were the defects of the older instruments, and then find what measures were taken to remedy these defects.

The principal faults to be found with the old instruments were a thinness of tone, lack of power, liability to get out of tune and liability of the strings and action to break if an unusual demand were made on their strength. In some actions, too, if the blow were too hard the hammer would rebound and strike the string again, making two tones, and a further defect was that the tone could not be repeated unless the key were allowed to come back quite to its original position. The different makers set themselves to remedy these defects.

First as to tone. With the old method of using thin strings of copper, brass or iron wire of poor quality, a thin tone was unavoidable. But improvements in steel-making and wire-drawing came fast, until at present piano wire is the strongest known material, and is largely used in scientific and mechanical work where great strength is a desideratum. At the Columbian Exposition, at Chicago, tests were made of wire furnished by Poehlmann, of Germany, with the result that a wire, only three one-hundredths of an inch in diameter, required a weight of 325 pounds to break it. In some modern grand pianos the average strain on each wire is 275 pounds, and this is, of course, greatly increased when the string is struck. This would give for the total strain of all the strings of a grand piano the enormous amount of nearly thirty tons. The Steinway Company claim that their frames are built to withstand a strain of 75,000 pounds, considerably more than the anticipated pull on the strings. The tone of the piano was much improved by the use of this stronger wire, and also by the use of thicker wire for the same pitch. For, with thicker wire, greater strain and greater elasticity, the singing or sustaining power of the tone is greatly increased. But the use of greater strains on the wires necessitated a much stronger frame for the piano in order to withstand the greatly increased pull. About the year 1820 iron was introduced into the frame of the piano to give it greater stiffness. Before that time the frame had been made entirely of wood. At first the makers used only iron bars and braces to assist the wood, but afterwards more iron was constantly introduced until at present the whole frame of the piano, even in the largest grands, is cast in one single piece with all the flanges and braces that are required to give stiffness to the frame. Many were the devices used in the early pianos for strengthening the frames—rods, flanges, tubes and bars of various shapes and acting on various principles were introduced, only to be cast

aside when, finally, the frame was cast in one piece. It will be seen that the piano has enormously increased in weight in the past few years—the time has passed when it was a small matter for a composer to take his piano with him out into the fields to help him in composing, as was stated of Gluck in our last article.

The next defect to be remedied was that of a lack of power. The power of the tone was somewhat increased by the use of thicker strings, as just described, but with heavier strings and a higher tension, a heavier hammer was possible, thus allowing the player to strike a more powerful blow and making a tone of greater volume. This required all parts of the action to be made more strongly, and various precautions were taken to strengthen all the parts, so that the heavy blow, when it did come, would find all the parts in the best position to withstand the strain. The power of the tone has also been increased by so making the leverage of each part of the action that as nearly as possible all the power put on the key by the finger of the player is transferred to the string. A hammer, moving through a long distance, will attain a greater velocity and thus strike a harder blow than one moving through a short distance. Thus, by a proper arrangement of the action, a moderate blow on the keys may be made to produce a strong blow on the wire. There are other ways, too, in which the power of the tone has been increased. As the piano case increased in size, the sounding-board became larger, with a corresponding increase of the tone. The proper adjustment of all the parts so that the player gets the greatest possible effect from his work is a matter requiring not only the greatest knowledge of acoustics, but also the greatest care in the selection of materials, the greatest skill in nice coordination of parts, and, in addition to all these, an unusually good ear. Even with the greatest care, the greatest skill, the best materials, long experience and a determination to produce an art work—for a fine piano can be called no less—even with all these the best manufacturers will, at times, produce an inferior instrument. We have all seen pianos of the best makes that were very unsatisfactory, and that, too, probably through no fault of the makers.

The danger of a piano getting out of tune was a very real one. In the olden times, even within the memory of living concert-goers, it was almost as customary for the piano to be tuned between the numbers on the program as it is now for the violin and other instruments of its class. The defect caused by this liability to get out of tune was remedied partly by some of the improvements already described. If the wire was of poor quality it would stretch and, of course, get out of tune. If the frame of the piano was not of sufficient stiffness it would give slightly under the enormous strain with the same result. There are so many causes that influence the tone and the stability of the pitch in a piano that one hardly knows which to speak of. For instance, if the part of the string beyond the bridge, that is, between the pin to which it is attached and the bridge which regulates the length of wire that is to sound - if this part does not convey the tension from the tuning-pin over to the sounding part of the wire, then the piano will not stay in tune, for if the sounding part is put in tune and left so without equalizing the tension throughout the whole length of the string, then when the hammer has struck the string many times, as in playing, the tension gradually becomes equalized with the result that the pitch is changed and the string is out of tune. Another cause of a piano getting out of tune was a slight lifting of the string from the bridge by the impact of the hammer on it, making the string for the moment a trifle longer, and, of course, changing the pitch slightly. This has been remedied by putting the string through a small hole drilled in the iron of the frame and then bringing the string to bear upward so that when the hammer strikes it the string is forced against the bridge instead of away from it. In part of the scale the same result is produced by the capo d'astro bar, which is an iron bar brought to a blunt edge and, pressing on the strings from above, forms a bridge or fret against which the strings are driven when the hammer strikes them.

Although the increased power of the hammer blow would tend to increase the danger of breaking the strings, the increase in the strength of the strings has more than kept pace with the increase of the blow, so that now a string rarely breaks unless it has become weakened by rust. In the older pianos the action itself frequently broke during a concert, especially if the man was a man gifted with muscle. It used to be a standing joke that Liszt required three pianos to give a concert on. And, joking aside, it was no uncommon thing for him to put his piano *hors du combat* at a concert, and be obliged to have a fresh one brought on the stage before he could finish. Such unheard of demands on the part of the player, however, were soon met by the manufacturers, so that now it is extremely rare that any part of the action gives way during a concert.

To prevent the hammer rebounding and striking the string a second time even the earliest makers invented a check, Cristofori himself in his later pianos having the prototype of the device still used for the purpose. The difficulty of "blocking," that is, of the hammer staying against the wire when it should fall back, is rather one of adjustment than of system. Pianos nowadays will block, but it is only when the action becomes deranged and the difficulty can usually be easily remedied.

But one of the chief problems that the inventors set themselves to solve was that of repetition. Every pianist knows that it is frequently desirable to repeat a tone *legato*, that is, to cause the tone to speak again before its previous sounding has ceased To make this possible the action must be so arranged that the hammer can be thrown again against the wire without letting the key return to its position of rest. To solve this problem many different actions have been invented, the most famous of these being, perhaps, the "Erard double escapement." This action is too complicated to describe at length; it is enough to say that it fulfilled its purpose completely. The action now in use by many of the best piano manufacturers is a modification of this action called the Herz-Erard action, each manufacturer having some special feature found only in his own piano. There is also the so-called English action which, though much simpler, is very efficient.

Thus we see that all the defects mentioned at first have been remedied one by one. But piano manufacturers have not been content with the simple remedying of defects, they have constantly striven to make still further progress and to invent new effects or to bring the piano under still more perfect control of the player. No doubt many of the so-called improvements are of very little value and, from an artistic point of view, are an absolute detriment to the piano, as, for example, attachments which aim to give the effect of various other instruments. Such arrangements are curious and sometimes ingenious, but artistically they are to be classed with the "one-man-band," sometimes to be heard on our streets.

The best instruments of the best makers of the present time may, I think, be regarded as the culmination of the piano proper. It seems to me that any farther *development*, using the word in its proper sense, is scarcely possible. There will, no doubt, be changes in the construction of the piano, but as far as can be seen the piano can scarcely be further *developed*. This need be no cause for sorrow. When an instrument has reached the perfection of the modern concert grand little remains to be desired. The violin has not been improved or developed since the time of Stradivarius and Amati, and it may be that the piano is incapable of improvement as far as the main features of construction are concerned. Matters of detail may be changed and perhaps perfected, but otherwise the limit seems to have been about reached. When we consider the possibilities of the piano, the infinite tone colors of which it is capable, the perfection with which all kinds of music can be produced on it, the gradations of power from the faintest pianissimo to the thundrous chords of Paderewski or Rosenthal, the endless combinations of harmony, melody and polyphony of which it is capable, and especially the fact that all these effects can be produced either simultaneously or in immediate succession by one player by merely changing the way in which he uses his hands without removing them from the keyboard itself, we may well regard the piano as an instrument as nearly perfect as imperfect humanity is likely ever to reach. However, as man is never satisfied, attempts are being made at present and have been made in the past to simplify, improve or change the scope of the piano's powers. In our next paper it will be our endeavor to describe some of these and to give a hint of what the fnture may possibly have in store for the king of all instrnments—the piano.

QUESTIONS.

1. What were some of the principal defects in the earliest pianos?

2. How do the strings of the modern piano differ from those of the first instruments?

3. How was the piano frame made sufficiently strong to withstand the pull of the strings?

4. Name some of the causes that make the tone of the modern piano fuller, of better quality and of greater sustaining power than that of the old pianos.

5. Give some reasons why a piano may get out of tune.

6. Name two of the best known piano actions.

A GUIDE TO THE STUDY OF MUSICAL LITERATURE.

ARTHUR L. MANCHESTER.

While it is to an Englishman we owe the two excellent books mentioned last month, American literature does not take second place in the production of musico-literary criticism and analysis. About three years ago the attention of music lovers was drawn to a new publication which appeared under the striking title, "Mezzotints in Modern Music." A suggestion of that method of engraving known as mezzotint, with its near approach to photographic effect and its likeness to nature, and a sense of delicate shading, were at once felt by the discriminating book lover. There was an intuitive anticipation of a species of word painting in which all the resources of the English language would be drawn upon.

The writer, James Huneker, unlike the Englishman, was not unknown to us. His contributions to periodical literature were widely familiar, and he had made a reputation as a manipulator of words. And not this alone. Those who read him knew he had something to say, which his glowing, vividly colored style made very impressive. Hence, this book was not put forth as a totally uncertain venture.

As one read the book he realized, in no indefinite way, that the author was a man of convictions, albeit he would occasionally pause to question the absolute sincerity of certain statements. Further, he was certain to be strongly impressed with the comprehensive knowledge and brilliancy possessed by Mr. Huneker, and while, as just said, he might question the soberness of the author's judgment in all particulars, he would be assured that underlying all was a vein of truth and power that could not but prove stimulating to a high degree.

The book is a study of Brahms, Tschaikowsky, Chopin, Richard Strauss, Liszt and Wagner. Subjects with which Mr. Huneker was admirably fitted by temperament and practical learning to deal. An insight of the author's keenness is furnished by the chapter headings. Brahms, about whom has raged a controversy almost equal to that inspired by Wagner, he discusses, under the caption, "The Music of the Future." His comparison of Brahms with other composers is courageous and based on strong premises; his estimate of the composer will arouse thought from which must come a clearer understanding of his works and a surer judgment of their worth. There is much in this essay, as well as in the others, which one would like to quote, statements couched in terms that send them to the heart of the matter with certainty and force.

Tschaikowsky, another subject of dispute, is called "A Modern Music Lord." Here, again, the temptation to quote is strong. "On the Doorsill of the New Century" pictures most vividly the beginning of an era. "Richard Strauss and Nietzche" and "The Greater Chopin" are further biographical and critical studies. "A Liszt Etude" and "The Royal Road to Parnassus" are dissertations on piano playing, composition and study that are invaluable. Mr. Huneker's wide knowledge, clear perception and keen analysis are shown to advantage in this part of the book, and the result is a series of essays from which the piano teacher and student can derive inestimable good. The book closes with "A Note on Richard Wagner."

A year after the issuance of this noteworthy addition to musical literature, Mr. Huneker sent out another which, if possible, surpassed its predecessor. For some time a series of essays on Chopin, from the pen of this author, had been appearing in a music journal with which he was connected. In 1900 they were published in book form under the caption, "Chopin, the Man and His Music." To one of Mr. Huneker's temperament, the morbid genius and tragic life of Chopin afforded a fine subject on which to pour forth the red hot lava of thought and idiom with which our author impresses his meaning.

Of all the studies of Chopin this has taken precedence as a convenient and yet comprehensive work.

One who reads it will live with Chopin, will feel and suffer with him, and thereby come to know him as never before. The evoking cause of the music which the composer bequeathed us will be better understood, as will the moods with which it is filled. To his study of the man, Mr. Huneker has added a study of this music which is exceptionally valuable. A pianist himself, a student of piano and piano music, familiar with virtuosi and their methods and, withal, a musician to the core, the result of his analyses of Chopin's music is remarkable.

As a means from which to derive direct musical knowledge these books are helpful. But they can exert a still greater influence than this. The music student considers it a part of his business to acquire an appreciation of clear and forceful technical expression. He makes especial effort to become familiar with the technic of musical speech; he must discern and appreciate that use of musical material which is best adapted to bring out the musical thought and to emphasize it. If he will take the same pains with his mother tongue—the English language—he will be surprised at the increase in discernment which comes to him. These two books are well adapted to open his eyes to the possibilities which lie before the user of English. Mr Huneker's vocabulary is filled with words that scintillate; his idiom is of a mold peculiarly his own, and while exaggeration may at time mar his work, to read him is well worth the time of the busiest musician.

A DREAM OF GOOD TIMES.

Let us dream of the good times—the good times to be,
When the fair fruit shall bend every branch o' the tree
And the rivers in music shall sing to the sea,
And the world will be joyous forever!

Let us dream of the good times—when blithest farewells
Shall be said unto Sorrow in cities and dells;
With only the bird-songs—the chime o' the bells
In a world that is joyous forever!

Let us dream of the good times, when over the wrong
The white Right shall triumph with bright sword and strong;
When the wide world shall echo one jubilant song
In the light of the morning forever!

—*Atlanta Constitution.*

THE STUDY OF A SONATA.

Beethoven's Op. 2, No. 3, in C.

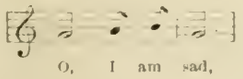
DR. HENRY G. HANCHETT.

FIFTH ARTICLE—HARMONY.

Number measures by placing a number before every bar—single or double—following the order as printed, not as played, counting measures regardless of their completeness, and beginning again with number one at the opening of each new movement and considering the "Trio" as a new movement. This plan accords with "Harding's Analysis."

As rhythm is the element of composition upon which music depends for its vitality and stimulation, so harmony is the element upon which it mainly depends for its "soul," its significance. Expression is a very broad term, and there is no element entering into the total effect of music that may not be used by the composer to give meaning to the work, but still the emotional expression depends more upon harmony than upon any other single item. The most palpable consideration of this sort is the popular distinction between minor and major. These terms have passed into language as expressing respectively the pensive and the cheerful, the sad and the joyous; and yet, as we shall see later, there is no necessary relationship between mode and mood.

Harmony comprehends all those considerations that grow out of the relations of musical sounds simultaneously heard or assumed. I say assumed, because any person who knows enough about music to think or talk intelligently of the art, is sure to associate musical sounds with appropriate harmonies, even if they are not fully written out by the composer. Mr. A. J. Goodrich, in his valuable little book called "Music as a Language," says: "If I should sing,



O, I am sad,

nobody would believe me. The remark is probably true, and if so, depends upon the fact that, in the absence of any harmonization, the ear naturally assumes the melody to be in the key of G, and to be accompanied by the tonic and dominant harmonies in that key. But while that assumption is natural, it is by no means inevitable, and by using the identical melody, but writing it in the key of E minor and accompanying it with the tonic and dominant seventh (first inversion) in that key, the sentiment and the music will be found in perfect accord. But there is nothing to lead the mind to think of the melody as in the minor mode and by preference it seems to assume the major. So, in the first movement of our sonata, during the 45th and 46th measures, we imagine the harmony to be constantly that of D major, but several other chords might have been made to accompany the melody printed. In measures 76 and 77 the notes C, D, G almost force one to think of a complete cadence, yet the harmony is only assumed.

The most important consideration connected with harmony is attunement, or the recognition by the ear of a certain tonic and mode as governing the relations of all the sounds heard in any passage. Much of the difficulty experienced by the uninitiated in enjoying elaborate compositions is due to the fact that the masters use such a wide range of harmonies and so large a proportion of chromatic tones that to them the tonic and mode become obscure. Popular tunes are nearly always restricted to the tonic, subdominant and dominant harmonies, with pehaps an occasional relative minor chord and a few chromatic tones selected from the scales belonging to the chords mentioned. But the skill of a composer consists largely in the introduction and use of a wider harmonic range, not for the sake of solving problems in progression, but to lead the mind through longer excursions and broader vistas of emotional possibilities; in other words, to maintain interest and heighten expression. The so-called sonata form consists largely of a musical exploitation of a specific series of tonics. In the first movement before us, for example, one notes the predominance of the attunement of C major from the beginning to measure 26, then of G minor to measure 45, then of G major to measure 90. From that point the ear is led from one attunement to another in a gradual but very effective way (C minor, F minor, E flat major, C minor, F minor, etc., each key enduring but a few measures) until measure 130 is reached where, in spite of the frequent use of E flat, pointing to the attunement of G minor, the ear insists upon regarding the G as a dominant and the attunement of C major as imminent, if not established. At measure 136 all doubt is removed, and at measure 140 the complete reinstatement of C major is accomplished and maintained till measure 161 is reached. At this point one notes the recurrence of the ideas of the earlier part of the movement, but now in the keys of C minor and C major, up to measure 219, where Beethoven startles us by the unexpected introduction of a key entirely unrelated, namely that of A flat major, which is maintained through the 224th measure. Then the mihd is led through eight measures of discords, having the effect of complete bewilderment to the sense of attunement, until the diminished seventh of G minor is resolved into C major at the beginning of the cadenza, and from there to the end that attunement is maintained.

But the prevalence of the attunements mentioned in no way hinders the composer from introducing chromatic tones and unusual cnords. The C sharp in measure 3 has no tendency toward the key of D, because the F natural negatives D major, and the B natural negatives D minor, and without such specific obstacles in measure 19 the G sharp and C sharp yet fail to convey to the ear the impression that they are leading notes, although they might possibly have been so treated had the composer desired. In measures 20 and 21 the F sharps come nearer to inducing a change of attunement, but the prompt restoration of the F natural leaves the attunement unchanged at least until measure 25, where the ears decision for G major has quickly to be revised for the G minor of measure 27. The whole passage, up to measure 25, must be conceded to be in C major, and yet, in spite of its simple progressions and persistent attunement, the composer has shown himself a master of harmony, and in measures 7 and 11 has introduced quite unusual chords.

Allusion has already been made to the fact that the minor mode does not necessarily imply a sombre mood and evidence of this may be derived from the passage in this first movement beginning with the 27th measure. While the passage at first is negative in sentiment, when the 39th measure is reached there is a playfulness and piquancy that drive away all gloomy thoughts, in spite of the minor intervals, and much the same thing is true of the passages beginning at measures 91 and 114. But the best illustration of the fact stated is to be found in the trio of the third movement. Here playfulness and minor chords are equally in evidence throughout. Again in the third movement we find a right jolly minor passage beginning with measure 46. Minor certainly lends itself more readily to the sad and sombre than does major, but many a pleasantry can be produced with minor chords.

An interesting line of investigation for the harmony student is with reference to the unusual resolutions of discords and the methods of changing keys as to whether a temporary transition or a complete establishment of a new attunement by modulation is effected, and whether the latter is natural (calling for a signature change of not more than one sharp or flat) or abrupt. For example, in the Adagio movement, measure 5, we find ourselves temporarily in the key of F sharp minor, but there is no modulation to that key. The tonic triad of that key is also a member of the key of E, in which the movement is written, and the E sharp, which makes the difference between the two keys, comes *after* the start in the new key—it is a temporary transition to a related key. From measure 10 to 11 we pass from E major to E minor—a change of three sharps in signature. The final chord in 10 is the dominant seventh of either key. It is an abrupt modulation. This same chord is made to serve as the connecting link in a still more abrupt change to C major, from E major, in measures 52 and 53. The student should look up the other changes of key and see how they are brought about. A pretty point to think about also is the reason (if any can be discovered) why Beethoven, in the last movement, makes measures 42 and 44, otherwise identical, in both modes of the same key, while measures 230 and 232, corresponding in other respects to the earlier measures mentioned, are both in the same mode.

As a preparation for future studies it would be well for the student to make out a scheme of the key successions in each of the movements, using a letter to indicate passages that occur more than once. For example, in the Scherzo we have "A" at the beginning and at measure 41; "B" at measures 9 and 49; "C" at 30 and 59. This scheme will be helpful, although later when we come to study form a similar lettering is be recommended, which may not agree with what the student may insert in his key scheme. The idea now is simply to note the different keys in which the same thought is presented.

[NOTE.—Two errors in June article are corrected as follows: In second column, first line, "eases" should read "basses;" and in the seventeenth line (counting from the bottom) of the same column, it should read "quarter note followed by two quarter rests."]

Admirers of Wieniawski (their name is legion) will be interested in the following authentic anecdote. Even many years after Wieniawski had achieved distinction, Massart his teacher, seemed unable to appreciate that his beloved Henri had passed through childhood's years and was at last a full-fledged man as well as a celebrated artist. Often he touchingly revealed the fact that, to him at least, the great Polish master was still "his boy," however changed might be the conditions of Wieniawski's life.

On the occasion of a visit to his old-time master, Wieniawski found Massart in a contemplative mood, holding in his right hand a cane upon which his fingers were actively engaged in imaginary technical exercises. With a roguish smile Wieniawski asked: "Are you practicing trills, dear master?"

"Ah, my boy," was the serious reply, "you should not jest on such a serious matter. Trills can be studied with profit even on an ordinary stringless cane."

"But," rejoined Wieniawski, with a merry twinkle in his eye, "if that is the case, do you not think it would be a good idea to transfer your cane from the right to the left hand?"

The lady who knows all about music and doesn't let anybody within reach of her voice overlook the fact, leaned back in her chair.

"That's a dainty thing they're playing," she said, gazing patronizingly toward the band. "What is it?"

"Grieg's," began the ordinary man, looking at the program.

"Oh, of course," she interrupted, "I needn't have asked if I'd waited to hear more of it. How weirdly, characteristically Grieg it is. One always hears that ever-recurrent note of sadness in everything Grieg does. It is exquisite."

"'Tis pretty," assented the ordinary man, "only I looked at the wrong number of the program. The Grieg thing is next. This is "The Ghost of a Coon."

FOR THE YOUNG PEOPLE.

The Young Musicians' Perseverance Club.

Conducted by ARTHUR L. MANCHESTER.

I expect our Clubmates are in the midst of their summer vacation. May it be a very pleasant one. Our story this month has no questions attached. They will be included next month. This will give us time for a rest and prepare us for future work. It is too warm for sermons or lectures, so we will see who have answered the questions and have our monthly chat and story.

These are belated senders of May answers:

Emma L. Olmstead.
Ethel C. Porter.
Corinne C. Johns.
Ida Cecilia Price.
Margaret McGuirk.
Letitia C. Marlowe.
Mary Cecilia Cleary.
Florence A. Cross.
Carol Robinson.
Genevieve Johns.
Lela Busbey.
Marie Josephine Timmins.

Here are the answers to the June story:

1. "Lord, have mercy on us."
2. Praise Jehovah.
3. Responsively.
4. Two or more sounds having the same pitch.
5. A note or chord sounded with a tremulous effect.
6. Having the measured beat that marks the character and expression of the music.
7. A key, or mode.
8. The name given to tones intermediate between the tones of a key.
9. A vibration between a chief note and its auxiliary above.
10. A melodic ornament.

And the names of those who have sent answers:

Lorena G. Timmins.
Anna H. Coogan.
Leonide Timmins.
Ida Cecilia Price.
Mary Cecilia Cleary.
Margaret McGuirk.
Letitia C. Marlowe.
Kathervn Landers.
Alma Kernan.
Cora Overbaugh.
May R. Keefer.
Marie Eldridge.
M. Camille Bunty.
Mary C. Smith.
Mary Johns.
Maud Busbey.
Lela V. Busbey.
Genevieve Johns.
Marie Josepha Timmins.
Corinne C. Johns.
Helen G. Johns.
Ava E. Miller.
Mary McCann.
Estelle E. Keefer.
Genevieve Overbaugh.
La Bell Mahoon.

This new member is thirteen years old. Her ambition to become a good pianist can be satisfied if she will work patiently and steadily.

INDIANA, PA.

Dear Mr. Manchester—I saw your questions in THE MUSICIAN and wish to answer them. I have taken music for two terms and take from Mathews' Grade II. I like music and hope to continue it and become a good pianist. I hope to see my name in the next number of THE MUSICIAN. I practice an hour daily. I enjoy reading the childrens' page and would like to become a member. Yours respectfully,

BERTHA JONES.

This is a busy member. If he does his work well, he can be sure of success. We all wish him steady progress.

ELIZABETH, N. J.

Dear Sir—I am in the Junior Latin Class in the High School and have plenty of lessons. Besides my lessons I have two evenings in the week for pedal organ practice which I like very much. Through the kindness of Professor J. V. Rouselle, my teacher, I practice on a fine three-manual pipe organ in St. Patrick's Roman Catholic Church in this city, where he is organist. On Saturday mornings I generally get my piano lessons, and in the evenings I have choir practice. I intend to make the organ my special study. It comes very easy to me, and my teacher had said that I do not need any lessons on the pedals, but only practice until he will begin to teach me the stops. I am very interested in The Young Musicians' Perseverance Club and like very much to study and answer the questions every month if I am able to do it.

Yours respectfully,

P. S.—I will send my photograph later. JOHN C. JOHNSON.

We are glad THE MUSICIAN is pleasing this member. We are trying to make it both useful and entertaining.

HANGING ROCK, OHIO.

Dear Mr. Manchester—I like the stories of THE MUSICIAN very much. I am twelve years old and am in the sixth grade at school. I am in the second grade of the "National Graded Course," and am nearly through with it. I have taken a few pieces from "Schumann's Album for the Young," and from Hiller's Op. 45, No. 21. And I have also taken "By the Meadow Brook," by Wartenstein. I like my music very much and like to practice a little better than I have formerly. I think there are some very pretty pieces of music in THE MUSICIAN. I like finger exercises very much. Wishing the Club continued success. I remain,

Yours truly,

RUTH WILLARD.

Yes, it is better to send answers late than not at all. This member will have a treat at the Association meeting.

SPRINGFIELD, ILL.

My Dear Sir—I have been very busy with my school studies this month as it is towards the close of the year, and did not get my answers written soon enough. But it is better to be late than not at all. I guess these answers will be my last till September, for I am going away for my vacation very soon, and there will be no books for me. I am going to the Illinois Music Teachers' Association next week. Yours very truly,

Age, eleven years. CAROL ROBINSON.

This is a faithful member. Our McSherrystown members are splendid workers. We must all keep up with them.

MCSHERRYSTOWN, PA.

Dear Mr. Manchester—A good many of us are late with our work this month. I am sorry and I guess the other girls are. I was sick the day Sister took the little girls to help them get the Club work. This is the first month this year I have not sent in my answers in time. My little sister Genevieve is in your Club now, and Lela Busbey too, is a member, and little Marie Timmins, so I am not your youngest McSherrystowner any more.

With best wishes, I am

CORINNE C. JOHNS,

Although short, this letter is welcome and we hope to have others.

CORPUS CHRISTI SCHOOL, CHAMBERSBURG, PA.

Dear Sir—As this is my first letter to you it will not be very long. I am eleven years old and take music lessons from the Sisters. I like the Club. I am interested in the stories and letters. I remain your new Club member,

HELEN ENGLERTH.

TWO MUSICAL MISSIONARIES.

In the "Cathedral of the Sun," a tumult and confusion prevented the priests from finishing the service, and it was in vain that they called loudly to the people from the altar-rail, commanding silence. The choristers and musicians shouted excitedly, urging the people to seize Romanus and Petrus and thrust them from the Church, calling them apostates, outlaws and even sorcerers in disguise. But the people, though joining in the cries and tumult, were held in check by the quiet fearlessness of the young monks, and among them, too, were those who regarded Romanus as possessing some supernatural, or wizard-like power. His quiet self-possession, and the pale face with its great, dark eyes, looking out from the monk's cowl, filled them with awe. But the Benedictine dress would have protected the monks, even had they seemed less afraid, as they made their way toward the entrance doors, through the crowd, which parted on either side, and even shrank back from them, although the singers and musicians were still shouting orders to have them seized and taken before the city authorities.

They left the Church in safety, and were calmly descending the slope, leading to the main street of the cathedral town when hasty footsteps sounded behind them, and they faced about. An altar-boy, still in his white surplice, stood breathless before them in the evening dusk.

"The Chief Father would speak with thee," said the priest's messenger, and the monks turned back to follow him.

The people were thronging from the front doors of the temple as the boy led the way to an empty court. He entered the temple by a narrow side entrance, and the musical missionaries, following, were ushered into a little room leading from the chancel. Here in his gorgeous priestly robes the cardinal sat in a tall, carved chair; he looked kindly toward them, and they bowed themselves at his feet to receive his blessing. When they arose, he questioned them much about the chants of St. Gregory, and finally it was agreed that they should pass the night at the cardinal's house, in order that he might examine the Antiphonarium, and listen to their illustrations from it in song, with a view to adopting it, if possible, for the Temple service.

And thus it happened that upon the following day, even as Romanus and Petrus were leaving the cardinal's palace, an ambassador was being sent without delay to the Monastery of St. Gregory the Great, to beseech in the cardinal's name that singers might be sent thither at once with copies of the Antiphonarium, promising that upon their arrival the instruments should be banished from the service, and the new order of chants adopted.

Romanus and Petrus were joyfully hastening to the city gates to continue their journey toward Metz, when they were again held by the press of people, who were making their way in the morning sunlight with one accord toward an immense pavilion, erected in the very heart of the city. An opera was to be performed here as part of the celebration of the Feast Day. In those days the opera was held as sacred as a religious service, so the young monks entered the pavilion with the throng, and decided to remain and witness the play.

The pavilion, which was a vast amphitheatre, was strung with myriads of flags of red and purple and orange, and the seats rose tier above tier in a vast circle around the pit, or stage, where the performance was to be held. The players entered from an underground room. Musicians playing upon all manner of odd instruments surrounded the stage in a circle, and great must have been the discord, which sounded like mightiest of inspiring strains to the thousands of listeners rapidly ascending to, and filling the seats.

When the whole city had assembled, and all was quiet in the pavilion, the musicians played a fanfare, which was meant for wedding music. When it had ceased, a strange figure was seen ascending the steps leading from the invisible rooms underground. He was dressed in a Greek costume of scarlet and white silk, and wore a scarlet hat with beautiful white plumes, and coming forward upon the stage told the people about the opera.

The play, he said, would present the Greek myth of Orpheus and Eurydice, and in the first scene they would see Orpheus, who was a wonderful musician, sitting in the forest and playing upon his lyre; for after winning Eurydice for his bride he played such beautiful music that all the birds flew circling round his head, and the wild beasts came to lie at his feet and listen.

After explaining the first scene the strange figure withdrew, and about twenty helots, or ancient scene-shifters, sprang up the stairway, some covering the stage with tall painted trees, others letting loose beautiful plumaged birds from their hands, while others placed various animals, stuffed and in a crouching position, at the feet of a magnificent young man who had entered and established himself beneath a spreading tree in the centre of the stage. He reclined there in majestic grace, while the musicians played their wild music, and every eye in the pavilion was upon him. The helots had vanished as by magic, and he was alone with the beasts, and the birds, which seemed to have mistaken the trees for real trees. The musicians ceased playing, and he lifted his lyre. His shepherd's cloak was thrown loosely over one shoulder, and his head and hair were encircled with a wreath of bay-leaves. As he played most beautiful and dreamy music, and the brilliant-plumaged birds floated about him, all the people cheered, thousands of handkerchiefs were waved, and shouts went up as he finally walked backward off the stage, waving his lyre in response.

In the several scenes that followed, the figure in scarlet and white appeared first, explaining each one, then the helots arranged the scenery, vanishing immediately, while the musicians played until the actors were ready to do their parts. While the second scene was being prepared, the music was a doleful contrast to the wild, gay jangle with which the first scene had opened. It was meant to sound like a mournful dirge. Orpheus appears in this scene leaning in anguish upon a tomb, over which many beautiful youths and maidens are strewing flowers, while their voices sound above the orchestra in a solemn chant. Slowly they depart from the stage, the chant sounding further and further away until it ceases. As tho' rising from the ground a figure appears at Orpheus' side. It has wings and sparkling raiment, and its beautiful face is radiant. It tells him that it has come from the gods upon Olympus, who have been moved with compassion at his anguish, and have sent him the message that if by his music he can appease the goblins of Hades, he may enter there and bring Eurydice back to the world.

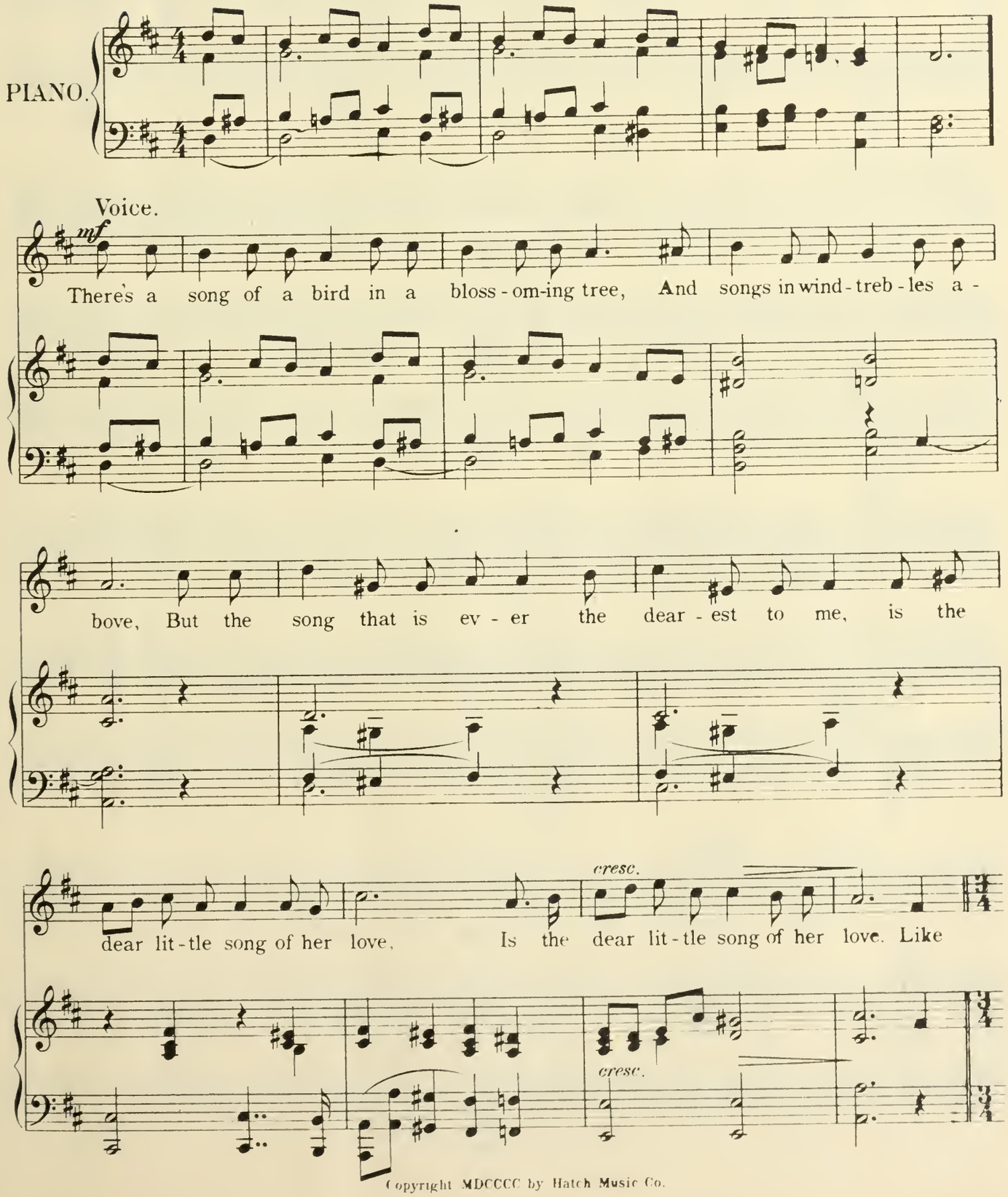
In the third act a partition is removed from beneath the stage and the underworld is seen. Flames shoot up from yawning rocks, and in their glare the phantoms rush hither and thither as the music of Orpheus' lyre is heard. Madly they call upon Cerberus to "kill thy new Prey here," and the barking of the triple-headed monster sounds above the wild music of the orchestra. Gradually all becomes quieter and calmer, then by degrees all sounds have ceased save the gentle music of Orpheus' lyre.

(Conclusion and Questions next month).

To Dorthea

A SONG OF HER LOVE.

T. L. RICKABY
Op. 17. Nº 2.



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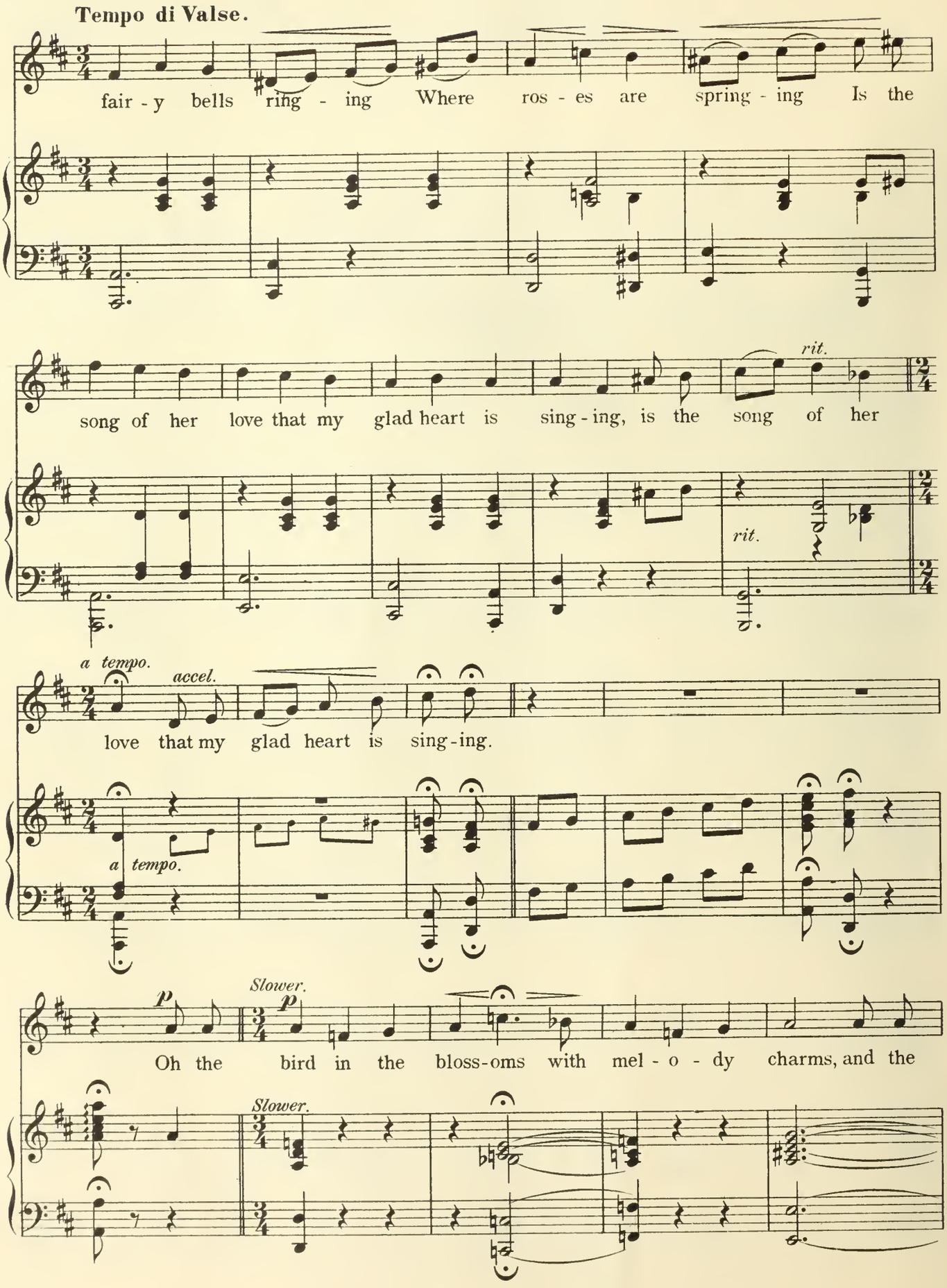
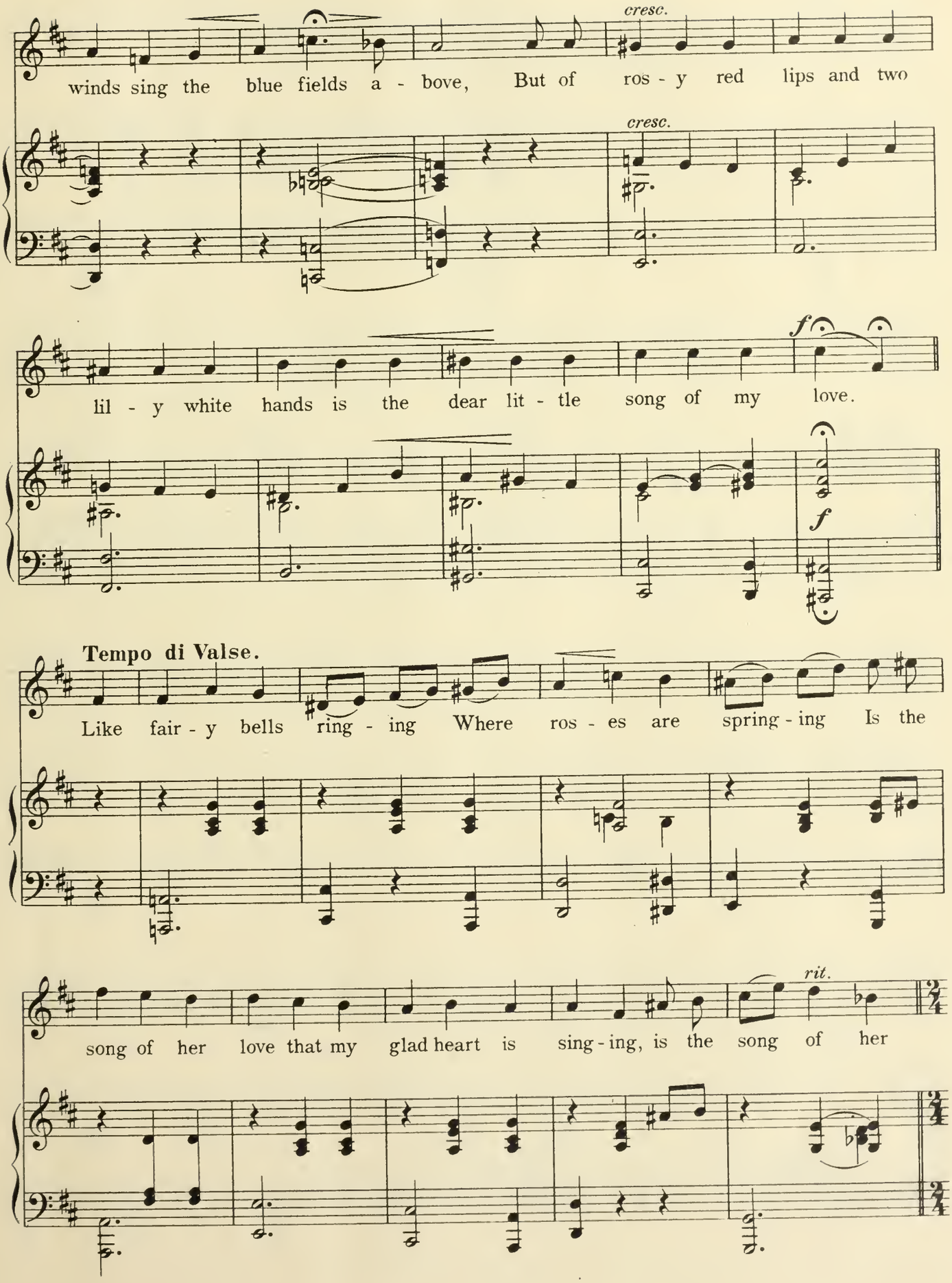
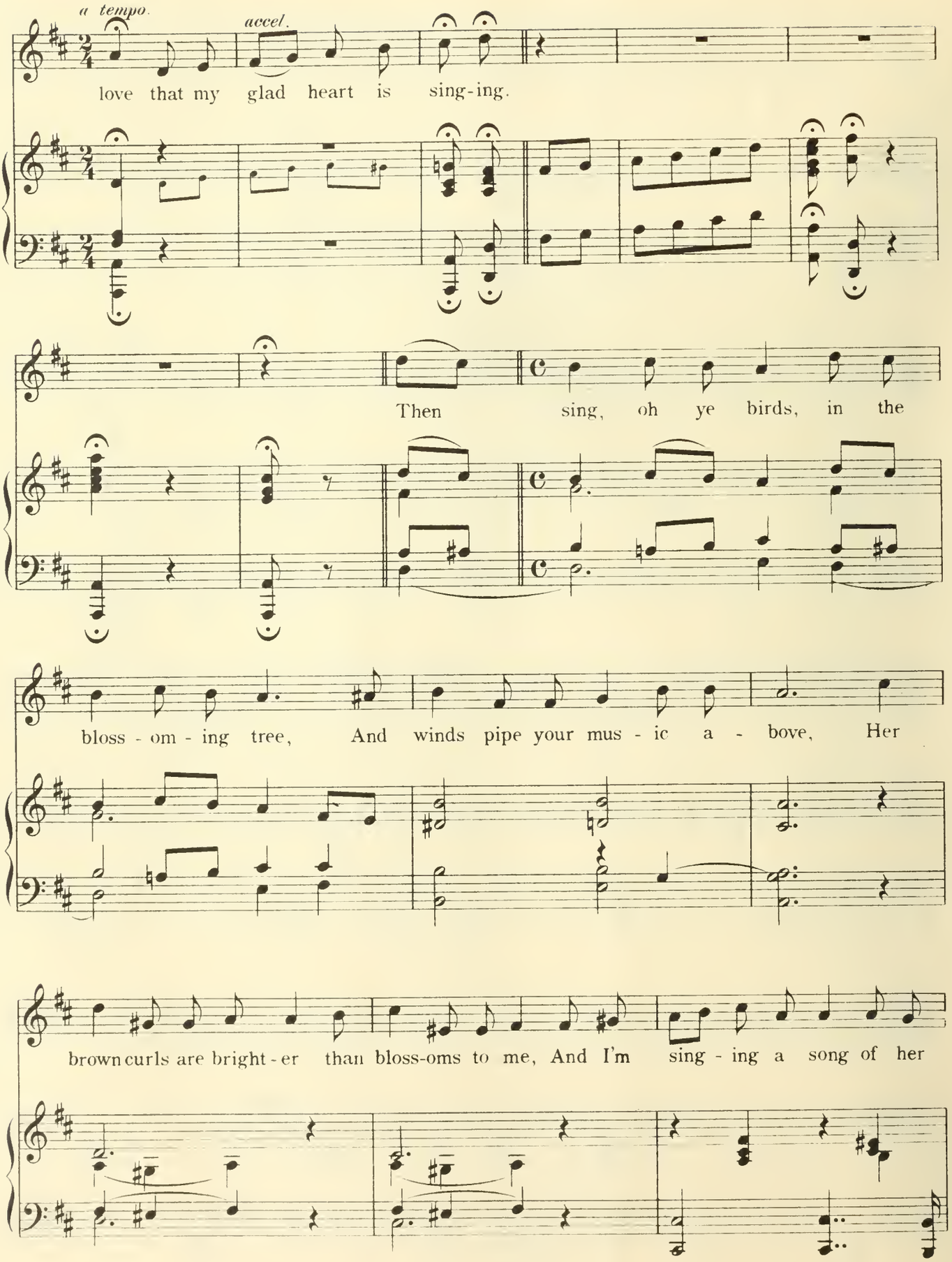
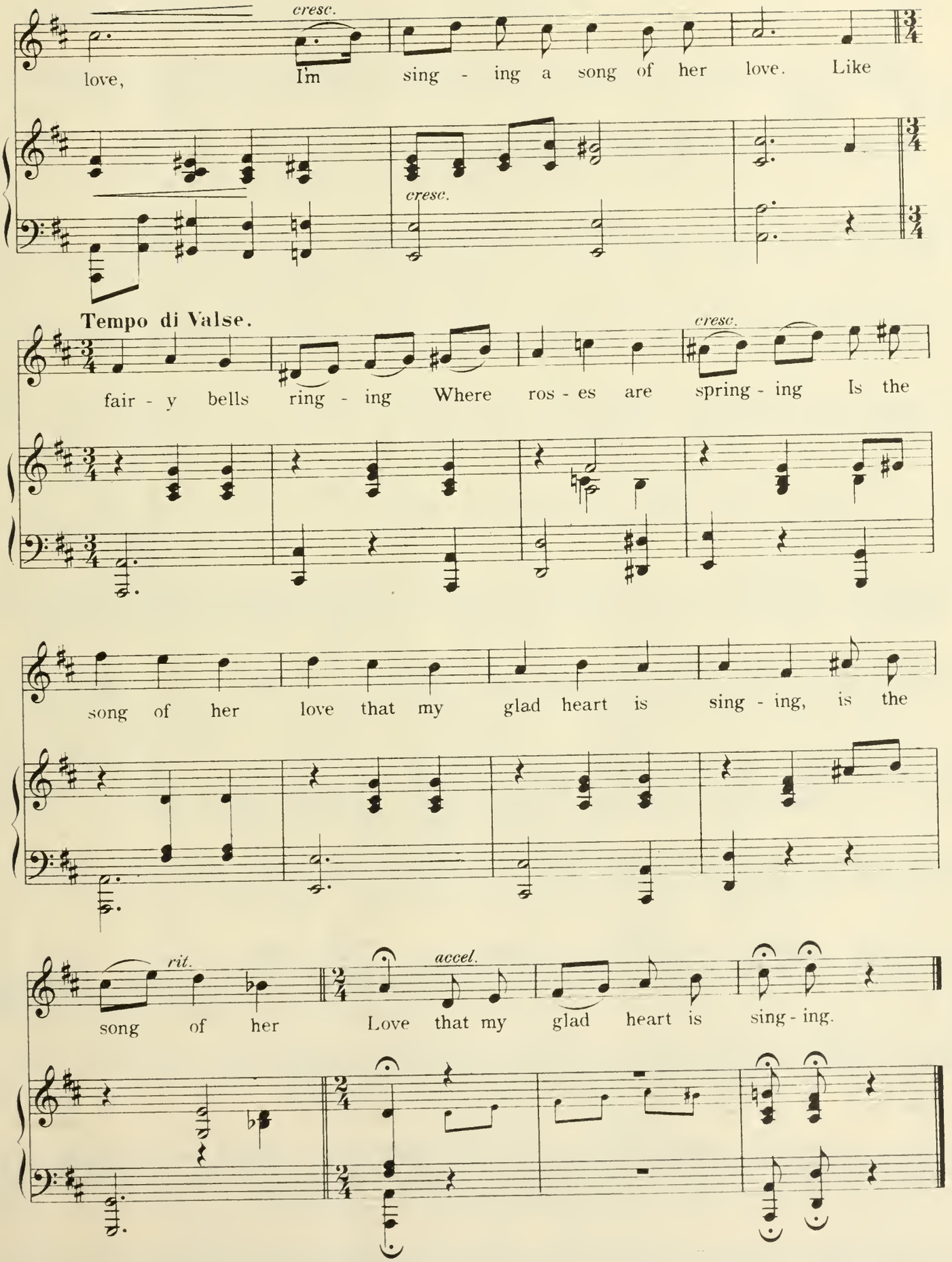

Tempo di Valse.
fair - y bells ring - ing Where ros - es are spring - ing Is the
song of her love that my glad heart is sing - ing, is the song of her
rit.
rit.
a tempo.
accel.
love that my glad heart is sing-ing.
a tempo.
p
Slower.
p
Oh the bird in the bloss-oms with mel - o - dy charms, and the
Slower.


cresc.
winds sing the blue fields a - bove, But of ros - y red lips and two
cresc.
lil - y white hands is the dear lit - tle song of my love.
f
f
Tempo di Valse.
Like fair - y bells ring - ing Where ros - es are spring - ing Is the
rit.
song of her love that my glad heart is sing - ing, is the song of her

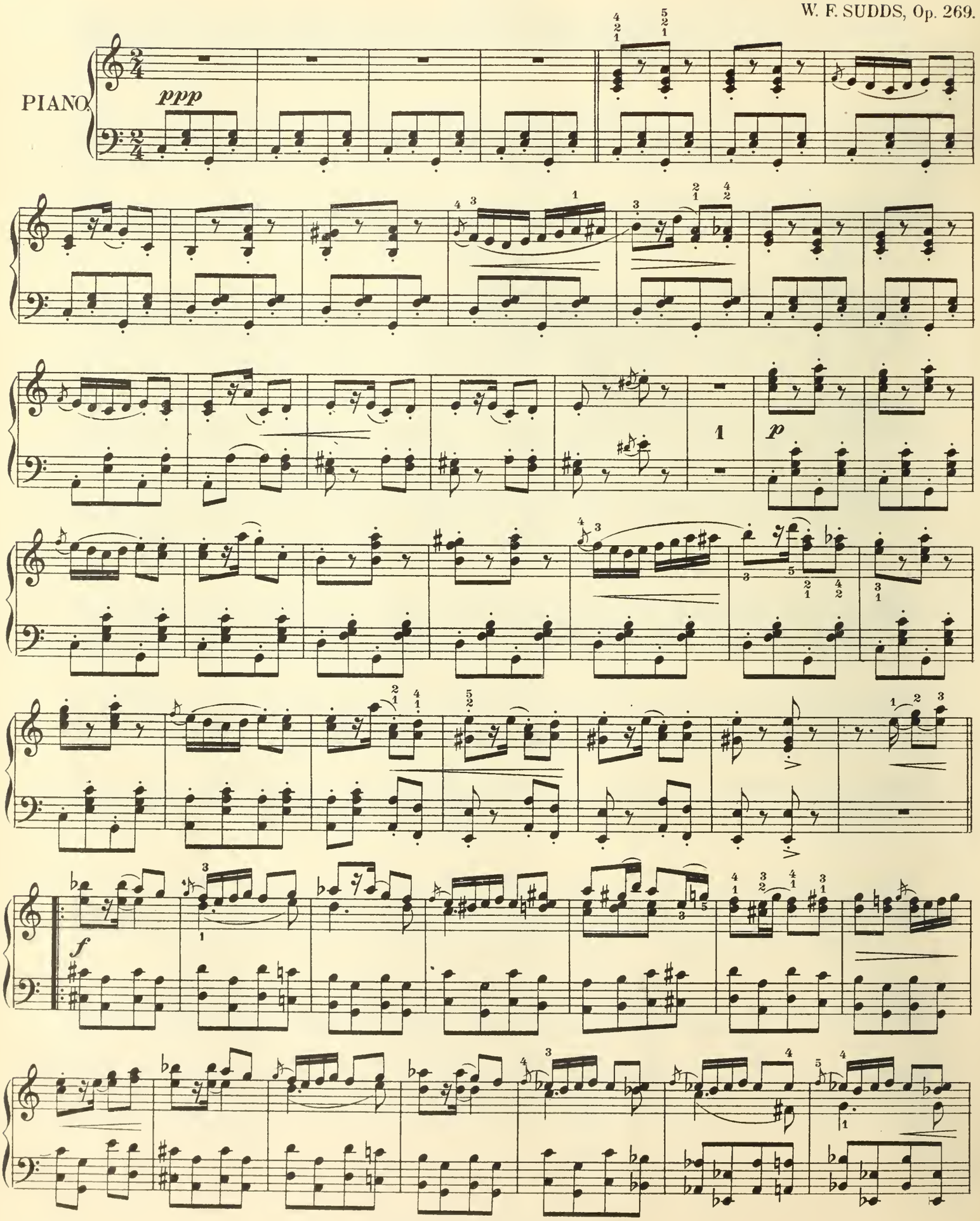

a tempo.
accel.
love that my glad heart is sing-ing.
Then sing, oh ye birds, in the
bloss - om - ing tree, And winds pipe your mus - ic a - bove, Her
brown curls are bright - er than bloss-oms to me, And I'm sing - ing a song of her


cresc.
love, I'm sing - ing a song of her love. Like
cresc.
Tempo di Valse.
cresc.
fair - y bells ring - ing Where ros - es are spring - ing Is the
song of her love that my glad heart is sing - ing, is the
rit.
accel.
song of her Love that my glad heart is sing - ing.

The Red Fez Parade.

MARCH.

W. F. SUDDS, Op. 269.



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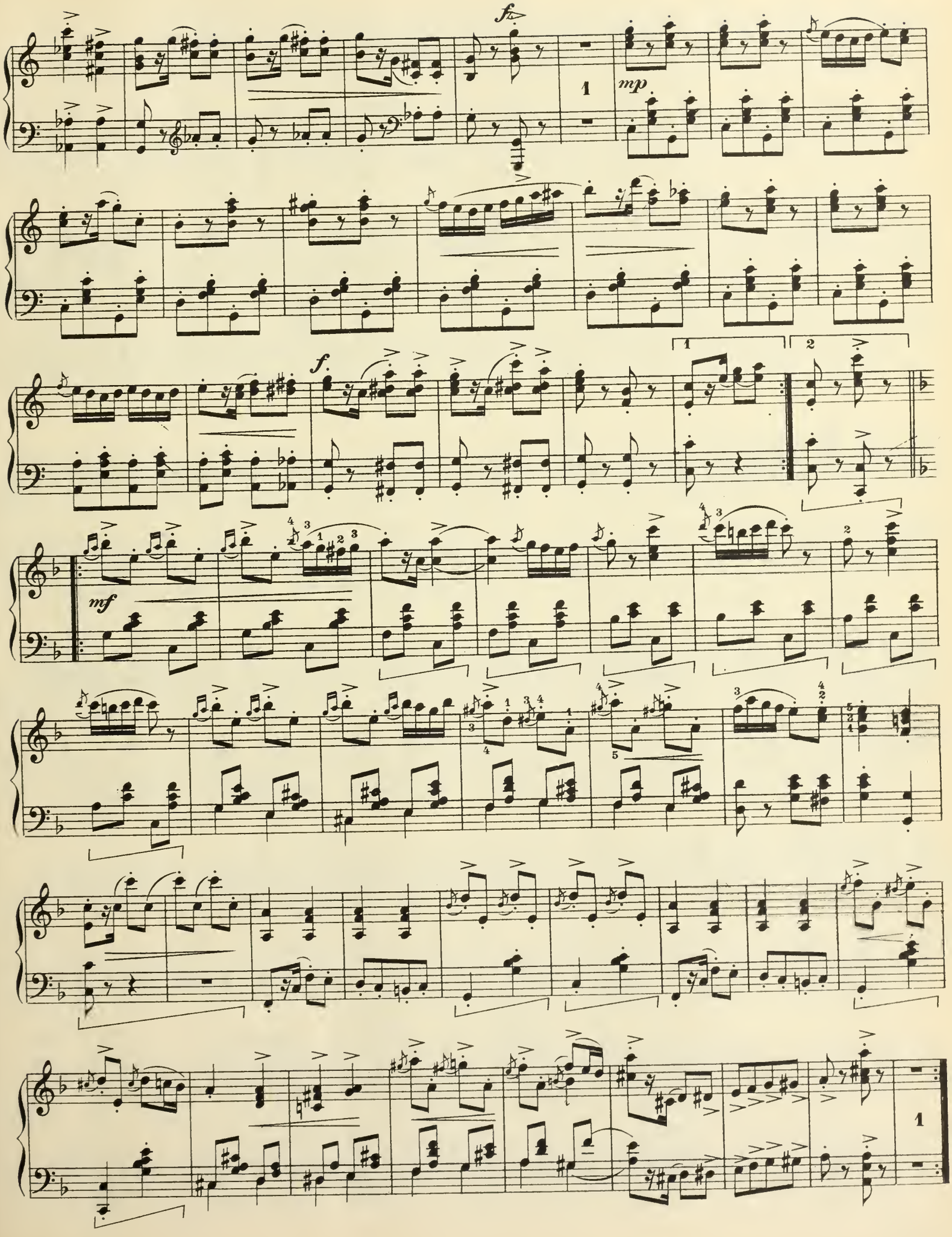
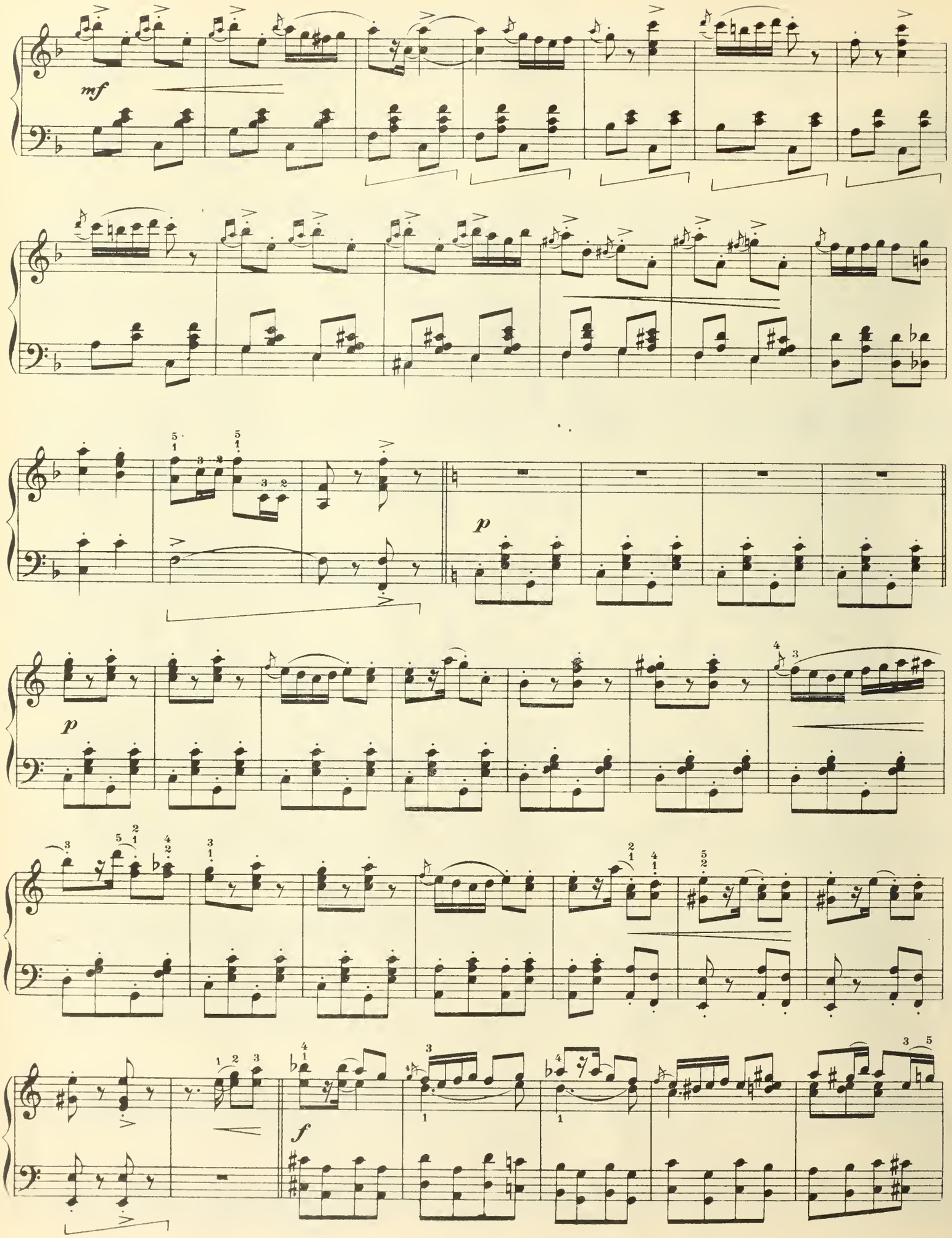
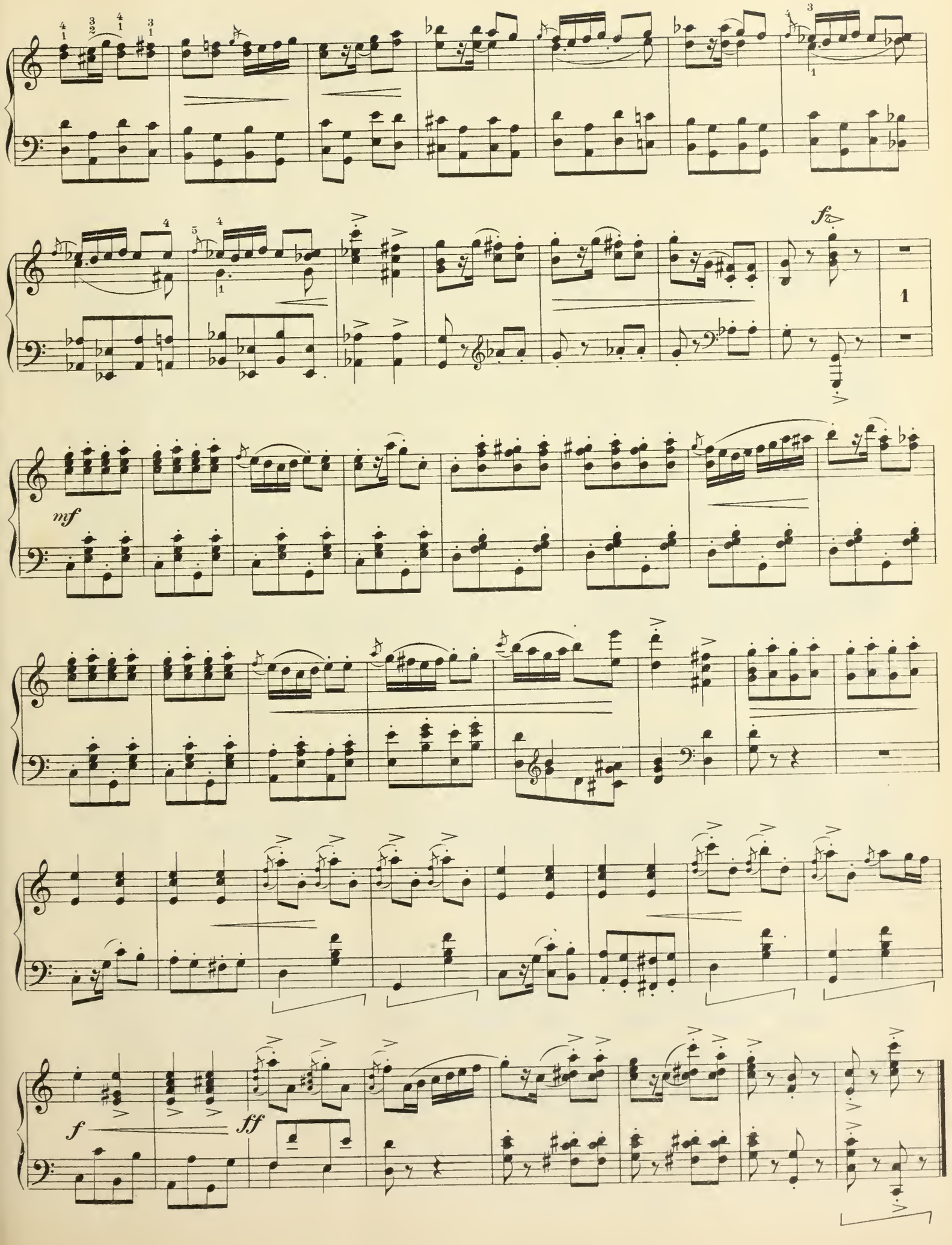

fz
mp
f
mf


mf
p
p
f


mf
fz
1
f
ff

LE REFRAIN DE JEANNETTE.

(SONG OF JEANNETTE.)

Revised and Fingered by
THOS. a'BECKET.

PAUL WACHS.

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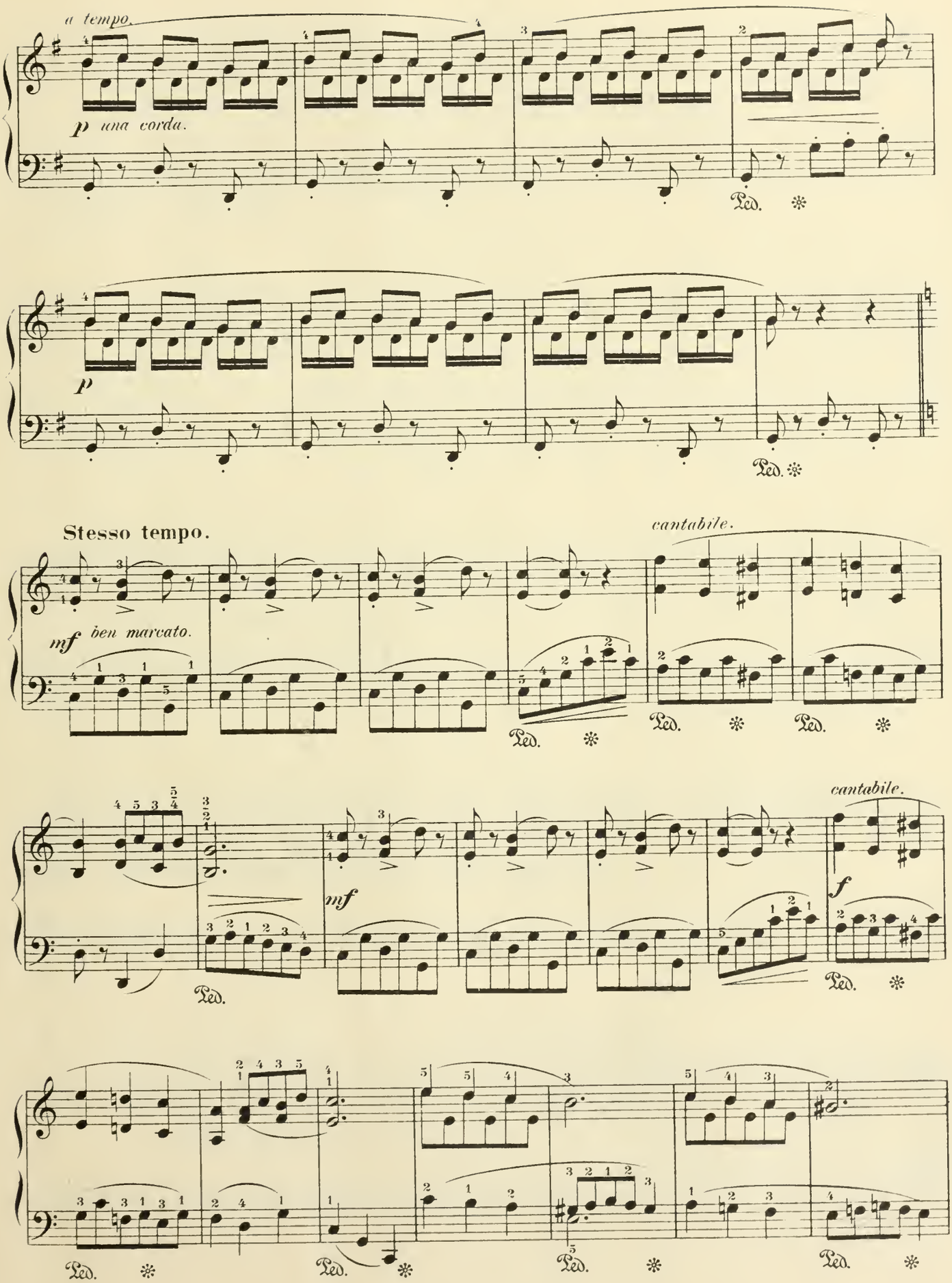
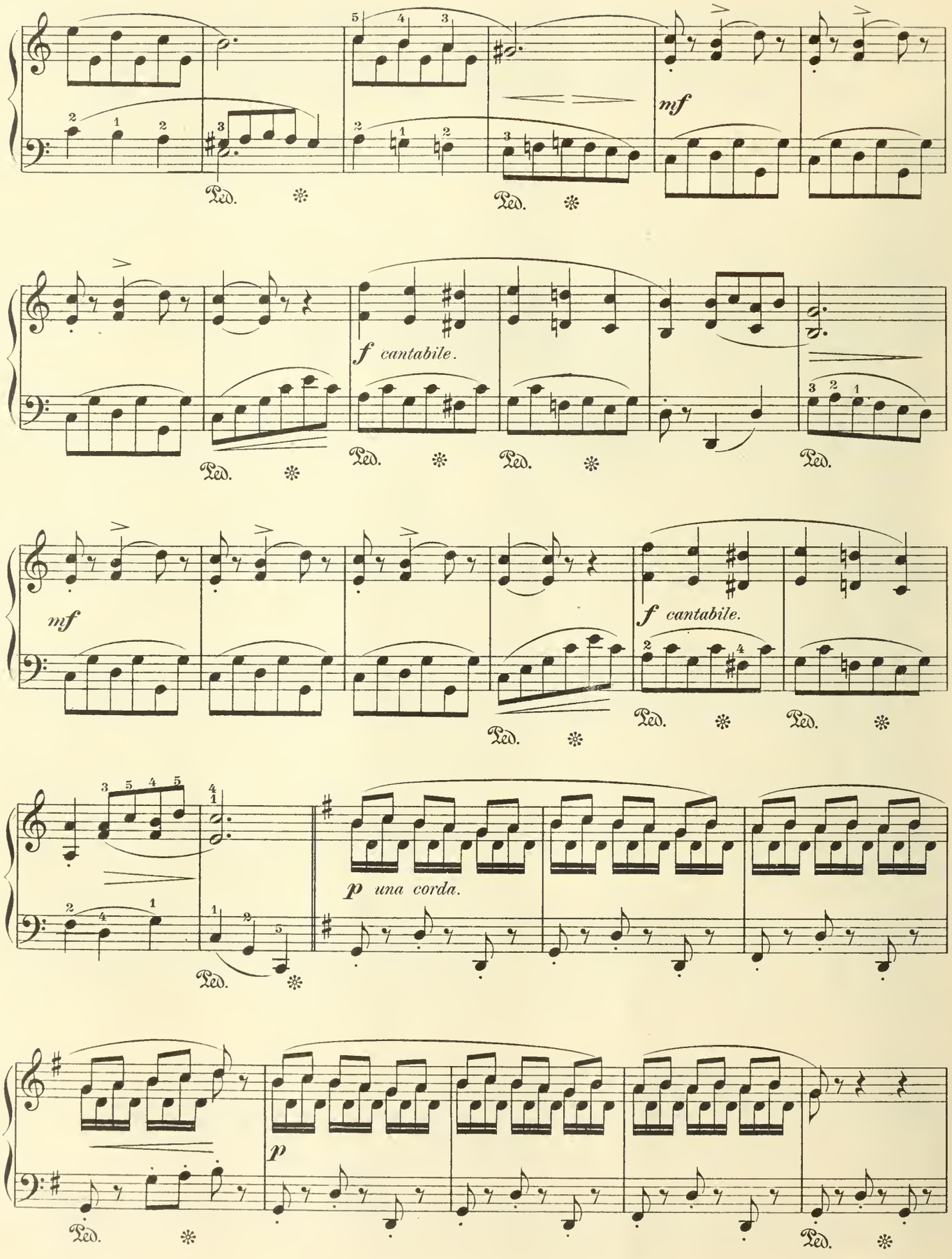

a tempo.
p una corda.
Ped.
p
Ped.
Stesso tempo.
cantabile.
mf ben marcato.
Ped.
Ped.
Ped.
cantabile.
mf
f
Ped.
Ped.
Ped.
Ped.

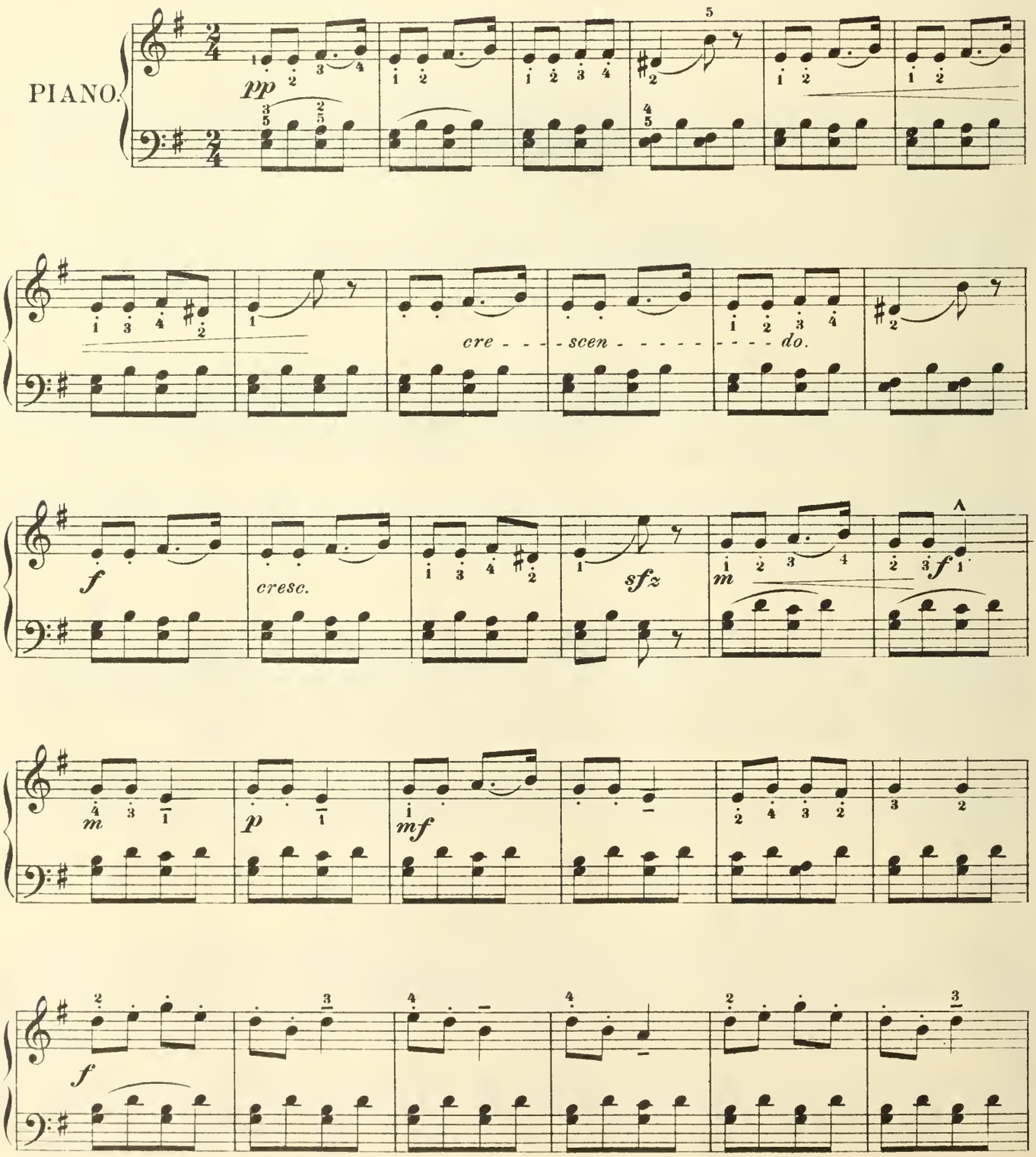

mf
Ped.
f cantabile.
mf
f cantabile.
p una corda.
p

mf tre corda.
molto riten.
p a tempo.
Ped.
p
Ped.
pp senza rallentando.
ppp
ppp
Ped.
Ped.
Ped.
Ped.

THE ORGAN MAN PLAYS.

ARTHUR ALLEN.

Scherzando.



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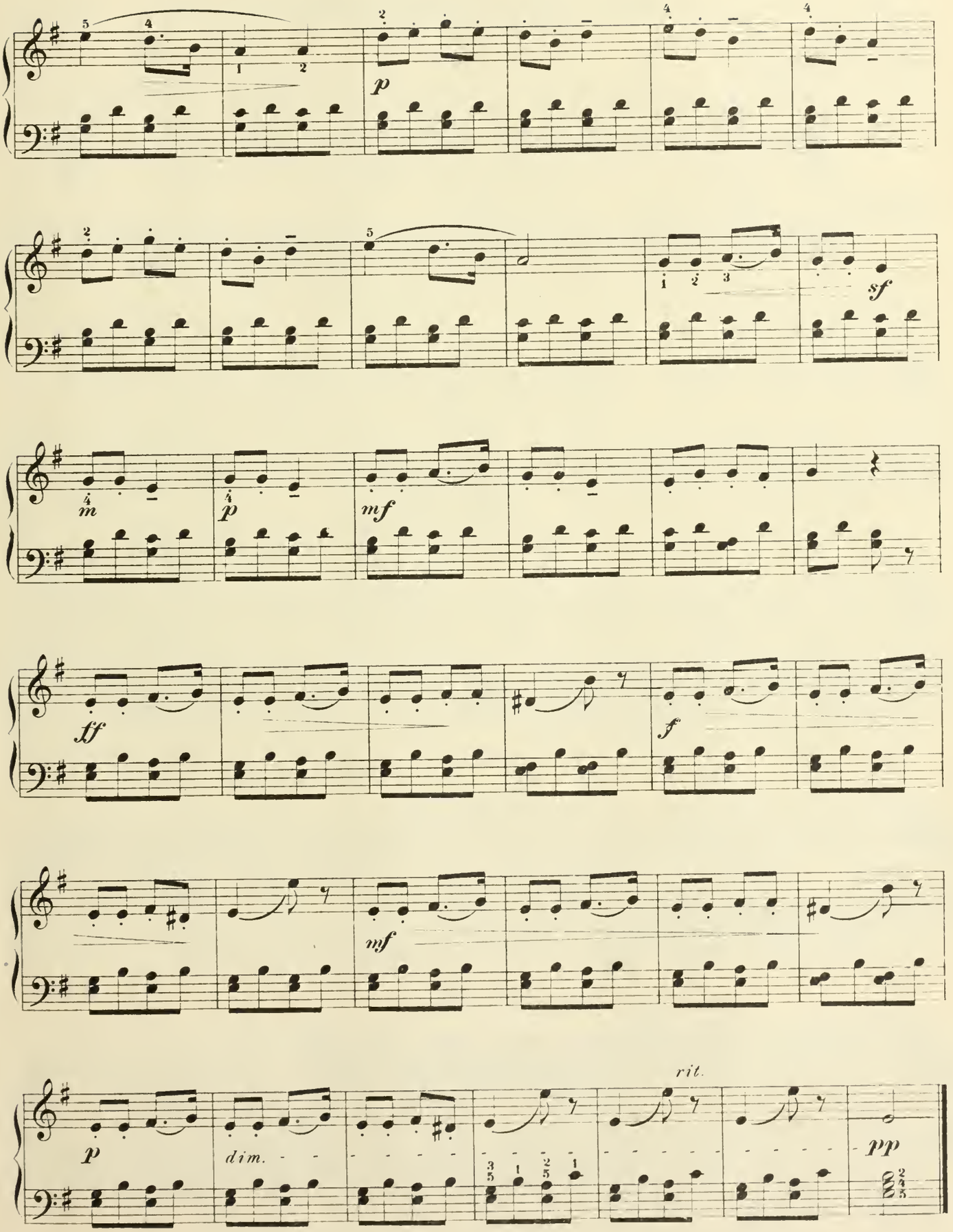
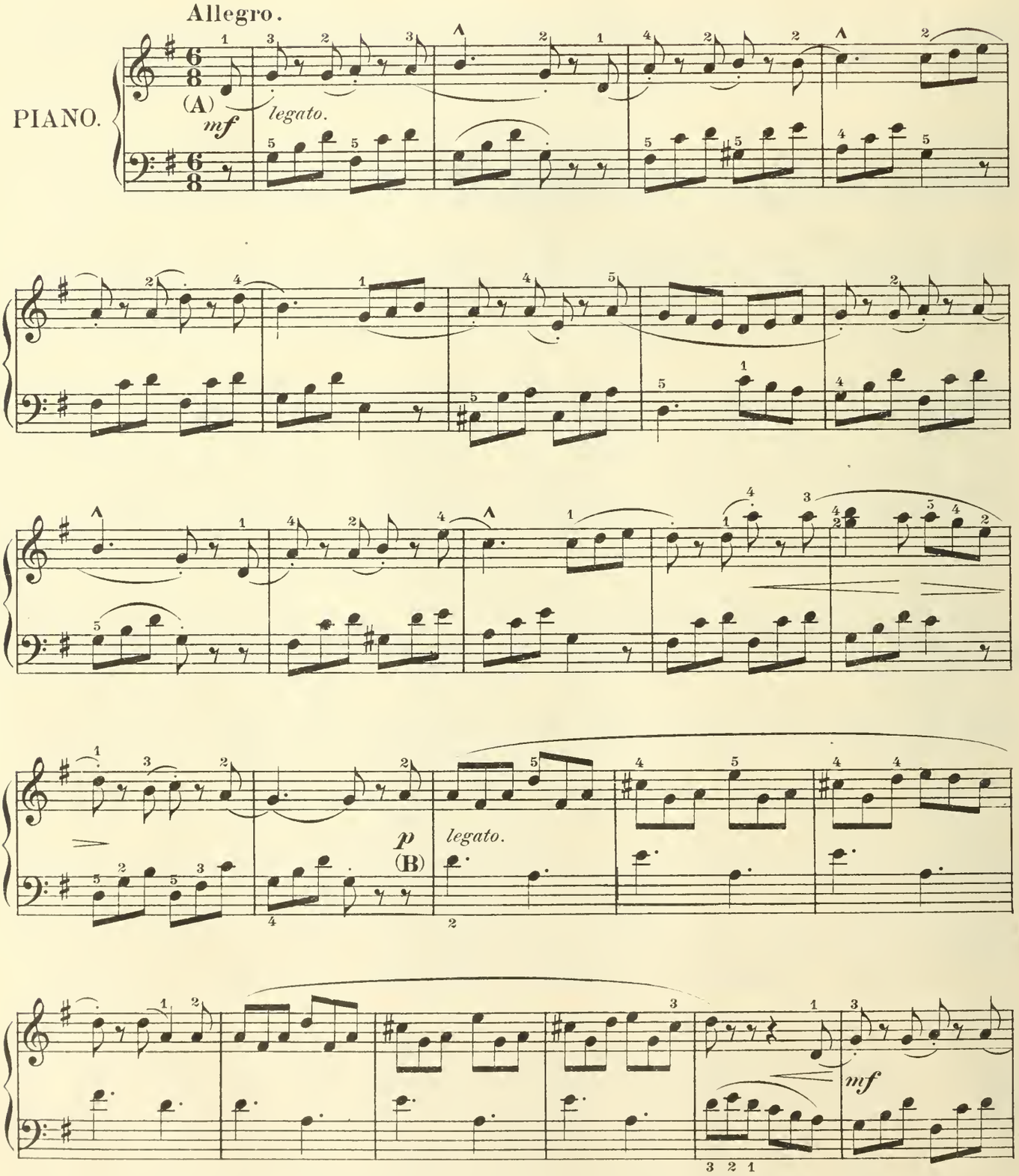

p
sf
m
p
mf
tf
f
mf
p
dim.
rit.
pp

On the Playground.

(Auf dem Spielplatz.)

Revised and fingered by
THOMAS WILLIAMS.

M. P. HELLER, Op. 6. Nº 3.



(A) Lift the hand lightly at end of the slurs.

(B) Preserve a strict legato with both hands, making a nice contrast with previous subject

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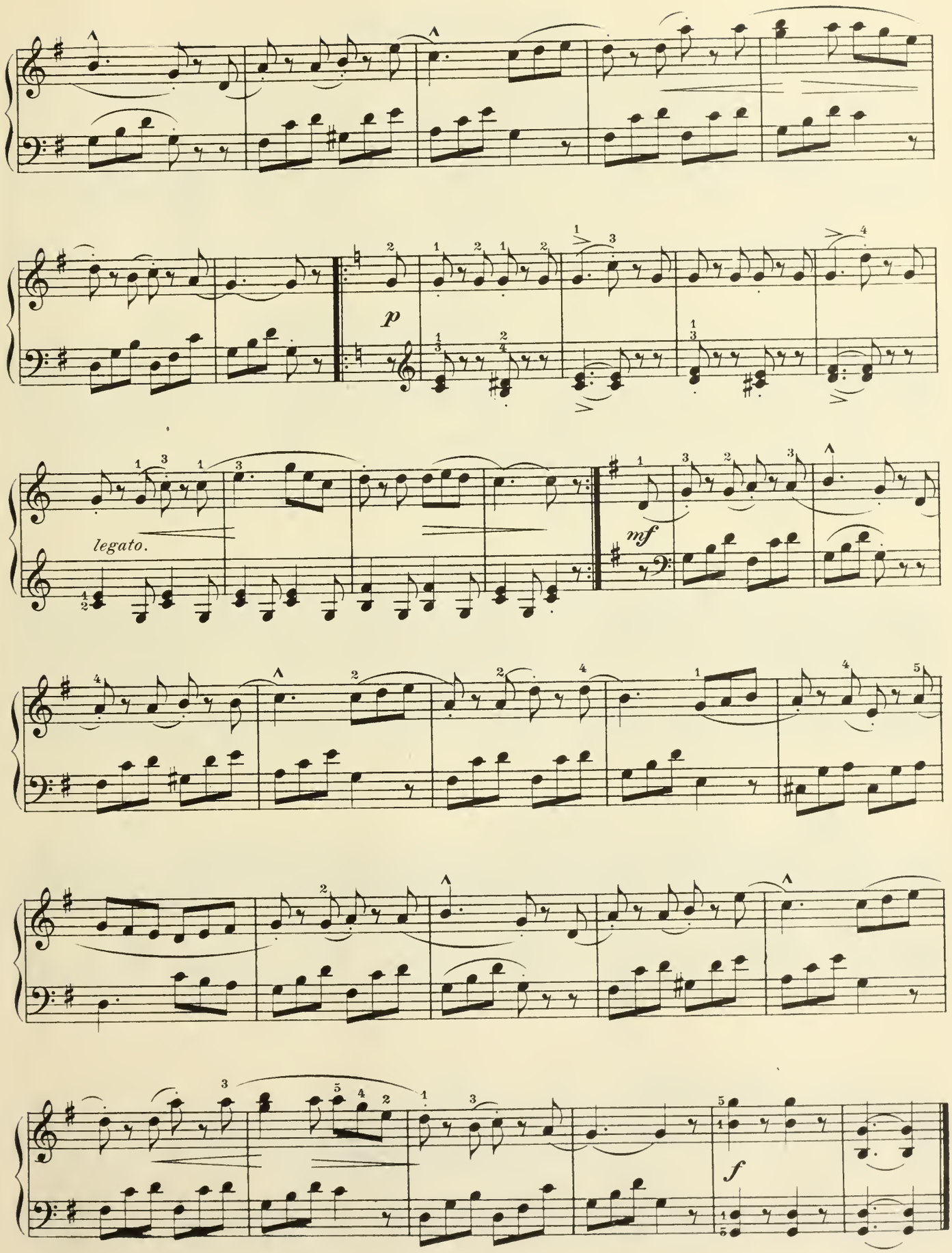
p
legato.
mf
f

BAGATELLE.

Allegro brillante.

H. ENGELMANN. Op. 414.

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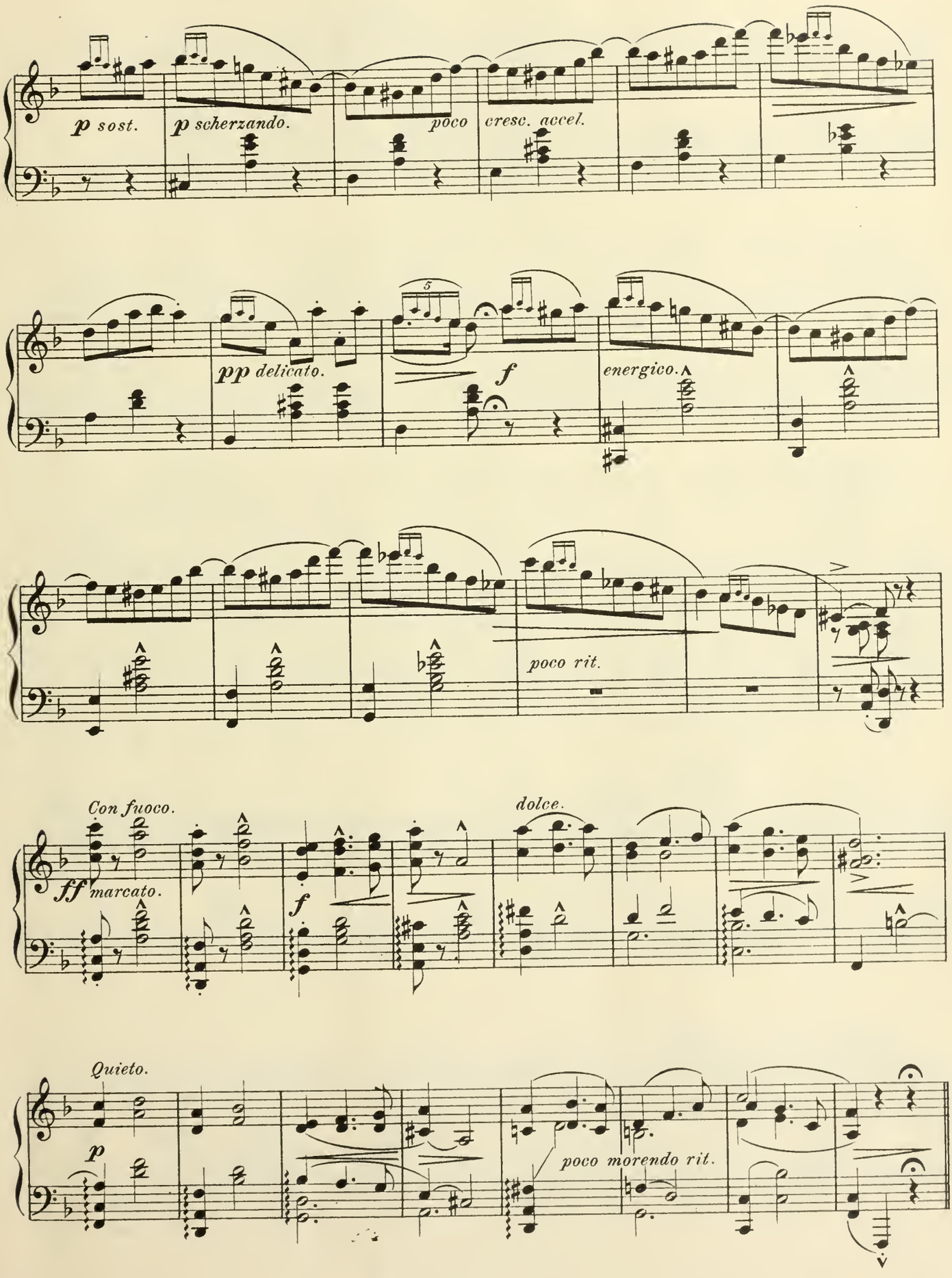

p sost.
p scherzando.
poco
cresc. accel.
pp delicato.
5
f
energico.
poco rit.
Con fuoco.
ff marcato.
f
dolce.
Quieto.
p
poco morendo rit.

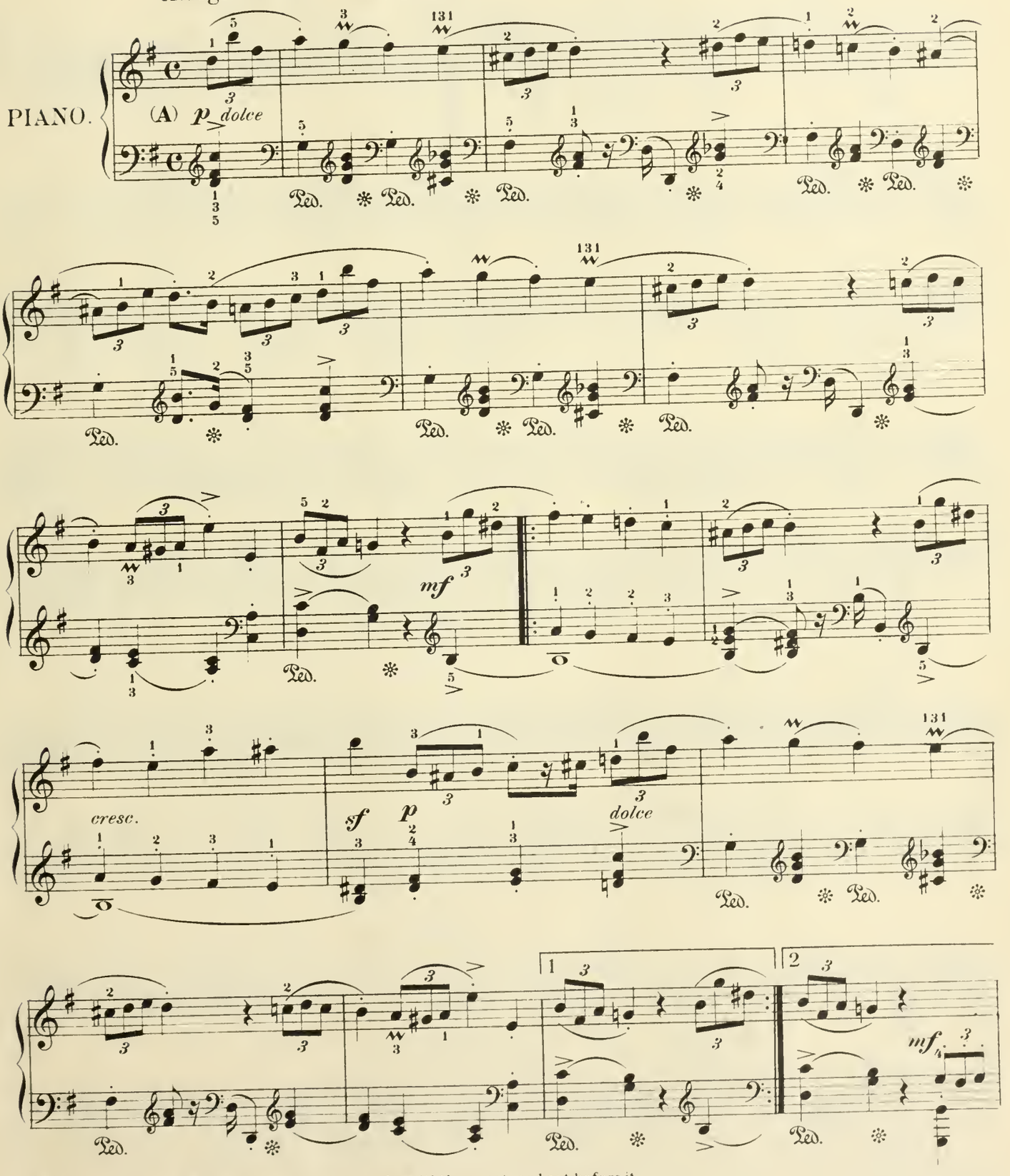
dolce.
ff con fuoco marc.
f
Quieto.
p
morendo et rit.
8
sost.
lunga pp
Tempo.
8
pp scherzando.
poco cresc. accel.
16
3
pp delicato.
ff con fuoco.
cresc.
Presto con spirito.
f
Fine.
fz

Little Red Riding Hood.

(Rothkäppchen.)

FRITZ KIRCHNER. Op. 116. № 1.

Allegretto con moto, grazioso.



(A) In dainty style. Mordents must begin exactly *with* the count, and not before it.

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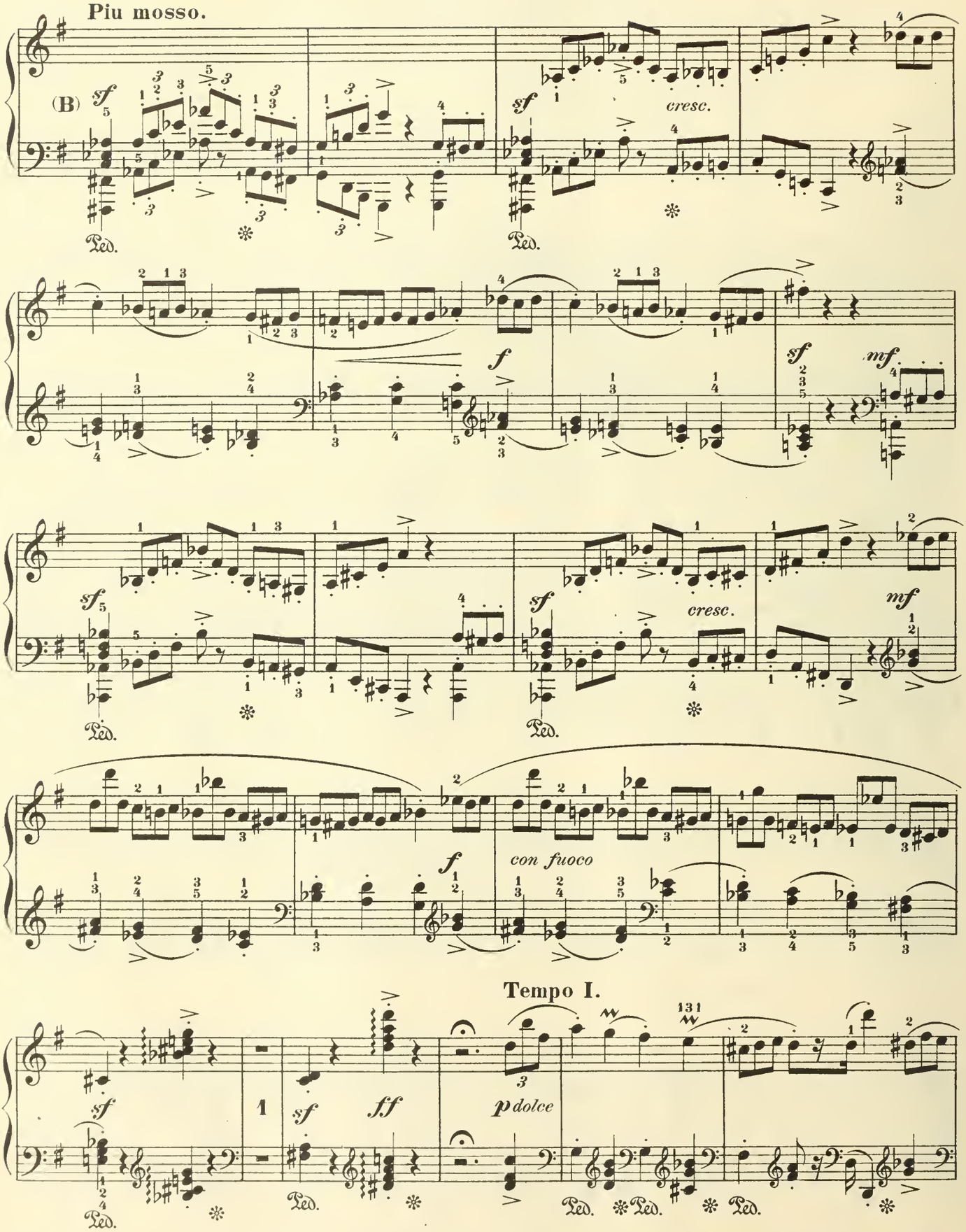
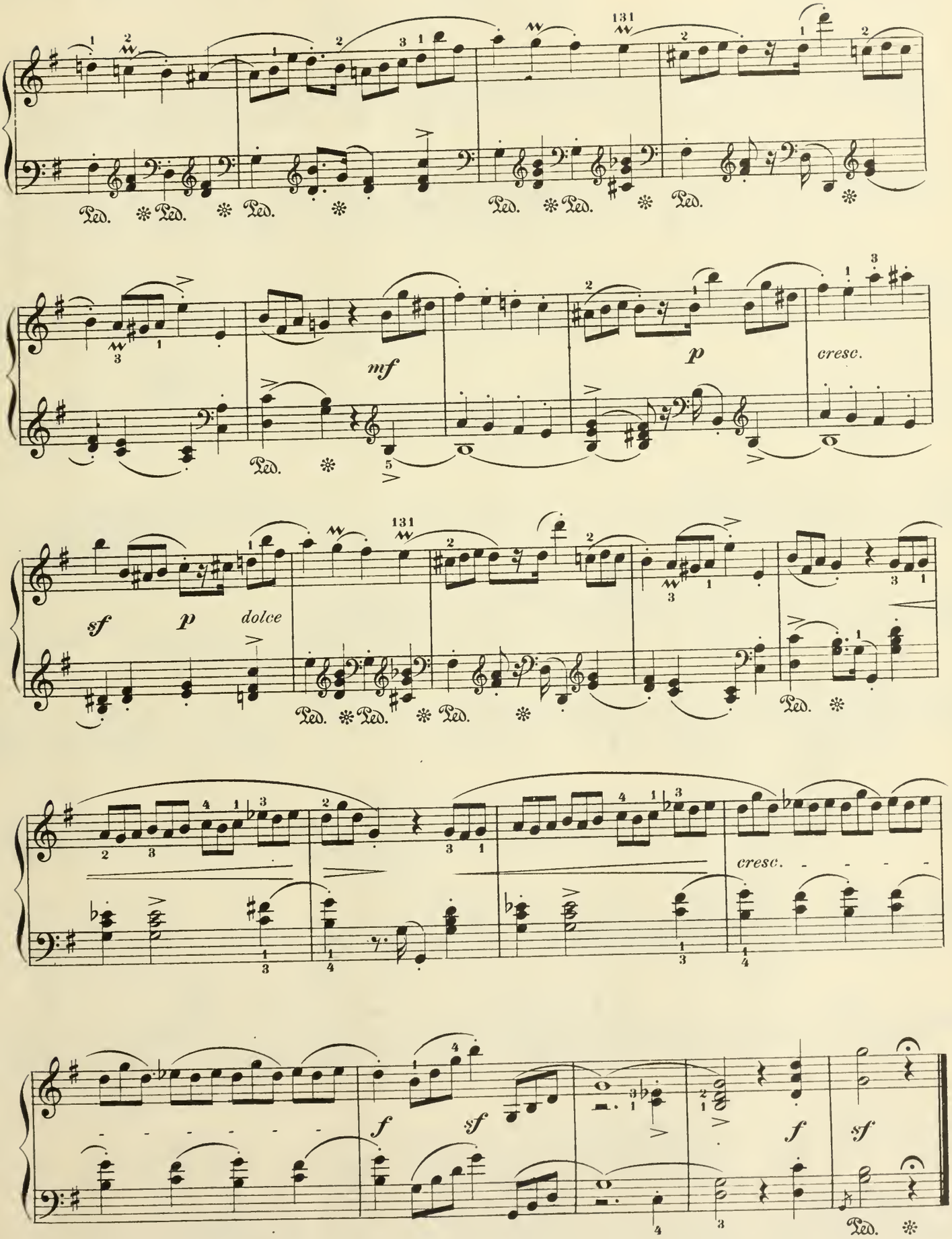


(B) This wolf motive should be faster, and with much force.


131
Ped. * Ped. * Ped. *
Ped. * Ped. * Ped.
mf
p
cresc.
sf
p
dolce
Ped. * Ped. * Ped. *
Ped.
cresc.
f
sf
f
sf
Ped. *

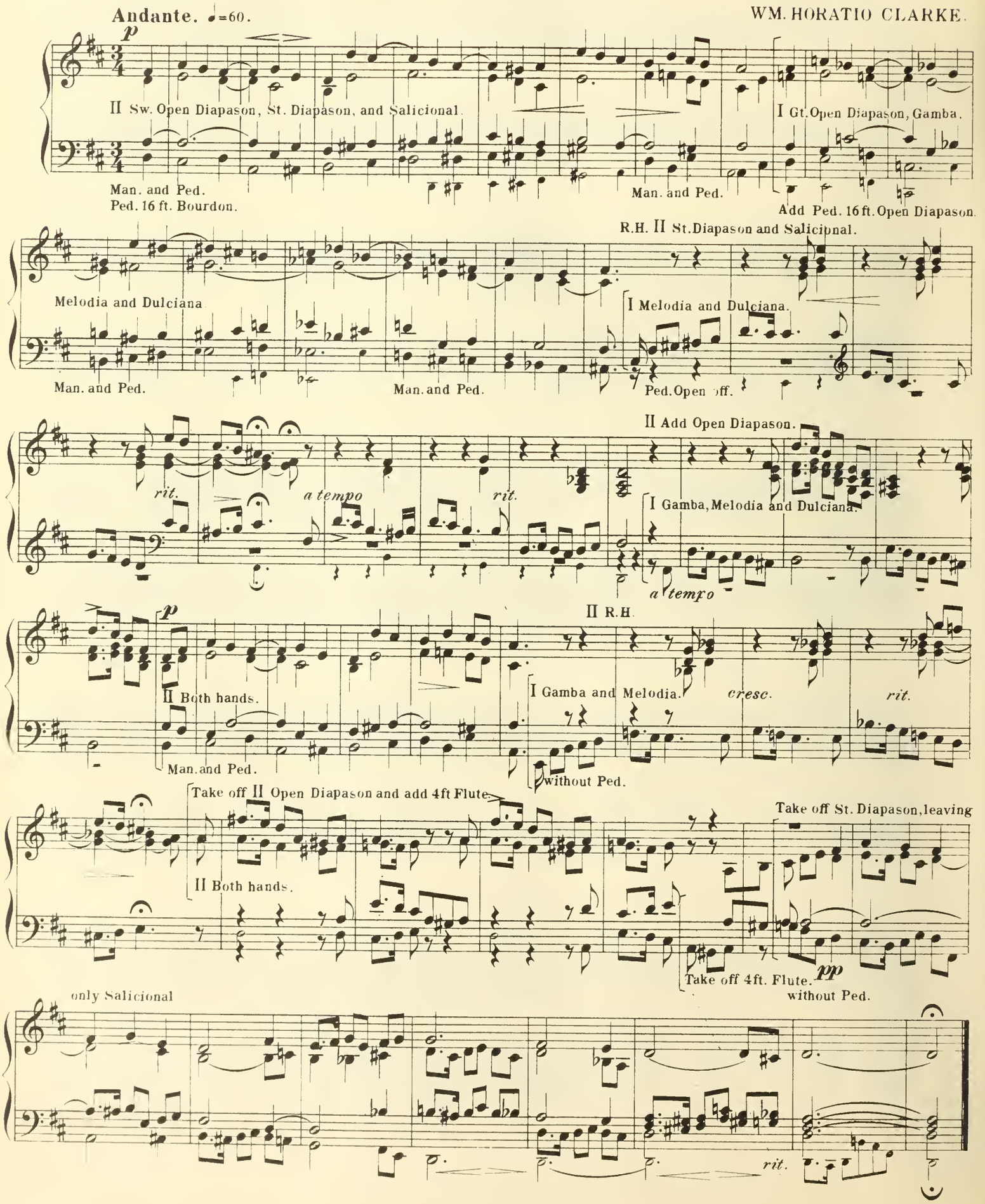
I = Gt. Manual.
II = Sw. Manual.
I and II coupled throughout.
II coupled to Ped. throughout.

Short Service Prelude for the Organ.

No. 3.

ANDANTE RECITATIVE.

WM. HORATIO CLARKE.



WOMAN'S PAGE

Conducted by Miss S. C. VERY.

THE YEAR-BOOK.

Within the past year THE MUSICIAN has sent, by request, year-books to Utah and Massachusetts, to California and to Mississippi, to Maine and Kansas, in addition to States included within that portion of our country bounded by these widely distant ones. At time of writing added petitions are on hand from West Virginia, Iowa and Indiana. Indeed, the demand is constant and can be met, excepting during Spring and Summer, when the club members, in preparation for the next season's program, suddenly feeling the need of suggestions, as suddenly send on a request that books be sent "*immediately*." Wholesale orders cannot be filled. Therefore, for the benefit of those who in the future shall seek counsel, we say: "Apply early and return promptly." In this way you will ensure benefit to your club and, too, prove yourselves exponents of the Golden Rule. Once securing year-books, do not deem possession nine points of the law.

In year-books of the youngest clubs there is to be noted an attempt at too much; after a year's feverish pursuit of the aim they conclude material at an end and study completed. To these it might be suggested, "Plan for three years rather than for one." The oldest clubs, after systematic courses of investigation, realize that a large amount of work is still to be done. For, as music's ramifications into the realm of æsthetics, science, metaphysics, etc., make its study a comprehensive one, so are its sources of information inexhaustible. Fraternal help, by willing interchange of ideas, will advance the cause common in clubland.

The loan of year-books from THE MUSICIAN is gratuitous; assistance is rendered gladly. On part of clubs some hints seem advisable.

First, a request rather than a demand—like the following—gives less of a shock (necessitating time from which to recover) in the sanctum:

"*Dear Madam*—I ask that those club books be sent *At Once* to ——. "Yours truly,

"—— ——."

Second, the U. S. Post-Office refuses, even to the Woman's Page, free delivery of mail matter sent, even to your Club. Hence, only in accordance with its rates of postage and the editor's stipulation thereof, may expeditious mail service be expected.

Third, if the special theme of the Club's study be mentioned better advice may be given. Work in vocal music is superfluous to clubs whose whole time is devoted to the instrumental.

With July the chair of Woman's Page is to be exchanged for the steamer chair, and no more year-books will be circulated until October the first, yet though farther removed from its many friendly correspondents, their kindly greetings will constantly be borne in mind, and all of interest to clubwomen in Europe's corners visited treasured for them, will be brought back to their columns of THE MUSICIAN. A restful vacation to all club members. S. C. V.

AN ORTHODOX HERETIC.

Her attire was plain—very; in it were Fashion's latest lines, disregarded. One gauged, at a glance, her worldly goods few, as against many "slings of outrage fortune." Yet her countenance was radiant with the delight of hearty enjoyment. "Yes—," and this she actually told me, when De Reszke, as Knight of the Swan, had failed to appear, and Nordica, afflicted with a sudden cold, had been absent. "It was glorious. How fine that music—ah, that inspired music!"

"But," I remonstrated, "the performance was reported not up to the standard."

"Thank goodness; I don't go often enough to know of any standard! Grateful, indeed, am I, that Heaven granted me this one treat. It was my birthday, and a friend, knowing my love, sent the money to be appropriated for music."

"But," I added, "it was in Lent and you so devoted a church woman."

"Yes; long enough had been my fast in music—more than a year—and now God sent me this treat."

Here was heresy to conventional didactics of criticism as well as to churchly rules, yet who can say that her tribute of gratitude did not ascend to Heaven with the efficacy of the widow's mite, and her honest assertion of music's power, unaffected by other's dictates, was not the most orthodox tenet in music's faith, *i. e.*, that amid Life's most arid deserts one draught of music assuages the very thirst of heart and soul.

SONG AMONG THE PEOPLE.

The wife of the director of a Vienna theatre has written under the pseudonym of Richard Norman, a work, entitled "Song Among the People," showing, in six poetic pictures, the development of music and its charm over the spirit of man. She draws a character, Dorisis, a daughter of Heaven, who pleads that the heavenly gift of melody may be sent down upon mankind to make earth's inhabitants good, benevolent and happy. Having secured permission she selects certain choristers who are to act as interpreters of the heavenly message, namely, Ludwig, Wolfgang, Franz, Johann, Sebastian; Richard, of course; Beethoven, Mozart, Schubert, Strauss, Bach and Wagner. The second picture shows David and King Saul with his harp; the third is an episode from lives of early Christians; the fourth from time of Walter von der Vogelweide. The following, from time of Seven Years' War, the two last have especial connection with Vienna's life, Franz Shubert and song and dance. Her mission accomplished, Dorisis returns to Heaven.

Adolph Muller gave musical illustrations at the interpretation of above when the writer received an ovation.

FLOWERS AND SINGERS.

A distinguished physician tells of a famous singer who once received a bouquet of Parma violets; the flower was her favorite and she inhaled a full draught of their fragrance. Shortly after, attempting to sing, she found it impossible—she was voiceless. Christine Nillson tells of an artist, singing in a drawing-room, where the air was redolent with perfume of roses and tube-roses, a few months afterward he lost his voice. Emma Calvé considers the elder dangerous in this respect. The great artist—Faure—who has written a work on the hygiene of song, calls the violet an enemy of the singer, placing it in the same category with use of alcohol and tobacco.

NEWS ABOUT WOMEN.

Ellen Gulbrandson, already known as a Bayreuth singer, takes the part there this year of Brunhilde.

Among the pupils of Madame Marchesi to win distinction during the past season was the American—Miss Ellen Yaw.

Among names brought forward for successor to Pugno, as teacher, when he resigned to give more time to concerts, was a French woman's—Miss Hainl's.

Of interest to all clubwomen was the appearance, in April, of the preliminary catalogue of Mrs. Crosby Brown's collection of musical instruments. In can be obtained, for ten cents, by applying at the Metropolitan Museum of Fine Arts, New York City.

Vienna has, for some time, had its orchestra of women. Recently a quartet of Hungarian women was organized. Four young girls, graduates of the Conservatory of Budapest, formed it thus: Miss Cornelia Bartok-Goldmark (niece of Carl Goldmark); Miss E. Hermann, second violin; Miss Eva Breuer, alto; Miss O. de Horrath, 'cello.

A STUDIO EXPERIENCE.

BERTHA MARTIN.

The solace and pleasure which the greatest philanthropists derive from their work—even Andrew Carnegie, as chief among them, perhaps—is not to be measured by the comfort experienced by a quiet little body whom I know—a pale-faced woman—who knocked gently at my studio door one winter's day. She was dressed in deep mourning. I well knew why. A merry little girl, an only child, who had been the brightest of my pupils, came and went no more. Her illness was a short one, and now the bereaved mother came in at the door through which the little one had so often tripped with her music roll. I wondered at the visit, for a maid had usually accompanied the child, and only once had I met this woman before me, who seemed so greatly changed now that I should scarcely have known her.

In the half-hour, during which her carriage was driven slowly back and forth before my door, her errand was made known. The desolate play-room of her house held a piano, which she desired to tell me, could be used by any child-pupils who had no instrument at home upon which to practice, and payment for the tuition of these children—their selection was left to me—would be also her care. The governess, who had been retained in the house, would arrange the hours, superintend the practice of the children, and attend to the payment of my quarterly tuition statements as I should present them.

When my guest had gone I sat down to think. I surmised, and rightly, that I could soon find six children (to which the number was limited for the present), who would show sufficient ability to learn music, but whose parents were unable to give them this advantage.

Five were presently found, and showed marked interest and talent from the first lesson, and I was casting about for a sixth, but it was not until a few weeks later that one who met requirements were discovered. There had been a severe snow-storm, and a bright-faced urchin appeared at the door with a shovel. The permission I gave him to put my walks in order was evidently joyfully received; he whistled and sang as he worked, and as I went to the door after a time with a pupil, I actually heard him whistling quite accurately the air of a sonata, which the departing student had been playing, the rhythm of the busy shovel marking the effect. When he stood at length surveying his beautifully cleared walks with pride, I called him in, and presently he was seated, rosy and expectant, beside the radiator. I inquired his name, age and address and entered them in my note book, and learned immediately that he loved music. His eyes rested fondly on the piano.

"How would you like to take some lessons, my boy?" I suggested: "You might try, and if you do not care about it, we can stop."

"Me learn to play on the piano!"

"Would you like it?"

His eyes snapped. "*Wouldn't I!*" An idea of tone and accent it is impossible to convey.

Some months have passed, and my six pupils, gathered from various sources, have increased to ten, but their interested patroness assures me that none have been more faithful, nor show greater progress by their practice, than the boy whom I had told her whistled to the rhythm of his snow shovel the air of a sonata heard but once.

There are two worlds—the world we can measure with line and rule, and the world we feel with our hearts and imaginations.

To sing seems a deliverance from bondage. Music expresses that which cannot be said, and which cannot be suppressed.—*Victor Hugo.*

CANON.

By Miss HANNAH SMITH.

THE PUBLIC SCHOOL MUSIC TEACHER OF THE TWENTIETH CENTURY.

HENRY M. BUTLER.

There are music teachers and tune teachers. There are pianists, violinists and vocalists who are engaged in training the ear, voice and mind of the rising generation. Many of the first and second class use their instruments, and some of the last use their voices, as levers and pulleys, to take their pupils to some vague and distant point, the latitude and longtitude of which has never been determined. If the children sing well, if they have learned a certain number of songs and exercises by rote, then the desired goal, in their estimation, has been reached. These are the "tune teachers," whose pupils learn songs and little else. The same kind of instruction in reading would graduate our pupils with more or less ability in the recitation of pieces, but if they were confronted with a new book or a column in the paper, they would be compelled to say "We cannot read, for we do not understand these characters." The "tune teacher" does not teach music, for he has not learned the art of teaching; but he often deceives himself, his pupils and his patrons by having the children sing the tunes by syllables when they have learned them by rote.

Reading music is the ability to think the tones in their various relations of pitch and length, and this ability comes from within, as the result of scientific training. Music problems, like arithmetical ones, must be solved in the mind, and woe to the teacher who thrusts his assistance upon the helpless pupil. The child must think "do-sol" before he can sing it; he must think long and short tones, just as he thinks long and short steps in running and leaping. The music teacher teaches a great deal of music thinking, though he may not teach many songs. His classes may not sing as well as the "tune teacher's," but they are self-reliant and always ready for aggressive work. When they have mastered the most important steps, they are as well grounded in music as they are in numbers and language. A musician has learned to "hear with his eyes and to see with his ears," for he mentally hears the tones as his eyes scan the music page, and he also mentally sees the characters required to represent the tones he hears. Beethoven composed some of his greatest works after he had lost his hearing, for he had not lost his mental conception of tones. The skillful teacher of arithmetic leads his pupils to a thorough mastery of numbers by means of carefully graded problems. The language teacher reads many pretty stories, but the pupil learns to read by going from thing to sign, and sign to thing, until the thing signified is his. School teachers often ask, "How shall we teach singing?" "Just as you teach numbers and language." Music is a science, and it can be taught scientifically. Pedagogical principles apply to music teaching the same as to other branches. The ability to sing and to perform on one or more musical instruments does not constitute a well equipped public school music teacher. Does it require less ability to have charge of the musical training of several thousand boys and girls between the ages of six and eighteen than to be the principal of a school or the teacher of a class?

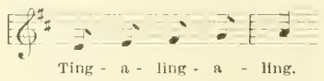
Dr. E. M. Bowman says, "The work of the teacher of music in the Public Schools is the *base course* of the musical monument which is being reared in America. The heighth, stability and beauty of this monument will depend upon the breadth and perfection of workmanship of the elemental builders—the teachers in the Public Schools." This is so, for education begins at the beginning and moves upwards.

Handel and Haydn Societies and Treble-Clef Clubs are useful in adult musical circles, but the soil must be prepared and the plants must be grown between the ages of six and fourteen years. The private music teacher helps on instrumental lines, but the bulk of the vocal part rests with the daily lesson in the public school. If music in America is destined to reach that high point so forcibly foretold by Dr. Bowman, when "the study of music will come to be recognized as one of the fundamentals of education;" if music is to be "the most potent agency available for the development of the emotional nature, and of moral character," and if "the study of music is to take its rightful place in the curriculum of every school, academy, college and University," and if "the time is coming when music will no longer be regarded as an accomplishment but rather as a necessity to the symmetrical education of every American citizen," and if "every child in school is to be taught the same scientifically—that is by note"—then in all candor, what manner of men and women too ought the public school music teachers to be. But in order to make this article of some practical benefit, especially to inexperienced teachers, I will mention some things to be done, and also some to be omitted.

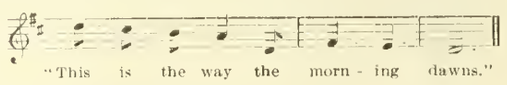
(1) Many good rote songs should be taught, especially in the lower grades. The poetry should always be good, for "Words music hallowed never die."

(2) The line between rote and note work should be well defined. Children can easily learn very difficult music by imitation, but it would be a waste of time in primary work to put such music on the board.

(3) On the other hand, if the practical work has been good, if the children have learned that the tones of the major scale are as real as marbles and pencils, then many practical music lessons can be obtained from the simple phrases of any good song. The following phrase:



Occurs four times in a little sleighing song, and when the pupils have learned this song, if they do not know that the tones for "Ting-a-ling-a ling" are 1, 2, 3, 4, 5, or do, re, mi, fa, sol, then they have not learned to recognize tones, and know very little about the scale. It is not a question of *musical notation* but of *musical perception*, and putting the notes on the board does not reach the difficulty.



Let the children sing "This is the way," to the words, to la, la, or no, no, and when you ask them to raise hands, if they think they know what tones are used for "This is the way," should they fail then the first steps have not been well taken. These phrases are "object lessons" tor the ear, and ear training should precede eye training.

(4) It is an axiom in primary work that "Elementary principles should be learned from objects," and primary children should learn that "notes are things that stand for tones." The teacher's fingers, the buttons on his coat, the stove and pipe, and best of all, a row of boys and girls so arranged that their heads shall represent the ascending scale make good notes. Eight little heads are better than chalk marks on the board; long tones may be indicated by using both hands; a little later five heads may be used, letting the spaces between the heads represent tones. This prepares the way for the staff, and the transition to the chalk staff will be easy and natural.

(5) Music is one of the natural sciences and its elementary principles are as easily comprehended as the problems in numbers. But the thing, music, must come first, and the signs, notes, etc., second. Music is a new thing in the Newport Schools and we are doing primary work in all the grades, for all had to begin at the beginning, but in addition to the regular notation work, we occasionally use a rote song book in the upper grades, learning the songs partly by rote and partly by note. The following is our usual method:

"How many sharps or flats? Where is the right hand one? Where is 1 or do?" A few questions may follow concerning the movement, or any special characters found in the soprano, and then the pupils get the pitch of do and perhaps of the first few notes. I then play the soprano on the violin, telling them to follow the notes so carefully that if I stop playing they can tell the exact place. After reading the words they sing the soprano with the violin, and then they try it without any assistance. In the regular notation work I give them no assistance whatever, nor do I allow any pupil to sing so loud as to become a leader. A few years hence I would not help them on any ordinary piece. Some years ago, I spent an hour with a teacher who sang everything with his pupils, and when several exercises had been sung, he said, "Now let me see if you can't sing the next without my help." The exercise was like this: Do, do | re, re | mi, mi | re— | mi, mi | fa, fa | mi, re | do— ‖, and he sang all except the fourth and eighth measures in spite of his good intentions.

(6) Many teachers seem to think that there is some intrinsic virtue in singing by syllables, and they compel their adult classes even, to sing the old songs to do, re, mi, not even sparing "America." Syllables help to establish relative pitch; they are a means to an end, but it is folly to use them any longer than is absolutely necessary. There are three steps in learning to read music; first, syllables and names; second, la, la—no, no, or any monosyllable; third, the words. The older classes should try the words at once, and failing should try la; if still unable to think the tones, the syllables must then be used as a last resort.

(7) In the best schools, even the teachers of the common branches are required to have some knowledge of a great many subjects. History is blended with geography, and in reading, many collateral subjects are considered. There are many useful and interesting things that come easily and naturally within the scope of the music lesson, and these *side issues* give zest and variety to the work. For example: Children are singing two part music and there are some notes with two stems. Have they learned the term *unison*, and its meaning, *one sound?* When is the tie used and when the slur? Can they describe the notes—the head, stem and hook? Do they know the characters that do not indicate either the length, pitch or force of tone? Have they learned the rule for finding *do* with flats and sharps? Do they know the origin of the syllables, and have they been told about the old Italian Music Master, Guido? Can they give the meaning of scale, major, minor, chromatic, etc., with the most important force and movement words? Have they ever seen a metronome, or the tonic-sol fa modulator? Can they sing the tonic dominant and sub-dominant chords? These and many other important things ought not to be omitted if instruction in music is to keep pace with that in the common branches.

(8) I like to write B.–B.–H.–H.–M.–M.–W. on the board and tell the pupils that these letters stand for seven great composers, and that next week I will see how many have learned their names. Then, from time to time, a word can be dropped about the wonderful boy Mozart, the Blind Handel and the Deaf Beethoven. Neither are such statements and questions as these to be ignored! "There are but two kinds of music, vocal and instrumental; there are only three classes of instruments, wind, string and percussion," and then should follow the naming and describing of some instruments in each class. "Would you rather be a great singer, player or composer?" "What great singers or players have you heard?" Do your pupils know that all the music we now have has been composed since Columbus discovered America? Do they know what harmony, melody, chords, etc., mean, and have they been told that harmony is a modern invention? Do you, dear teacher, use semi-tones for small steps, bar for measure and notes for tones? The stream cannot rise higher than the fountain; *like teacher like pupil.*

(9) Educators make great use of the Art of Composition; children in the primary grade are taught to write the story of the reading lesson; they examine a flower or nest and then write about it. Simple melodies are as easily written as simple sentences, easier in fact, for there are no words to spell, and only ten characters are required. When pupils have learned three tones, it is too much to ask them to write, to compose, to "think out" a little tune? Here are the rules: "Tunes must begin and end with either 1 or 3; they must consist of twelve short tones and two long ones; the tone in the middle and at the end of each tune must be long, and that note—figure or letter—will be followed by a dash. Commas or bars will mark the measures, and a period or double bar, the end." Examples: (A) 1 1, 2 2, 1 2, 3—3 3, 2 2, 3 2, 1—. (B) 1 2, 3 3, 1 3, 2—, 3 2, 1 3, 2 3, 1—. The letter notation should also be used. (C) m m | d d | m d | r— | m m | d d | m r | d— ‖. (D) d m | m d | d d | r— | m d | d m | r m | d— ‖. Most children easily learn to *sing the tune* as they write, but some, the *drags*, the *faitures* in all their studies, will at first make unsingable tunes. The practical side of this is in the singing of these "home-made" tunes. Mary will sing her tune, Charley will sing his, and in a little while individual singing, which is the only test of thoroughness, has been secured. It is possible to construct very pretty melodies with five tones, and this is the second step in composition. I give a few examples: (A) 1 2, 3 3, 1 3, 5—, 5 4, 3 5, 3 2, 1—. (B) 3 3, 5 5, 1 3, 2—3 4, 5 1, 5 4, 3—. (C) s f | m r | d r | m— | s f | m m | d r | d— ‖. (D) d d | s s | s f | m— | m m | d d | d r | m—‖. Some of the best should be put on the board and the "Juvenile Mozarts" should be encouraged to *sing these tunes for mama and the baby.* Sing them three times; first to names (1 2 3), second to syllables, and third to la la, no no, etc. A couplet like "Come, dear children, come and play, For the sun shines bright to-day," will help to make them sound more

tuneful, more like their songs. Hundreds of beautiful melodies are possible with the scale at command: (A) 3 5, 6 5, 3 5, 8 —, 8 7, 6 5, 5 4, 3 —‖. (B) 5 5, 8 8, 1 3, 2—, 3 5, 8 5, 1 2, 3—‖. (C) d m | s d′ | s d | r— | m d | s m | d′ t | d′— . (D) m f | m r | s f | m— | s f | m d′ | s s | d\—‖. The figure and letter notations are easy and simple; the staff notation is complicated and difficult. The orderly process is from the easy to the difficult.

With scarcely an exception, those pupils who are bad in conduct and poor in their lessons are failures in all music work except rote singing. The best in arithmetic, reading and conduct are always best in music.

These *followers* who sing by ear, even when singing syllables, can be helped, but it requires time and patience, and some times heroic treatment.

The concert feature of the average music lessons is its weakest point, and the only way to reach these "weaklings," is to silence the leaders and incite to individual effort.

In conclusion, enough of history, biography, composition and general culture can be included in an eight or twelve years course, to make music mean more than the mere learning of songs and exercises, and although there is a good deal of hard and persistent drill required in getting a musical education, nevertheless, the teacher who cannot occasionally rise higher than notes, clefs, keys, songs and syllables, will not fulfill the requirements of a successful Public School Music Teacher in the Twentieth Century.

THE SONATA-SYMPHONY FORM.

A Lecture delivered before the Metropolitan College of Music.

CHARLES S. SKILTON.

The beginnings of Sonata and Symphony are to be found in the popular dance music of the Middle Ages, in the times when the pied piper lured the children of Hamelin to their destruction, and Hamlet urged Guildenstern to play on the recorder. From the twelfth to the seventeenth century, educated composers gave their entire attention to sacred vocal music, developing the polyphonic masterpieces of the Netherlands school and Palestrina. In the meantime, pipers, fiddlers and minstrels were building up a kind of simple and spontaneous instrumental music with incisive rhythm and pleasing melody, which went hand in hand with the folksong as an expression in art of the life of the people. The village piper often played a series of dances in succession, and when instruments came into general use, educated composers adopted the custom. The dances were idealized and enriched with experience gained in vocal composition, and there resulted on the one hand, the Italian operatic overture, on the other the instrumental suite, perfected by Bach and Händel. The overture consisted of a slow movement between two rapid ones, the suite of a set of dances without much inner connection and in the same key.

The growing demand for instrumental music led composers to seek a form more varied in tonality and dynamic effect than the suite, and yet more capable of unity of style. So the overture was taken apart from the opera and its three divisions broadened into separate movements of serious content. To relieve the earnestness of these and heighten their effect by contrast, a fourth movement in lighter vein was added. In Haydn's time, this was the minuet which he transformed from a stately aristocratic dance to a composition overflowing with popular humor, and which finally became the fiery, impetuous scherzo of Beethoven. Since Beethoven's time the sonata has undergone no essential change. Although in this paper only the term sonata will be used, it must be understood that it applies to many styles of composition. A symphony is a sonata for orchestra, a concerto a sonata for solo instrument with orchestra, an overture a sonata in one movement for orchestra. Many sonatas have been written for solo instrument and piano, many for the organ, while those for small groups of instruments are called octetts, sextetts, quintets, quartets or trios, as the case may be. The sonata for piano is the most accessible to all and will be chiefly considered in this paper. The first movement is sometimes preceded by a slow introduction, as in Beethoven's "Pathetique," Op. 13, but the main body of the movement is rapid and agitated, aiming to arouse intense feeling and create a vivid emotional experience. In many sonatas the deepest ideas of the whole work are to be found in this movement. This is the case in Beethoven's "Pathetique," in his D minor, Op. 31, No. 2, and "Appassionata," Op. 57, with regard to which the composer said when questioned as to their meaning, "Read Shakespeare's 'Tempest.'" The second movement is usually slow and tends to calm the feelings roused by the first, to guide them into more tranquil and spiritual regions, and possibly to prepare them for higher activity. The richness and solemnity of this movement often form the most lasting impression of the entire work. The third movement is usually of lighter content than the others, arousing playful feelings, as a skilful orator seasons his discourse with humorous anecdote, and affords a moment of relaxation before the strain of the brilliant finale. This lighter movement is omitted as inappropriate from sonatas of especially serious content, like the three of Beethoven mentioned before, and from all concertos. In the fourth movement the composer summons all his resources for a powerful, compelling close to his work. It is in the nature of a solution or consummation of all the feelings previously aroused, and therefore seldom of such deep content as the earlier movements, though superficially more brilliant, much as the fifth act of "Antony and Cleopatra" is less intense than the fourth, or the ending of the second act of "Fidelio," less soul-stirring than the dungeon scene where the issue was still in doubt.

While this arrangement of movements is the most usual, there are many departures from it. The order of the second and third is often reversed, some sonatas have only two movements, some begin with a theme and variations, like Beethoven's, Op. 26, and its prototype in A major by Mozart; others end with a fugue, like Mozart's "Jupiter" symphony, Beethoven's Op. 106, and many organ sonatas. Others there are that begin with a fantasie like Beethoven's Op. 27, No. 2, known as the "Moonlight" sonata, and the C minor of Mozart.

An American critic complains of the sonata in a learned and agreeable essay on Chopin, apparently moved by the fact that the sonata was not the form of composition in which Chopin excelled. He says in effect that the sonata is unnatural, that we do not feel excited for ten minutes, then pensive or religious for ten minutes, then playful for five minutes, and impetuous for five more. I should like to invite this critic to sit with me in the Church of the Holy Trinity in Brooklyn, and examine the great window. This window has the color scheme of nature. The prevailing tint of the lower part is green like the grass, of the middle white like the air, of the upper portion blue like the sky. Yet no man can say that it is green for ten feet, then white for ten and blue for ten, the colors are so perfectly blended and so inextricably interwoven. And I would say in passing, that there are few sights so impressive as the fading of those colors on a winter afternoon. The blues are the last to disappear and the figure of the Saviour in that color lingers till it seems suspended in air and is the richest memory that one carries home. As these colors blend, so the movements of a sonata form a perfect picture of the changing moods of human existence. The brilliant allegro has many a note of sadness, the pensive adagio many an outburst of passion or exultation, the playful scherzo tones of sympathy and longing, the impetuous finale moments of rest. Perhaps we shall more readily understand this if we consider the movements of one particular work.

[TO BE CONTINUED.]

THE PRACTICAL MESSAGE OF ART.

FREDRIC W. BURRY.

The casual observer and average diletante patron of art sees something merely to amuse and is (sometimes wilfully) blind to the real work that art displays. Such an one is very fond of extolling the "gifts" of genius, lazily unconscious of the hard labor which must have preceded every production of art. The artist is, first of all, a worker. In fact, the energy that prompts one to create something beautiful is a sufficient proof of his inherent capability for great achievement.

All great works are works of beauty. Art is the crown of excellence. The superficial onlooker imagines that this implies grandeur in the appearance and surroundings of the artist when the latter's life is so often one hard struggle against the most inharmonious conditions.

A glance at the lives of great musicians presents such barrenness of apparent material, conditions which seem so opposed to anything related to art—their own personalities even—in some instances, on the surface not suggestive of anything specially great. But one who can interpret sees beneath all the underlying germs of true art; he knows that the bare and sordid conditions form the necessary negative plane for the masterwork and he can see what is hidden from others—the fire of genius shining from behind the artist's body.

The artist is in the foreground of the race's consciousness; he partly lifts the veil of the Future, though it is true that many fail to see what is disclosed. This is because Art appeals first to the Emotions—to the Intellect only as one in the order of growth becomes capable of interpreting. In Art we shall, in due time, see a glimpse of the real nature of things, so long hidden behind a phantasmagoria of illusions.

The Fine Arts are in their nature linked together. Music, however, may be said to find a special complement in Poetry, since both are preëminently the voice of Language. And I include in the word Poetry the whole realm of real Literature.

We learn first through the senses; our consciousness is, first, one of feeling, afterwards of knowing—and the two conditions are at once the root and apex of our being.

As our existence is made up of experiences, each one constituting a lesson in life's school, and the simplest experiences often proving themselves to be of the greatest importance, so, in the realm of Art, the several small details, the colors, shades, inflexions, the major and minor structures, cadences, chords—the whole heterogeneous mass of material, with distinct marked entities, make up what is really a portrayal of life's action.

As, again, what are called the trifles of life mean so much at times, it is also worth noticing that the masters of art have used the simplest themes, working them out in the simplest of ways, but with what grand results. This is particularly noticeable of Beethoven. This economizing may be said to be the basis of every masterly production, making sufficient use of the subject matter.

The impatience that too often characterizes many musicians prevents such a complete working out. The dashing display of so many piano pieces, with any number of notes and changes, do not evoke any particular emotion beyond sometimes a moment's surprise.

The scarceness of notes in some of the masterpieces of music has been written about before. For it is certainly true that a large number of pieces which are bound to live on are of the simplest character, though possessing a native grandeur which shows itself from beginning to end. At first sight one thinks of the limitations that are here suggested. And they are very real limitations, but by reason of the limits themselves a distant beauty is expressed.

The freedom and expansion that the Fine Arts hint of are at the same time within the range of a certain compass. It is true that they are in their different spheres—portraitures of the underlying real life—but their nature is necessarily bounded by the limits that belong to Expression. Life itself is limitless, yet its various phases of existence are enchained for awhile in limitation; our growth is an evolution from denseness to ethereality. As the race ascends the world's artists give birth to their ideals, which foreshadows a newer and larger life for man.

Even now the Fine Arts are becoming more and more united with ordinary daily affairs. We are learning how intensely solid and practical should be the base of every portrayal of beauty.

In music all hearts are revealed to us.—*J. H. Shorthouse.*

Perfection should be the aim of every true artist.—*Beethoven.*

Every good poem embodies a musical germ—a secret melody.—*Franz.*

Song brings of itself a cheerfulness that wakes the heart to joy.—*Euripides.*

Our chief want in life is somebody who shall make us do what we can.—*Emerson.*

A man only understands that of which he has already the beginnings in himself.—*Amiel.*

The quartette is the refined, intellectual conversation of a small and intimate circle.—*Marx.*

VIOLIN STUDY—SUBTERFUGES, INNOCENT AND OTHERWISE.

GEORGE LEHMANN.

In music, as in the various walks of life, the straight and narrow path is exceedingly difficult to tread. Many enter upon this path strengthened by their own convictions and the promise of virtue's reward, but are lured from it by temptations which point to a road seemingly safe and more inviting; others simply yield to natural inclinations, making no effort to analyze the process by which the few reach their goal, and, content with the semblance of musical virtue, end by deceiving no one but themselves. These two classes of misguided players resort to musical and technical subterfuges of a meretricious character—subterfuges which are designed to conceal numerous shortcomings, but which, closely though they may resemble the real article, rarely succeed in deceiving a listener possessed of knowledge and intelligence.

The Interminable Morendo.

Ole Bull, a gifted but erratic and ill-trained player, practiced many deceptions on his admiring American audiences, but none more successfully than the one of pretending to diminish his tone to such a wonderfully delicate pianissimo that only the most sensitive and acute ear could appreciate its exceptional delicacy and beauty. Often, on a large platform and in the presence of a vast audience, the Norwegian violinist sought to convey the impression that he still continued to draw the bow, when, in reality, he had fully exhausted it and was producing no recognizable tone. As may well be imagined, the majority of his listeners were easily deceived. Physically impossible as it was for them to hear anything, they saw the violinist's attitude, and were thus easily deluded into believing that they also heard an almost imperceptible tone.

It is quite needless to say that such practice deserves the heartiest condemnation, and that it arouses the indignation of every intelligent music-lover. But in every audience there is always a large number of more or less unmusical listeners, and these, easily deceived and ever ready to applaud any seemingly praiseworthy effort, encourage deception in various forms, and lead the player to attempt chicanery on all possible occasions. This is the evil and deplorable result of any form of deception. What in the beginning is hardly more than a weakness deserving of reproach, rapidly develops into studied, deliberate misrepresentation. Thus, in a brief time and almost unconsciously, the player surely contracts the charlatan's incurable disease.

The Stupendous Tone.

It is the ambition of nearly every violinist, nowadays, to acquire an uncommonly large tone. A weak tone, however pure and beautiful in character, generally fails to awaken any enthusiasm; and the player whose tone is not characterized by great breadth and "manliness," may consider himself fortunate indeed if, in the absence of this much-admired quality, his good attributes receive just recognition. But without taking into consideration the fact that all music-lovers admire a large and virile tone, the structural conditions of our concert halls (that is, their almost appalling vastness) hamper greatly a violinist with a weak tone; and through these very conditions there has arisen a practical need for the cultivation of larger tone than was either expected or demanded of violinists in former days.

Now, the acquirement of a large tone is an accomplishment not vouchsafed to the many. The process of developing tone is, it is true, quite generally understood by violinists—that is, its partial development, to speak more correctly, is no mystery to the average player. But who has not had the experience of hearing a feeble tone produced by a man of huge proportions and uncommon physical strength, and an exceptionally large and vibrant tone by a player small in stature and obviously blessed with no great muscular force? Our daily experiences prove, beyond the shadow of a doubt, that superior physical strength is not essential in the acquirement of an exceptionally large and vigorous tone. On the other hand, careful observation has enabled us to learn that, in violin tone, power and charm are chiefly dependent upon individuality, and that a voluminous tone, in particular, is largely the result of a peculiar character of temperament. This conclusion, though not based upon the most accurately scientific principles, explains away the seeming inconsistency of a powerful tone being frequently a product of the physically weak, and a feeble tone the utmost possibility of uncommon muscular strength.

August Wilhelmj, who will always be remembered as a player with a prodigious tone, can hardly be said to deserve all the eulogy that formerly was lavished upon him on both sides of the Atlantic. He was a striking example of physical strength, and the volume of tone which he produced was what one might expect from a man of his gigantic proportions. But there was neither charm nor warmth in Wilhelmj's mighty tone, and it is now quite generally understood that he resorted to illegitimate means in its production. To this day, perhaps, many of his admirers believe that his strength of tone, in its entire fulness, was due to a peculiar temperament and an uncommon physique; but to all those who heard him frequently and closely observed his methods, the enigma of his tone was solved, and his subterfuges became transparent. Wilhelmj easily increased his naturally large tone by adopting methods of phrasing which are decidedly illegitimate. Ignoring the composer's injunctions, as well as all accepted ideas of how a composition should be phrased, he steadfastly devoted himself to the purpose of producing a phenomenal tone. A measure which called for but one bow, he mutilated so cunningly that the ordinary listener failed to hear and perceive that several long sweeps of the bow had been employed. Wilhelmj thus destroyed the original musical intention, always sacrificing the artistic in order to astound his unsophisticated listeners. Such a subterfuge cannot long remain undiscovered, and it is only natural that many who began with admiring Wilhelmj's ponderous tone, ended with contemptuous pity for this gifted but misguided player.

Caprice of Memory.

Every artist suffers, at one time or another, from a caprice of memory which suddenly, unexpectedly leaves the mind a perfect blank. Fortunately, this strange and unaccountable mental state is usually of brief duration; but while it lasts the player generally suffers unutterable agony. This "accident" is rarely preceded by any warning or misgiving: it comes upon the player like a thunderbolt from out of a clear sky.

The writer attended a concert, many years ago, at which such a thunderbolt hit the genial artist, Emile Sauret. The audience was deep in the enjoyment of the French violinist's performance, when, without the slightest warning, "something happened." Just what had actually occurred was by no means clear to the majority of the audience; but Sauret was seen frantically to struggle with the E-string peg which, apparently, had slipped from its usually secure position. The orchestra stopped playing, Sauret tuned his violin, and in another moment the clever Frenchman had resumed his performance of the concerto. His presence of mind had enabled him to convert a caprice of memory into the semblance of a real accident—a subterfuge which, under the circumstances, was not only pardonable but even deserving of some admiration.

On another occasion not so very long ago, the writer was present when Remenyi resorted to a characteristic but less clever subterfuge. He had played but a few measures of Ernst's 'Otello Fantasie," when an "accident" caused him suddenly to discontinue the performance. Glancing reproachfully at his accompanist, he muttered a few unintelligible words and violently mopped his brow. Then he turned to his audience and besought the services of a piano tuner. A mender of pianos quickly made his way to the platform, received whispered instructions from the eccentric violinist, and proceeded to manipulate the pedals of the pianoforte. Discovering nothing wrong with the pedals, he made his escape as speedily as possible; and Remenyi, pretending to be satisfied with the "improved" condition of the piano, began once more his interrupted solo.

Subterfuges in General.

It will thus be seen that there are innocent, justifiable subterfuges as well as reprehensible ones. The latter, however, prevail, and often are a true index to the character of the player. The writer could enumerate an almost endless variety of subterfuges, innocent and otherwise, if space permitted him to do so; but his object, after all, is not to reveal possibilities, but rather to warn the player against all subterfuges that may be practiced with the deliberate intention of veiling inefficiency.

We wait and ask for precedent. If the earth had waited for a precedent, it would never have turned on its axis.—*Maria Mitchell.*

THE DIPLOMATIC TEACHER.

MAUDE MERRILL.

Why some teachers succeed while others equally gifted, industrious and painstaking fall behind and disappear from the ranks, is a problem which has received considerable thought and attention. There are progressive theories in these days and among them is the solution constantly advanced by writers of this Success and Failure question. According to these the succesful one along whatever line of endeavor in every instance owes his achievements to an innate endowment which, for a time, was defined to the still wondering and uninitiated reader as *temperament*, but which, we are told in later and yet more occult rendering, is "personal magnetism."

Having thought much upon the subject and observed constantly, putting philosophy and theory aside, we have reached a decided conviction that magnetism is but another term for tact, and that the latter has for its synonyms wisdom, diplomacy.

At the beginning of last season two teachers were occupying studios in a prominent part of their city, and entered upon their work almost entirely unknown and without influential friends or patrons. One was of pleasing appearance, a fine instrumentalist, the other somewhat lacking in these respects, yet both were gifted, earnest, conscientious. Though it may be the outcome of the fit survival, only closest scrutiny of the ways and methods of these teachers could reveal why, after discouragements and untold struggles of its erstwhile occupant, one studio is at present vacant, while the applicant for pupils, who had seemed least gifted, rejoices in a fair-sized class.

A musician, in speaking of the incident, remarked: "I have noticed something of the same outcome in various cases. Prof. M. was *undiplomatic*. He held hobbies, one alone of which would account for his losing pupils. There was no recognition of the pupil's individuality. It was all Prof. M., his wishes, his ideas, his methods, *par excellence*. I know of a pupil who was studying only to please her parents, whom he kept on technic during the whole of her time with him. Others, who might have accomplished something in light music, were dosed with the Bach "Inventions" against their constant protests. The sound of a street piano playing ragtime drew a pupil from her Bach to the window and, because of her unconcealed pleasure in the music, his sarcasm knew no bounds! Now, his rival, who has retained a studio and his pupils, would have laughed off the matter and, mind you, his inward determination to raise the young lady's standard of taste continually higher, would have been unspoken! Moreover, to accomplish it he would, perhaps, have given her then and there a "Two-Step," but if possible of a grade beyond "Whistling Rufus."

Here was a vast deal of light thrown upon the matter. This diplomacy advocated by the musician was far from the intrigue or stratagem with which the word is often associated. It is because of a lower order of it, or because of a total lack of it, that collapse often follows a seeming success. Paderewski manifests this gift from the very arrangement of his hair, even to his subtle rendering of the Menuet, which brings his audiences to their feet in ecstacies of applause. For it is a gift, and one which gauges the success of the teacher of music in an exact manner of which he himself, it may be, is least conscious. It is manifest in his dress, his carriage, his manner, his words, in the very arrangement of his studio.

With the teacher whose class, whose standing in his community, shows each year a steady gain, the exertion of this magnetic diplomacy, either conscious or unconscious, is constant. In its higher quality it is the essence of tact, with the added ingredients of culture, nobility, intelligence. It means work; one cannot associate it with idleness; it means determination and wisely-directed endeavor.

VOICING OF AN ORGAN.

God is its author, and not man; he laid
The keynote of all harmonies; he planned
All perfect combinations, and he made
Us so that we might hear and understand.

Talent forms itself in the silence of the study, character in the stream of the great world.—*Goethe.*

"Envy is the base admission of self-inferiority."

MUSIC.

There have been men who, spending all their days
Close to the heart of Nature, never felt
One beat and never heard one syllable.
Nor else in the more intimate and harsh
Societies of cities, men engrossed
In the mad chase of cheap authority,
Hear nothing but the strident choruses
Applausive and complaining of their kind,
While near and wooing fellowship with them
Divinest Music sings her world unheeded.
What fled the cunning of the tongue of man
Deep in the being of the speechless world
Now lives. These lips of Music cannot ope
But in her voice you hear articulate
The talk of bloom and the sweet birthday joy
As when white lilies hold all passionless
Their petals pure above the busy earth.
Nor have I lived in vain who once have heard
The record of her thought upon mankind
Whether she pays through Bach, her first high priest,
Her tribute to the intricate designs
Of mind, weaving elaborate in dumbers
Philosophy, as once Pythagoras;
Or when the endless gayety of Mozart—
Still priest because so perfect poised in grace—
Looks the full cup of life in its red eye,
And bravely dares to toss it merrily off;
Or when great conflict filling Beethoven
Bursts into scenes of tragic triumph free,
Touched with his fire or rebel Titan rage
And stands in spirit stature tall above
The hills the panting Jove upheaved to quell;
Or when the one great passion, peering gods
With men and men with gods, breaks all confine
And makes the human heart a trembling lyre
And the god-heart an organ wherein quakes
The ecstasy and newness of desire—
As Wagner tells in his wild, splendid cries—
Ah, surely they have missed the infinite
And shoreless mystery of their own lives
Who never knew a woe or joy so great
As vehemently urged them forth to shout
The charged heart empty to the quiet world.
Interpreter of universal life,
The soul's and body's beauty and desire
Suddenly wed beyond oblivious touch
Is she, the speaking word of speechless life.

Buffalo, N. Y. —*Philip Becker Goetz.*

NARROWNESS OF VIEW.

C. FRED. KENYON.

It is astonishing to what a large extent our personal tastes and prejudices govern our judgments of the works of the great composers. While I may have the deepest reverence for a certain work, you, probably, cordially detest it, and *vice versa*. We all know how Mendelssohn quite failed to appreciate Berlioz and Schumann; how Rubinstein hated the very name of Wagner; and how Liszt was prejudiced against Brahms; but these examples among the famous composers only give a slight indication of the extraordinary diversity of opinion which exists among those who do not claim to possess any special knowledge of the Divine Art. For instance, how we all quarrel about Mendelssohn! The critics of the Old School all claim that he was a Heaven-sent genius of the first order; whilst all, or nearly all, our younger men are unanimous in asserting that he cannot even be put in the second rank of composers.

There are those, too, who shrug their shoulders at the mere mention of Verdi, and those who seek to escape from the presence of Liszt, Meyerbeer, Grieg, Dvorak, Gounod, etc., etc. And why? Simply and solely because we allow our personal likes and dislikes to dominate us to such an extent that we are quite unable to appreciate that which does not directly appeal to our own temperaments. It does not require much thought to convince us that this state of affairs is highly undesirable; the more we exclude from our attention that which fails to arouse our immediate interest, the more shall we narrow and stultify our minds and emotions.

The same fault may be detected in those occupied with literature and art, and instead of being condemned it is more often openly encouraged. Too much breadth of view is objected to as indicating lack of critical perception; but the emptiness of that contention is at once seen when we remind ourselves that they who bring it forward do not condemn merely those composers, writers and artists who produce work that is obviously worthless, but also those who are undoubtedly great. I do not advocate a general enthusiasm and gush over *everything* that is composed, but I do say that it is our duty to train ourselves to understand and appreciate music which, in thought and feeling, is antipathetic to our natures. Narrowness of view, and ignorant prejudice do more to retard the development of music than anything else.

Specialization of knowledge is carried too far nowadays—so far, indeed, that it has spread to the world of the emotions, and a man will deliberately cultivate one side of his emotional nature at the expense of the other. Hence it comes about that all our great pianists perform very limited *répertoires*—that is to say, they are only able to interpret the compositions of a few composers really well; the rest they play indifferently. Thus, for instance, de Pachman plays Chopin and nothing else; d'Albert, Beethoven; Rosenthal, Liszt. It is only a very small number of pianists who have succeeded in cultivating opposite and antagonistic emotions simultaneously; but they have reaped their reward. The great pianist is he who can throw his personality into the temperament of a musician essentially opposite to his own, and interpret his works as though he himself had composed them. The executive musician is of little use unless he possesses an elastic temperament; no amount of musical knowledge and digital dexterity will keep him from failure if he have not a responsive and sympathetic heart.

It is often stated that an executive musician is in danger of losing the little originality that he may possess, if he tries to broaden his outlook on Life and Art; if this be the case, one can only answer that that kind of originality is not worth having, and that the sooner a pianist gets rid of it the better. Peculiarity and eccentricity should not be mistaken for originality; the former are merely surface defects which should be treated as such; the latter is a great gift which permeates the very soul, and adds life and freshness to that which is old and stale. Conductors are less than nothing if they have not a Shakespearean breadth of view which embraces not only those who appeal directly to their temperaments, but also those who are, in nature and temperament, diametrically opposite.

This narrowness of view could be tolerated with more patience if it were not for the fact that it is deliberately cultivated. It is thought by many musicians that narrowness necessarily means intensity, and it is therefore energetically sought after; but surely it only requires a little thought to convince us that this is quite a false position. The more a man's mind broadens, the better work will he do. That is a plain fact, the truth of which may be proved by each of us as individuals. Let me then, in conclusion, urge upon all my readers to let no opportunity pass for obtaining a wider and more accurate view of Life and Art than they possess at present; for until we make ourselves fit to understand Art, we may be sure that music will never reach its highest state of development.—*Music (London)*.

THE SOCIOLOGY OF MUSIC.

LOUIS ARTHUR RUSSELL.

If, with the celebrated French philosopher, we believe that the supreme aim of art as of morals is to raise the individual out of himself and to identify him with his race, we will come readily to the conclusion that music is the fulfilment of the arts, reaching this ideal more surely than the other arts. Music in its very nature, is the heritage of all humanity, and in some form, lower or higher, we find it in the social activities of all people, even the most savage. It is in its essence an abstract art compared with the tangible surroundings of man. Unlike all other manifestations of art, it is not a symbol or a representation of material things, which in the loftiest moments can only suggest the abstract; nor is it an expression of concrete ideas in the sense of poetry's expression. It is a positive, self-existing agency of the spirit, representing material ideas only in a reflective, abstract way, or indirectly by the aid of association with other matter.

As a concrete expression, music is capable of only one quality, intensity, and through this element it finds its great emotional character. In this abstract quality of music it finds its greatest force as a sociological factor, for society is held together in sympathy more by abstract ideas than by concrete details. Men live for the love within a principle rather than for a principle.

Perhaps it is because music does not dogmatize that it is so universally loved. A pictured saint may offend the sensibility of a critical observer, because of its concrete expression, in which he finds no correspondence with his own ideal, and at its best a sculptured Orpheus will not arouse much emotion; but we are melted by a melody which breathes a prayer before the saintly face, or which reflects the anguish of the mythical singer upon the loss of his Eurydice. Crowds will gather and remain where the strains of music may reach them, and a public concert will attract thousands where the display of sculpture or painting would draw but few.

Music is the most sociological of the arts, because it lends itself so readily to our spirits in any mood.

Every general knows how inspiring is music to his marching army. Luther realized the drawing force of music in which all could join, and he, with his stately chorals, sang the Reformation into the hearts of all Germany. The schools drill the scholars in gymnastics and marching, alongside rhythmic strains. The churches all call in the aid of music, not only to attract the congregation, but as a real service glorifying the Creator. Which other of the arts has grown to be so active in society?

I submit to you this thought: Music as it is at present considered in society is in no adequate sense fulfilling its purpose in the world. For you and me there comes a question of deep import: Is music receiving proper consideration as a sociological force? Are we awake to an appreciation of the utility of the beautiful, as shown in this art? Look at the practical side of it; consider the amount of money spent annually for this, shall I say, amusement? Do we seek this art rightly? Are we receiving its full benediction? These questions appear to me pertinent to-night.

I believe that the great mass of cultured men look upon music as a toy, or at least a mere source of amusement. If this be all one can find in music, it is a costly thing, not in any sense paying for the investment. The business man pays large sums for pianos and piano instruction in his household, but he seldom realizes the benefit he should, because he asks for cheap results instead of the best possible. The demand in the home to-day is not for the best in music, but, I regret to say, the worst, the so-called popular song.

In our public schools there is constantly going on a contest, incited by the book publishers, as to the best method of teaching do-re-mi, and while this is going on, to the final benefit of the publishers only, the school children are losing their sweetest privilege, the refining influences of music as a beautiful thing, to be expressed in a beautiful way. If we taught the children melodies associated with the text of the purest theme and expression, we would be doing a lasting beneficence in the community. This offers less chance for the politician, but it will make far better citizens in the coming years. Teachers should have musical voices, and children should be taught to speak musically.

When business men call upon music to aid them in their efforts to amuse the poor during the nights of the heated term, they usually miss the best of the opportunity, for, instead of music, beautiful and elevating, the programs are made up of the most vulgar of tunes, and, as if to flaunt the inappropriateness more boldly, the newspapers or enterprising advertisers print the programs with the subjects of the horrible songs to be played. The excuse for this is that the people want the popular things. If these popular concerts for the poor are to be a benefit to the listeners, those in charge should see to it that good music, clean of vulgar associations, be played, so that it shall become popular.

Let the people be given *what they need*, not what they want.

Look at the churches which spend so much for music.

In the Catholic church, that sublime recital of faith and of the life and death of Jesus is often set to tunes only fit for the dance room. In the Protestant church the Sunday-schools, which should train their scholars in dignified song, with religious spirit, feeds the youthful mind with sentimental lyrics set to trashy, musical commonplaces, polkas and waltzes in disguise. The revival services call for the cheapest music.

Look at the public schools. Ask your child at home to sing you a song. Will she sing you a fragrant flower of music, such as should have been learned in school? No! She will pick up a coon song from the piano, the only thing she knows in song. And, gentlemen, I believe you are pleased with it. Is not this a shame?

If music be but a toy, cast it out of the church and the school. Put it in the nursery, the dance hall, or on the park platforms alongside Punch and Judy shows. But if this sublime heritage of man be what so many of us think of it, let us see to it that, though we find it a thing of play in certain moments, we recognize, in so great a thing, something to be held in deep reverence, as we search for its full meaning.

THE VOICE

MR. FRANK HERBERT TUBBS, Associate Editor.

With this issue we begin a series of answers to inquiries. We have been running a series of articles of a pedagogic nature from which material for study has been derived. Now we purpose giving a very practical trend to this department by answering questions sent us by teachers and students. This first instalment shows the helpful character of this department. We will welcome inquiries from all who desire help.—Editor of THE MUSICIAN.

INQUIRERS' DEPARTMENT.

FRANK H. TUBBS.

Is the quaver in the voice which some people have, right? How can I acquire it, if I ought to have it?

In a perfectly cultivated voice there is a vibration which might be termed a quaver, which is beautiful and much to be desired. The explanation which that clever teacher, Lyman W. Wheeler, once made was, "When the tone is perfectly vibrated at the vocal chords, the sound is sent out of the mouth so rapidly that one sound-wave impinges upon the one in front of it, pushing it faster and faster. This pushing and consequent resistance causes vibration, which never leaves correct pitch, and which gives 'bloom' to the voice." In the years of experience since he gave that hint, nothing has come to light which better explains the "bloom" in the voice.

It will be seen at once that this kind of quaver is the result of perfect action, and it is a result. Impatient students wish to have it quickly, without going through the process of training which should lead up to it, with the effect that they add "tremolo" to the voice. That is about as bad a habit as one can fall into. Unfortunately, many teachers train pupils to use tremolo. Of course, such a teacher is ignorant and is not a safe teacher. The habit of tremolo can be gotten rid of, but it is too bad to be obliged to undo wrong work. It is very probable that the inquirer has heard this tremolo used and thinks it ought to be obtained. Do not do it. The voice with a tremolo is badly used. Then, should one seek the beautiful vibration which Mr. Wheeler explained? Yes, but not directly. Let it come into the voice with the perfect use of the vocal organs. Train them and the "bloom" will appear. Hastening the desired vibration will only produce an artificial tone, which cannot bear hard work and the voice, when one gets into public singing, cannot hold its own. It is better to wait and do things correctly and in the right way.

The tremolo is different from the vibration in one important particular: The first wobbles from the key; the second is true to pitch. Sometimes students who have been taught to use the tremolo, get so they strike three different notes in trying to sing a tone. The note they aim at, the one above and the one below. This is distressing to musicians, of course, and must be so to any cultured person.

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When I sing songs I find I am pressing in hard on the diaphragm: Should I stop that?

There is no reason why one should use the diaphragm differently when singing songs from what he does at other times. If there is pressure during song singing, it should be stopped. Return at once to physical culture which bears upon breath control. Many singers think they have the diaphragm trained to do its proper work when they have not. They get so they can sustain pretty well on tones and simple exercises, but that training is not enough to do the tone work in songs. There are many disturbing elements in songs. The changes of pitch require large movements of the larynx; the words make the tongue and jaw change; expression calls for large physical work. All these have influence upon the diaphragm, but as they are essentials to singing, we must get so we can do them and not move the diaphragm. That point is lost sight of. Singers may feel certain that if anything about the voice goes wrong, no matter to what they may attribute the cause, the real cause is in the breathing. Return, then, at once to the study of breath control. This should be a practice separate from singing and should be done without use of the voice.

This matter is so important that time must be given it every day. Even one day of neglect will be noticed by the student, and a week of neglect will do so much harm that the public will notice it. The best practice is that of whispering words, controlling the escape of breath perfectly. Whisper from a book. Do not try to recite from memory, for the mind is taken up with calling upon memory. During this practice the mind must be directed to conserving the breath, and it must be strongly concentrated on that. Side-thoughts may go elsewhere, but the concentration of thought must be on breath control. Then, as said, read from a book. Read two or three words and pause, holding the breath. Then read again, pause again, read again. Continue this process as long as the breath can be held. Then after a moment of pause, repeat the operation. One should give at least fifteen minutes to such practice every day, and he should never skip a day. When one is walking on the street, or is standing for a moment waiting for something, he should hold the breath, controlling, not at the throat but with the diaphragm. It is a good drill to lift some heavy object with the breath held, and that by the diaphragm. The question to be in mind is, "Am I perfectly holding the breath with the diaphragm?"

Now, if one does enough of this training he will not be disturbed when he sings a song. He will not press in hard on the diaphragm. He will not press anywhere. Any physical sensation has bad effect on the voice, and whatever causes such must have attention. Pressure on the diaphragm or anywhere else must be stopped.

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My singing makes me cough; is there a remedy?

The remedy lies in gentle and continued practice. While there may be physical trouble in the throat, it is probable that coughing, when one tries to sing, arises from irritation in the throat from imperfect action. We cannot expect that young, tender and unused muscles and mucous membrane will go to work and be perfect right away. They must gather their strength. Give them time and make practice more gentle. If there is physical trouble, it is most likely that the uvula—that little pendant which hangs down from the roof of the mouth—is too long. If it rests upon the tongue or hangs down the throat, it is too long. In that case one should see a physician for treatment. But, remember this, do not let the doctor cut off the end of the uvula unless it has been "too long," for at least five years. Doctors are very ready to cut. In the majority of cases they don't need to. There should be treatment which takes the form of astringent applications for some time in the expectation that the elongation will be remedied. After proper trial of that, if no help has come, the trouble should be removed by the physician's shears.

A case which has had special interest lately, and which shows the liability to mistake which the physician may make, is as follows: A lady has been troubled with hoarseness. The doctor said that one of the vocal bands was much relaxed. The speaking voice was rough and at unnaturally low pitch. When singing to high tones the voice would stop entirely. But even with these conditions the teacher saw that the trouble was not with the vocal chords at all. The habit into which the singer had fallen with regard to way of taking breath and pressing by the strong waist muscles against the throat, was the real cause of the trouble. The larynx could not take care of all the breath thrown upon it and, because it overworked in its endeavor to do so, it became inflamed. In less than a half hour of correct drill the tones became pure and sweet, the speech resumed its normal pitch and the upper voice could be used with freedom. It was much better to have that half hour of drill with the singing teacher, learning by actual evidence how to avoid similar trouble, than it would be to visit the doctor several times, and, at most, secure only temporary relief.

This case can be cited to show that the cause of a cough may not lie in the throat, or where there is evidence of irritation. The cough may arise from imperfect and wrong action at some part far removed from the throat. The remedy lies in removing the cause. Any amount of local treatment, even if it does remove the cough, is not worth much unless the cause is reached. The vocal teacher is the better doctor in such cases.

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You say the tenor voice does not employ head-tones; are not those placed in the same manner with men as with women? Are they not as difficult to reach?

The real head tones are made by vibration of the forward parts only of the vocal chords. The rear half is not vibrating when head-notes are made. The power which shuts off the rear part lies in two small cartilages which run out into the vocal bands themselves. (Cartilages of Sautorini.) Now, these cartilages are not present in the male larynx, except in a few cases. They are the exception to the rule. If absent, there can be no head-notes. That is why men cannot sing real head-notes.

But, such is the misunderstanding in nomenclature, the majority of teachers do not apply the term "head-voice," in its correct scientific way. They call all soft notes in the upper voice, "head-tones." Of course, these can be made by men as well as by women. Probably that is what the questioner had in mind. These soft notes should be placed in men's voices in just the same way that they are in women's voices, and they are as difficult to reach. The question only needs the explanation of how *real* head-voice is made to clear the mind of the questioner. Let us continue this one step more. Many teachers deem it wise to coax the soft voice into use in the early days of vocal training and then carry this soft singing downward through the whole voice. It is a wise proceeding and, while it prohibits for a time the use of robust tones, it gives the deliciously sweet singing, which alas! is so seldom heard at present. Teachers who study the dispositions of their pupils will find one now and then who is willing to dispense with noise and enjoy quality. With such pupil, coaxing out the sweet so-called head-voice and extending it through the whole voice will produce a singer who will be admired and enjoyed. It will probably be hard to keep him from wanting to burst into a yell, but if he can be held down until the beautiful soft voice is at his command, you will produce a most satisfactory singer. As he finds that voice appreciated by cultured people, he will be satisfied with what has been done for him.

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At how early age is it advisable to begin cultivation of the voice?

This question comes up often. In answer for the public, there are many things to be taken into account. In any individual case, it is easy to decide. One can judge whether an individual is ready to begin or not. It is not so easy to give rules which apply generally. This is certain: When the change of voice has taken place, the youth is ready to begin serious vocal study. That is true in all cases. The boy's voice generally changes when he is from fourteen to sixteen years old. It takes a year to settle the voice, and as soon as it is settled, training may begin. Girls reach the change of voice earlier as a rule. From twelve to fourteen is the age of change. Their voices settle more quickly. Young ladies are almost always ready for vocal training by the time they are fifteen years old.

This may be taken into account: The voice soon after the change is lower in pitch than it will afterward be. Many young men who have tenor voices are supposed to be baritones, because they cannot sing high. If one can sing as high as E or F soon after the change of voice, it is quite probable that the voice is tenor, and with training and maturity the upper voice will come. There is not so marked a difference with girls. The soprano voice will show early.

It is more a question of policy than of principle whether the voice of the boy or girl should be cultivated before change of voice. Most children can be trained to do good singing, and the education in music can be furthered by training the child's voice. How young children should be taught is then the question. They can begin very young if they are to be trained. As early as eight years of age. Of course, music which they can sing easily must be chosen, and it must be such as is not deeply emotional. Such expression as would come from a mature person must not be expected of them, nor is it to be required of them. More than that, it would be wrong to demand deep emotion. To arouse the intense feeling which an adult can have in the mind of the child is harmful to his nature. We want symmetrical minds. If a child developes passionate expression which is beyond his years to feel, it

is one-sided expansion. It will wear him out and he will be too old for his years. Any one-sided mental growth is sure to react on the physical parts. In this lies one reason why it is a matter of policy whether the child's voice should or should not be trained. If the teacher will use the right music and train only so far as is needed to render that, music training may begin at any time after the child is eight years old.

●

How would you train a singer whose voice is out of tune?

This refers, judging from its context, to those unfortunate persons who sing off the key. Many say that one who sings false can never be made to sing right, and they are often advised not to try to learn to sing. Experience shows that any defect can be overcome. There are two causes of singing false, and the teacher must first decide which of these is causing the trouble. The first and more common is wrong throat action. When this is the case no special attention need be given to the fault, but the teacher should proceed to train the voice and when freedom of larynx is secured faulty intonation will disappear. It often happens that the singer does not know his voice is untrue, and it is just as well not to inform him of it. If he become conscious of the defect he will be liable to perpetuate it. If he never has his attention called to it and the vocal training proceeds on right lines, he grows out of the fault and is never disturbed afterward except he loses possession of his good method of voice culture.

The other cause of the fault arises from wrong mental perception of pitch, commonly called "faulty ear." As said, this cause is less frequent than the other. The remedy lies in ear training. The quickest way out of it is to sound tones with the voice and have the student sound them afterward as quickly as he can catch the pitch. His first attempts may result in failure but do not be discouraged, or even surprised on that account. Be persistent. When he can repeat the single tones sounded, proceed to sound intervals, and have him repeat those. Make long intervals at first. The interval of the fifth is the first one to get. Then, fourths. As these are mastered, use shorter intervals, finally getting down to minor seconds. The student will, in the meantime, be establishing a pretty good method of learning to read music, for he will acquire the habit of perceiving intervals.

After intervals are fixed, use triads and little melodies. When the student can repeat after the teacher melodies as long as phrases of songs, substitute songs. Following this course will enable the student to commit songs to memory. He will quickly acquire the habit of learning songs so he can sing them without his musi .

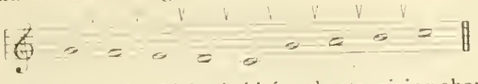
It may take several weeks for one who is deficient in musical ear to get so he can sing perfectly true all the time, but when it is once mastered it is there to stay, and you have added to that life a precious possession. There is nothing more beautiful in the world to give anyone than perfect mastery over his expression of soul, through music. The teacher opens to his pupil a new world—a world of beauty.

●

What exercises can I use for training my chorus?

It is a pleasure to find a choral society director who is willing to train the voices of his choir. Most directors take such material as is presented and let it be used in any way. The result of that is that tone quality is neglected. Any chorus which is trained together in voice culture has that unanimity of action which gives good effect, even if the training is not on the best lines. A choral with forty different methods will not sing well. All tone production should be based on physical drill and the basis of that is in breathing. Show the singers how to breathe and train them how to do it. Naturally one cannot go into the details of breathing as he would with private pupils. Explain that when we inhale there will be expansion of the sides and slight expansion at the abdomen. Have the singers place their hands on their sides and, when they inhale, breathe into their hands. Use this as an exercise: Raise the baton and have the singers inhale; lower the baton and have them exhale. Repeat this four times. If, during a rehearsal the voices seem tired, stop all singing and use this drill. It is remarkable what a change will come to the tone in singing and how long rehearsing can be kept up. If the leader of a choir will do this several times, he can hold a vigorous rehearsal two hours without injuring any voice.

The basis of voice production is the easy emission of tone from an unrestricted larynx on the vowel "Ah." Have the singers sound the tones of the following exercise, being sure that the breath is taken deeply and the tone is sung with freedom:



Each note should be held four beats, giving about one second (or more), to each beat. It is well to watch the quality of tone at the end of each note. If the fourth beat loses character the singers are inattentive and careless. Keep the ending of tones good and the whole tone will be good.

Use the scale as an exercise. Have all sing in concert. Then vary it by having half the chorus sing upward while the other half sings downward. Then have it sung twice in one breath. This exercise has the advantage of making the singers listen to each other and get definite blending.

One may extend exercises if he chooses, but three are enough for all needed purposes. These three will bring uniform tone-production into the choir and that is essential to good singing.

●

Should not the tongue be lowered on low notes? The larynx is lowered and should not the tongue go down also?

At first thought it would seem that the tongue must be lowered with the lower-larynx, but if one can have access to a model or a cut which shows a cross-section drawing of the tongue and larynx, he will see that the length of muscles which run from tongue to the hyoid bone and from that bone to the larynx is so great, and he may know that these muscles are very elastic, that there is sufficient room for all needed depression of the larynx without drawing upon the tongue at all. It is possible to sing the lowest notes and not lower the tongue. Now, is there any advantage in keeping the tongue from lowering? There is this: A limp and free tongue is always a large one and the large tongue is needed for giving resonance body in the mouth On this account it is best to have the tongue high and "fleshy." It is not at all certain that the larynx should lower much even when singing low tones. We know that most singers do lower it, but that proves nothing. Most singers do many wrong things. The lowest notes are made by complete relaxation of the vocal chords, and this looseness is gained more by the opening of the "chink" between the thysoid and the criloid cartileges than by lowering the larynx. If one will feel with the finger just below the projecting point of the Adam's apple, he will be able to detect a little depression. When he sings low that grows larger. If it can grow very large so as to seem as large as the end of the little finger, he has loosened the vocal chords within the larynx very completely. If he gains such opening he will find that he can then sing the low notes and not have the larynx go down much. It is probable that this is the better way of the two to gain low voice. At any rate, better resonance accompanies low tones gained through this means, and when it is used the tongue need not be depressed at all. Of course, this whole matter is too complicated to be made up into exercise for daily use. The above question is answered for information only, and to clear the view of one of our most earnest readers. It was sent in a measure, as criticism on the the teaching of a former lesson. This answer, while it does not complete the subject, is framed to add to the former instruction. The full purport of that is that the tongue, being the visible influence upon the larynx, should be so trained that it never presses upon the larynx. If it keeps away from the larynx (or tone-producer), that organ is at liberty to emit tone with freedom. After all, that is the thing we are all working for. Any device which grants us that freedom should be used, even if at times we may think some action or position of the tongue of a special nature might with reason be used. Rest assured, if the tongue follows the larynx downward, it stands ready to push upon the larynx and make "growling" low notes.

"THE DIAPHRAGM."

BESSIE C. WRIGHT.

"The diaphragm is the seat of the soul," so said the old philosopher. Since it is the *expression of the soul* that we are now studying (for you will remember that we have learned that "voice is the expression of the soul by means of the body"), we must learn to get at the "seat" of the soul.

"From within, outward," is a motto in voice culture as well as in other studies. The feeling is within, the giving of it to others is by putting it out in the voices. The tone begins within, and is developed outward.

The diaphragm is undoubtedly the great aid in singing. It controls the breath and hence controls the tone. It is sympathetic with the muscles of the throat, so if you will loosen the diaphragm, you can keep the throat loose. If you laugh, it is with the diaphragm, if you cry you sob with the diaphragm, if you are frightened the diaphragm becomes stiff and ungovernable, if you are disappointed the diaphragm drops lifeless, and if you are cold you shiver at the diaphragm. When you are tired, notice how the diaphragm sinks, and when you are well and vigorous, notice the hardness and strength of the diaphragm. Perhaps you have never thought of this before. Many have come to me for lessons, and were almost ignorant of the fact that they possessed a diaphragm. Certainly they have never thought of the real importance of this great, flabby muscle Nervous people would also do well to gain control of this muscle. Strength and flexibility of the diaphragm are requisites for good breathing and singing, hence we must use exercises to that end. In a former lesson I have given two exercises for this practice which are now followed with others.

Ex. I. Open the mouth, and drop the tongue loosely, as does an animal in panting, and pant as nearly like a dog as you can. This you will find consists of very rapid, short breaths, with distinct outward and inward movements at the diaphragm with every inspiration and expiration. Begin the panting with the outward movement or the "taking in" of the breath.

Ex II. On a slow minor scale sing "e-e-each," on each tone, with a distinct outward throb at the diaphragm, on each syllable. With practice, increase the rapidity of the throbs, until the exercise is merely a shake of the diaphragm on each tone of the scale, saying the word "each." Also use the word "e-ve-ry" in the same manner.

Ex III. After the "shake" of the diaphragm has been acquired, by practice of the preceding exercises, sing "Boat Ahoy!" with a prolonged, heavy shake of the diaphragm on the last syllable—"hoy." The first two syllables are to be sung on a low tone, but the last in the octave above.

A smooth shake or tremolo at the diaphragm can only be gained by long practice, so the pupil should not be discouraged with results, in the beginning. They must, however, be extremely careful lest they should mistake the use of the throat for the diaphragm, thus producing a martellato instead of the tremolo. I hardly need say, I think, that a constant tremolo in the voice is very much out of taste, and serves only to remind an audience of one afflicted with palsy, but the flexibility gained by the diaphragm in this exercise is absolutely indispensable to a good singer. It is also needed in emotional singing.—*The Period.*

OPERATIC ARIAS.

O Mio Fernando. La Favorita di Donizetti.

W. LOWES-HEATH.

In taking any operatic aria as a study great care should be exercised, and more especially by the teacher. The majority of arias have a more decided individuality than songs, so much so that they often take complete possession of the voice and singer, frequently causing the voice to reveal a capacity unsuspected before. The result of this is good or bad, according to the wisdom with which the aria has been selected, and according to the student's control of the voice.

If the latter be sufficiently under control and the selection well made, all demands of the aria which the voice strives to meet will result in development and progress, for the intelligence of the student will be quick to understand and second the efforts which the voice seems at first to make of its own accord, or will, on the other hand, quickly realize that the voice is making an effort on lines not suited to its character, in which case it can be controlled betimes.

An aria, like "O Mio Fernando," may not be taken up lightly and cannot be studied with impunity. Its capacity to benefit or harm is great, and if a contralto, whose voice is naturally adapted to such work as the Page's Song from "Les Huguenots," takes up this aria and allows it to dominate her voice, as it will do if not most carefully handled, she will find in a short time that the voice will seem to have lost its natural agility and lightness of tone, and may consider herself fortunate if she escapes a "complete rest" and a return to pianissimo work and the rudiments of tone production before she can recover the lost ground.

"O Mio Fernando" in the first part demands a broad, full tone quality, both of chest and head, and requires that this breadth and fulness be sustained for over a page and a half of largo singing, during which a full heart gives expression to a great love, while a deep tone of sadness underlies the whole, caused by the fear that the event may yet rob it of the love and the beloved.

In the second part there is a radical change in the sentiment and spirit of the music. The fullness of tone is still necessary, but it is dramatic and passionate, and there is a cry of despair and rebellion against the injustice of fate. Yet it is still sustained and demands ringing, full-bodied head tones, and although it should seem to be comparatively short, being generally cut one-half, still the voice is kept working at almost full power during the whole movement, with little or no opportunity of rest.

The aria is full of rich melody of the kind which is very singable, and it is for this very reason that great care must be exercised in its selection and study. Its richness of melody makes an instant appeal which almost any voice in singing it will strive to satisfy. But the voice must be very robust and full and have a very easy production, especially of the head tones, otherwise harm will result.

It is not necessary to study the recitative which precedes the aria, for the reason that it refers more to the preceding scene rather than to the aria itself.

Leonora loves Fernando and knows herself beloved of him. She is aware also that he does not know that her relation to the king is a dishonorable one, and that she can only bring shame as a dowry to the man she loves and would wed. The king, in revenge for what he considers the deceit of a mistress and the presumption of a subject, determines that they shall be united, and the truth concealed from Fernando until after the ceremony. Fernando is happy; what Leonora's feelings are we learn from the aria.

"O my Fernando, my heart and the throne of the world would I have given to possess thee. But this pure love of mine, all I hope of pardon, alas poor wretch! are alike condemned to shame and despair.

"The truth shall be known, and in the extremity of thy scorn my heaviest punishment I shall find; yet should thy disdain be softened, then I pray the wrath of God may fall and strike down."

This closes the first part and a few phrases of recitative lead us into a second movement.

"Up ye cruel ones; who withholds you? written in heaven is all my pain!"

"My doom of pain stands written above, approach ye all the day is festal; let the altar be crowned with flowers, the yawning tomb e'en now awaits me."

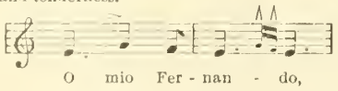
"Let the bride be draped in black, scorned, rejected, in despair, she may not hope in heaven's mercy."

From the above translation the student can get the idea of what tone color to use as a foundation for the interpretation of the aria. The rich note of love is darkened by the sombre shade of sorrow and hopelessness, and through the second part there rings a cry of despair against the injustice and irony of fate.

For the first part the time is largo. The first phrase, "O Mio Fernando," is sung very broadly, with a great depth of tenderness, each tone being sung legato and well sustained into the following, else the significance of the largo will be entirely lost and degenerate into a mere dragging of the time. The voice must therefore be sustained full and even and not be allowed to drop between the notes.

ILLUSTRATION 1.

Breadth and tenderness.



The G is accented and the voice expands on it; the grace notes are slightly accented and must not be sung too quickly.

The phrase, "Della terra il trono," is marked by the same tenderness, breadth and sustained tone. As the phrase mounts it crescendoes and broadens and the C is accented. In descending it diminishes slightly, but the F sharp is accented and the portamento to the G is well marked.

In the phrase, "A possederti, avria donato il cor," the G is accented as before, but the grace notes are sung more lightly; the C receives an accent, and in the following measure the time accent is well marked.

The portamentos should be well studied and sung only where they are marked.

In the phrase, "Ma pure l'amor mio," the three eighth notes should be well marked and the voice

ILLUSTRATION 2.

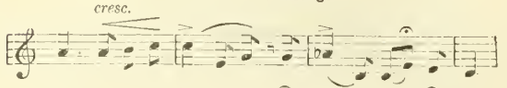
Very sustained with full, free emission of voice but no attempt to sing forte.

crescendoes as the phrase mounts to the C. The crescendo continues through the next phrase, "Come il perdono," in which the D is accented but must not be held.

The next phrase, "Dannato ahi lassa!" is full of bitterness and sorrow. It crescendoes and broadens as it rises to the quarter note on C, which is accented and carried down by a marked portamento.

In the following phrase, "E a disperato orror," the A flat is accented but the voice sinks down almost at once by a sweeping portamento to the two eighth notes on B. These are accented but their time value is somewhat sacrificed to the following E, which is the important note of the phrase. This note is accented and held and the voice expands on it.

ILLUSTRATION 3.



The phrase, "Il ver fia noto," is sung with decision. The second eighth note on C and the first quarter on A being accented.

In the phrase, "E in tuo dispregio estremo," the F is expanded and care must be taken to sing the phrase legato. In these two phrases and the following, "La pena, etc.", the time quickens a little and the tone quality is more dramatic.

The phrase, "Che maggior si de," should be well marked with a rallentando, the B receiving a slight accent and hold.

In the following phrase which modulates into the opening melody, the F should be taken with a clean attack and diminished slightly as the voice proceeds to the run, each note of which should be clearly articulated. The following notes should be sung very deliberately, and the next phrase either commenced or anticipated in the same breath.

In this phrase, "Se il giusto tuo disdegno," the three eighth notes and following quarter are accented, the latter expanding a little. In the portamento, from E to C, the voice again expands and the lower note is given out with the full breadth of the chest tone, the octave note being also accented.

In the following phrase, "Allor allor fia scemo," the voice broadens on the C and in the portamento from F sharp to G.

In the first part of the next phrase, "Piombi gran Dio," the time quickens and the voice comes out full, with dramatic appeal; this is followed by a rallentando passage in which the couplets are accented.

ILLUSTRATION 4.

With great decision.

In the phrase, "La folgor tua su me," the three sixteenth notes are well accented and the F, which is also held. But in coming down from this note there must be no portamento (Fig. 4).

Of the following two phrases the first begins lightly, but expands a little on the F and decreases after, the time also quickens a little but is kept even. In the next there is a crescendo which diminishes as it comes to the A flat, and the accent of this phrase is more marked than the former.

In the final phrase, "La folgor tua su me," there is a decided ritard, each note is well accented, and the chest quality must be made to count in the final hold.

We now come to a few phrases of recitative in which the note is struck for the interpretation of the second movement. It is a note of despair in which the voice comes comes out full, decided and dramatic. The time is quick and the voice is carried along by the movement.

The tied half notes, which are frequent, must be well sustained at full voice, and indeed this entire movement calls for all the power the singer can bring to it, and it is a severe tax on any voice, even the most robust. The head voice is used a great deal but it is pushed almost to the limit.

It is not necessary to treat this movement by phrases, as it is better that the student should grasp the spirit of it as a whole.

There are two phrases, however, which occur twice, and to which attention should be paid. They are "Maledetta" and "Disperata." The first time they are sung piano with a dark, gloomy, covered quality, expanding on the half notes but still retaining the dark quality.

ILLUSTRATION 5.

The second time they are sung forte the voice is not so dark, but the accented notes are full of despair.

For the young student who needs the practice of legato, singing this aria, especially the first part, will be a very good study. The second part is more adapted to impart a dramatic delivery.

THE RIVAL SINGERS.

JULIEN.

A Court concert in Buckingham Palace had been announced. The very cream of the nobility had been invited, and a more brilliant reunion of rank and fashion was seldom seen. Nine o'clock was the hour announced for the concert to begin, but as early as six o'clock the elegant equipages began to arrive, actually pushing their way through the dense crowd of people waiting to get a peep at the aristocracy. Ladies elegantly attired in silks, satins and velvets, alighted from their carriages and hurried forward in order to secure desirable places.

Although the hour for opening the entertainment was late, there was no impatience manifested, for there was plenty of material to talk about to fill up the time completely; that is, the discussion of the merits of the rival singers.

The pet of London, the charming Cuzzoni, was to sing this evening in contest with the celebrated Faustina Bordoni, from Italy. Händel himself was to direct. The Princess of Wales had, immediately after the grand rehearsal, called Händel aside, in order to get his opinion of the new singer. "Does she really sing better than our Cuzzoni?" asked the princess. "Your royal highness," replied Händel, "Cuzzoni sings like —— a woman, Faustina like a —— goddess. The majority, perhaps would prefer the woman to the goddess. They speak of Faustina in Italy as a Diana, but Cuzzoni is really ——." "Stop! Stop, Händel," interrupted the princess, playfully shaking her finger at him. "I will not hear our pet underrated. I know very well though, that you two are not great friends, and that the little one is moody and stubborn, and no one can less endure her freaks than our great Händel. But notwithstanding her faults, she is a charming creature, and when you compare Bordoni to Diana, I must compare Cuzzoni to Venus." "Your royal highness has pronounced a most just verdict on the two singers," said Händel, and so the conversation ended.

Through the personal influence of Händel with the music loving princess, many distinguished musicians and singers had been invited. Among them was Miss Fenton, who had once been considered in London as the "Queen of Singers;" the elegant William Bogie, a great admirer of Händel; the celebrated young singing teacher, Paradisi; the well-known organist, John Robinson; Maurice Green, the fine composer of Church music; the celebrated singer, Lampe, and his charming wife; the great organist of St. Giles Church, Magnus, and many others.

Among those in the orchestra were seated some of the greatest artists of England; such as Churke, the first violinist of Drury Lane; the two Matheis, father and son; the celebrated Mathew Dubourg, etc. It was considered such an honor to play under Händel's direction.

The Höllen musik, as the Germans call the tuning up of the orchestra, was over, and the commanding figure of Händel appeared on the leader's platform. The curtains of the royal box were drawn aside, and the court visible in all its splendor, was tumultuously greeted by the vast audience.

After a short pause, the master gave the signal, and a majestic introduction of the orchestra followed. Then the celebrated tenor, Francesco Bernardi, also known as Senesimo, appeared. He sang the grand aria from Handel's Rhadamist, "Ombra Cara," which no human voice could sing with more pathos and effect. The applause was great, but not as long as usual when this favorite of the people sang. The interest of the audience was centered in the two riva singers. The pause seemed longer than usual, and expectation was on tip toe.

At last the curtains back of the orchestra opened, the rows of musicians separated, and Händel appeared leading the two singers toward the platform. The fairy like figure on the left of the master, with the long powdered curls, was Cuzzoni, the pet of the young bloods of London. She was dressed in rose colored satin, cut as low in the neck as the law would permit. On her head she wore a wreath of red roses. Her arms and neck were ablaze with diamonds.

On the right arm of Händel proudly walked Faustina Bordoni; and she being the stranger, all eyes were fastened upon her. Only Faustina could have been so composed under the trying ordeal. The style of the two singers was so in contrast, that one could not compare them. Cuzzoni was petite and more tempting, enchanting perhaps—but Bordoni was a queen. With a smile she bowed to the greeting she received from the excited assembly, and when, with a deep bow she turned toward the royal box, there ran through the audience a murmur of admiration. Such a distinguished form had never stepped into that concert hall before.

Faustina Bordoni wore a long, flowing, rich dress of satin. A gold cord with heavy tassels encircled her delicate waist. Her glorious hair, whose blackness not even the powder could conceal, was arranged in the style of a Greek goddess, with strings of pearls plaited through it. No ornament decorated her alabaster neck but a simple band of gold encircled each wrist. Her beautifully shaped arms were perfectly bare to the shoulders. Pride sat enthroned on her brow and about her perfect mouth. Her dark eyes wandered quietly over the brilliant assembly, and then turning towards Händel with a slight inclination of the head, the master gave from the piano the signal to begin. The instrument began the introduction, and Faustina Bordoni sang the Aria from Händel's Rinaldo:

"Lascia ch'io pianga
La dura sorte—."

The audience scarcely breathed. Was it the solemn effect of the plaintive melody? Was it the powerful tones of that mighty voice, which filled and flooded every nook of the music hall, and then died away to a mere breath? Was it the nobleness of the delivery, united with the imposing grandeur of her appearance, that threw such a spell over her audience? The impression her singing made was best expressed after the last note of the orchestra had ceased, at first by a profound silence. Then the Princess of Wales arose and clapping her hands, called out "Bravo!" Then the audience arose en masse, shouted, clapped and waived their handkerchiefs. At this moment Cuzzoni frowned, and a scornful smile was visible around her lips. When at last quiet was restored, she stepped forward toward the piano, with an air of a conquering hero, as though there was no such person as Faustina Bordoni in the hall. She sang a brilliant Aria of Cartona, "Amor Indévino," with her inimitable fine coquetry, with all the allurement that she was capable of. Then she trilled and warbled until the air seemed filled with nightingales. Händel was right, she sang like a woman, certainly like a most alluring woman, and Faustina, like a goddess.

The little sorceress was enthusiastically applauded, but her efforts were soon forgotten, when the Venetian rendered a brilliant Aria from Lotti's "Alessandro Severo." The strange singer played with the most difficult passages, runs, trills, cadenzas. Like a child playing with flowers, she seemed a fairy, who was generously throwing to the poor children of earth her inexhaustible treasures of pearls and precious stones. The effect was overpowering, and the beautiful Cuzzoni in her favorite "O tu idol del mio enore," with which she had heretofore always captured her audience, failed to do so on this occasion.

After the concert, the two rivals were invited to the royal box, and there Cuzzoni was presented with a valuable ring by the Princess of Wales. For Faustina the princess took the beautiful bouguet of roses, which she had worn on her breast, and twining them into a wreath, with one of her sweetest smiles, she crowned the head of the Venetian singer.

IDEAS.

FRANK H. TUBBS.

Expression.

When a sweet-voiced tenor sings so that people are affected to tears, we are quite ready to admit that he sings with expression. Intellectual analysis, perhaps, the day after the concert, will make us wonder what he did and how he did it. We may then decide that he made fools of all of us. It is the cool analysis, made at the moment, which enables the critic of the morning paper to tell us that the very man who influenced us so strongly was not much of a singer after all. That which he used may have been sentimentality which appealed to the heart only. Real expression conveys the true meaning of the sentiment of poet and composer. It is comprehended by the singer and is made by him to be perceived by the hearer. One who sings every thing the same way does not sing with expression. An actor who plays every part the same, and is always himself, is not a good actor. He who changes himself and becomes the character which he represents is an actor. Some there be who make us forget their very name. Lackaye in "Joslyn," was not the same man he was in "Children of the Ghetto," and by his submerging of self into the different parts demonstrated his greatness. A singer who sings Schubert's "Serenade" and Thomas' "Swan's Farewell" in the same way, does not sing with expression. Versatility is really uncommon. We practice for tone until our students are branded by the stamp of the teacher. It is no compliment to say that the pupils of a certain teacher all sing alike. Individuality should be appealed to and the singer should be made an artist.

The words have meaning. The means at the command of the singer are voice, manner and facial expression. Each of these must agree with the other and all be in keeping with the sentiment to be expressed. If one is wrong there will be no true expression, because there will be no correct expression. We often find an audience satisfied with a singer, and they give him unstinted praise, who has no claim to intelligent endorsement. Probably so long as this is so, singers will not bother to think what they can be and do. Yet one who has deep interest in his art, will live above the mere plaudits of the popular audience. For art's sake he will make himself a true artist and not an imitation article. "Art is long," and to be an artist requires the study of a lifetime. Audiences are ignorant, and if they are spared the shock of false intonation and the singer displays pretty tones, they are satisfied. But this only does not make the singer an artist, nor does it say he sang with expression.

Singing from Memory.

"I never allow my pupils to sing in public with the music before them," said a teacher recently, and she seemed proud that the pupils could do so. She forgot that the very act might be destructive to good singing. We say "might" be so and not that it is so. The act of calling to mind the music, demands mental exercise which not every one is capable of using without showing it. Then, singing without music shows effort. As another says, "The machinery creaks!" When singing, every part of the machinery must work so smoothly that no one can see it work. "I have heard of your reputation as a teacher of breathing," said a lady at the close of a recital, "and I came here to-day to see how you did it. But, to save me, I can't tell, for I haven't caught you taking a breath all the evening." That is the way all acts which form a part of the great act of artistic singing should be used. Singing without notes may be only a feat of daring. To be sure, if one is ever to become able to be free from the printed page there must be a beginning, and the student-time is the right time for making trials. The teacher should, however, decide before the day of the recital whether or not the student can so make himself a part of the song and the song a part of himself, that he can appear as if he were singing his own song and "making-it-up" as he goes along. Then only is he to be allowed to sing without his notes. The old Italian operas were filled with songs. Again and again have we seen a singer who was quite in sympathy with his part, and quite lost in it, when he came to the song, drop all thought of the opera and stand out in his own individual personality. A noted tenor does this always in "Faust." He is a good actor and through the first act you forget him. He is then the rejuvenated Dr. Faust. But when he reaches "Salve Dimora," he is Mr. So-and-So.

We may quite agree with the idea that a story (especially a witty one), is better told than read aloud. But we question whether an elocutionist gives us the poem better than does a reader. The reader will have his subject well in hand and probably have it committed to memory. He will not be confined to his notes. A glance now and then into his book is all the attention he need give the book. That is all a singer needs of his music. He should certainly know his song so well that if a page happens to fall he can go on as if nothing had happened. A noted professional lost a page, one time, and had to stop, go to the piano and arrange the music and begin all over again. Of course, that was unfortunate and wrong, but even then she gave a better rendition than would one who was struggling with memory. Having the music in hand also gives a relief to a stiff attitude and gives the singer something to do at moments which might otherwise be nervous ones. There is, it seems, something to be said on both sides the question, but with more weight for endorsement of having the music in hand when before the audience.

Language of Music.

One who attends concerts with the desire to get something more than mere amusement, has words spoken to him which sink deep into his very nature. It "speaks a various language." There is a meaning in the music as well as in the words. The very harmony of vibration, represented in chords, has a message. It arouses now, later it passifies; now it starts the tear, then it provokes mirth. Can any one describe in words the power of music? That is, its power over a thinker. The distinction should be made between the one who uses music for pleasure and he who changes his very nature by and through music. The first is entertained; the second, educated. The first is a trifler with music; the second, a soul-improver. To the latter music opens a world. He may enter it and find therein beauty, happiness and spirituality. To him is the choice language of music more than meat and raiment. No price can be placed upon it and he will have music. If he cannot hear the great artists he will make music in some form himself. It will grow in him and make his life noble.

Sometimes we find in magazines and newspapers jests on music and musicians. Coarse jests, often. How shall we treat them and how feel toward the joker? Those persons cannot know the meaning of music. They have never heard the language of song. Their souls have not been touched. We will not show them contempt, but that pity which must be given the one who treats sacred things lightly. They are ignorant. We will hope they may some day "grow in grace," and come into the knowledge of musical truth. Let us who know something of the language of music, gather all the lessons she has for us and let our light shine for the good of the whole world. In this we have joy: There is no limit to the beauties of music's language. One lesson learned but makes the way for other and greater. We are born into the light, and so long as life lasts we will be illumined.

Concentration.

The most pronounced successes among teachers have been made by men who were specialists. No teacher who combined instruction in piano, voice, organ, harmony and violin ever made great success. The different branches are too great for any man or woman to master. One branch can be developed pretty well. Going a step farther, we would say that within his own branch every teacher should have a specialty. A vocal teacher who tries to teach reading at sight, voice culture and rendition of all kinds of music does not reach the great results which bring distinction. He would do better to use but one. Take voice culture, for instance. Let him know definitely a few correct principles and hammer on those. They will help all pupils who come to him. Some pupils will use them to such effect that they will become artists. The special power which each teacher has will become known to his public in time, and those who want just what he can do for them will visit his studio. He will then make every pupil succeed. That is what he is working for. He cannot enjoy laboring over those pupils whom he cannot help. It would be better for him if he would send such away to another teacher. He would lose nothing in the end by doing so. Probably nothing which we write in this department will induce older teachers to abandon their ways, no matter how much it would benefit them, but we urge upon those just entering the profession to resist the temptation to generalize and to concentrate their might on one thing. Make a reputation on that and there will be business enough.

THE ORGAN.

Organ and Choir.

THE PEDAL PART IN ORGAN MUSIC.

WM. HORATIO CLARKE.

THE PEDAL SECTION.

It is the Pedal Section which gives the organ its vast superiority, dignity and solemnity beyond the capacity of all other musical instruments. It is the most expensive section of the organ, and on this account its proper size and capacity is generally circumscribed from motives of economy, which is detrimental to the art of organ building.

A Pedal Section should contain enough variety in number, quality and power of stops to render coupling with the manuals unnecessary, excepting when an extreme fortissimo is desired. It should consist of the extension downward of duplicates of the I Manual and several of the softer II Manual stops, an octave lower than the respective manual pitch. In addition to these it should also contain as a fundamental element, its own distinctive large scale wood stops, such as the 16 ft. Pedal Open Diapason, 32 ft. Sub-Bourdon, 16 ft. Bourdon, Gamba and Dulciana. The 32 ft. Open Diapason is only placed in organs of the largest capacity.

The financial limitations generally restrict the proper balancing of the bass in Church organs, and hence there are few standard instruments. The idealist is compelled to recognize that in material matters, art is subservient to monetary conditions, sometimes akin to valuing paintings by the square yard, or statuary by the pound, and the best must be made of these limitations without complaining of what cannot be helped. Yet it is well to consider what a standard should be, and hope for its culmination. As the clumsy mechanism of the past century is now obsolete in organs of present construction, so none of the ancient instruments can be held up as musical standards when possibilities are being considered.

THE PEDAL PART.

Enthusiastic organists are very ambitious to attain a rapid pedal execution and to exhibit their fluency in this technique in their selections in their programs. No player can be too proficient in this respect, but it should not be carried to extremes in a recital, because speed is not a requisite to be publicly exhibited, for sometimes the result is "love's labor lost."

It should be clearly understood that in the speech of the lower pedal pipes, a certain amount of time is required for the large columns of air within the pipes to be set in vibration so as to produce a defined tone. It should also be borne in mind that the auditory nerves of the ear are not actuated instantaneously by the slow and ponderous sound waves, and that there is a limit to the recognition of musical tones below a certain depth of pitch.

The lower tones of the 32 and 16 ft. flue pipes require a definite time for the vibrations to be set in motion. This is an inevitable law in the production of sound, concerning which much judgment should be exercised in the composition of organ music, the use of pedal stops, and the rapidity of pedal passages.

Were it possible for the pedal pipes to speak promptly, the ear would not quickly perceive the tones of rapidly played lower notes if they could be produced from the largest pipes. Even in a symphony orchestra, in passages where rapid execution is given to the lower strings of the double-basses, the result produces only the impression of confused sound, and the violoncellos generally play the same passages at an octave higher pitch so that the ear may perceive the tones.

The old organ composers in their elaborate fugues did not consider this important point in the architectural form of their compositions, because they were writing not so much for the capacities of the instrument, as to develop an intellectual form for the eye to see, fully as much as for the ear to hear. In point of fact, the progression of parts in much of this music is so intricate that the eye can only see what is intended, which the ear cannot perceive in simply listening to the music.

In composing the higher forms of the organ music of the future, the pedal part will receive more specific treatment. In fugal movements the manual parts will carry out all the figures complete, and the pedal part will introduce the themes in augmentation, and with slow counter subjects giving the ground work of the harmonies involved.

Where a rapid passage is to be given in the manual bass part, if it is to be strengthened and made more massive by the pedal part, it will be given in outline rather than with each individual note, as thus illustrated, the manual keys not being coupled to the pedals :

or thus :

If the Pedal Section should have the proper capacity and variety, much better effects may be produced by using the independent pedal part uncoupled with the manuals, but with the limited Pedal Sections as found in most Church organs, it is quite essential to have the manuals coupled with the pedals for the sake of distinctness and variety.

VARIETY IN PEDAL REGISTRATION.

As much variety as possible should be given in the pedal part. This would be better attained if organs were so constructed that on drawing a manual stop, the proper pedal stop of a corresponding quality and power should also be brought on automatically. In this way the requisite proportion of pedal power would always be attained by the player with the best results, and this suggestion is commended to the attention of progressive organ builders.

It is very detrimental to the effect of the music for the organist to use the 16 ft. Pedal Open Diapason too long at a time. Its deep, pervading tone tires the ear if the heavy rumbling pulsations are continued too long, and it weakens the effect of the manual parts. The use of soft 8 ft. pedal stops at times, renders the 16 ft. stops more agreeable when they enter.

Excepting in full choruses and congregational singing, the 16 ft. Pedal Open Diapason should be used with careful judgment, as its thunderous tones in the lower notes cover the blending of the voices and weaken the vocal effect. Yet it is the most important stop in the Pedal Section when properly used, and an instrument which does not contain it is not representative of a grand organ.

Pedal reed stops are prompt of speech and give distinctness to the pedal pitch, but are used only in the full organ.

From much experience with resultant tone pedal stops such as the 10⅔ ft. Pedal Quint, they are not recommended, for they only add a confused effect without augmenting the musical power. They were introduced with the idea that the union of a 16 ft. stop with another softer stop a fifth, 10⅔ ft. higher, would produce a sound wave which would give the effect of a 32 ft. stop in imitation. Such stop-knobs are sometimes marked "32 ft. Resultant." It is true that a vibration is produced resembling the 32 ft. pulsation with three or four of the lowest notes, but it is not legitimate or satisfactory, only adding a confused rumbling sound.

In an organ still in use, the builder made a mistake in the pitch length of the Pedal Quint, and instead of sounding the fifth, the pipes gave the *fourth*. Instead of cutting off the pipes the right length, he permitted the stop to remain in the organ as it was, giving a fourth instead of a fifth, on the assumption that it would serve its purpose just as well! Noise and musical art belong to different spheres of vibration.

SERVICE PRELUDE NO. 3.

This Andante Recitative begins with a religious movement upon the Swell 8 ft. flue stops and Pedal 16 ft. Bourdon, after which the theme is taken by the Great 8 ft. flue stops with the Pedal 16 ft. Open Diapason added, in unanticipated transitions and modulations which lead to the tenor Recitative upon the Great Melodia and Dulciana with Swell coupled, at the sixteenth measure.

The tenor Recitative is responded to in the bass passage upon the Great Gamba and Melodia. If the organ has not a Gamba, this passage may be played upon the Great Open Diapason.

The first theme then enters for eight measures, when the Recitative is taken up by the manual bass. Next follows a responsive passage upon the soft Swell stops with the 4 ft. Harmonic Flute added, which leads to a Cadence of the opening theme, while the accompanying parts are alternating in rhythmic imitation.

The harmony of the manual parts is complete independent of the pedal part, so that the notes may be played upon a reed organ, but with the pipe organ the pedal notes are needed for a fundamental effect. In order to give a variety in the bass, a number of measures are silent in the pedals.

The changes of stops should be made so that there will be no break in the tempo, and so that the operation of changing will not be perceptible, especially in measures 41 and 42. In addition to the interpretation of the thought contained in this Service Prelude, it forms a practical study in the art of registration.

THE NEW ORGAN IN ALL SAINT'S CATHEDRAL, ALBANY, N. Y.

The new instrument in this Episcopal Cathedral was built by the Austin Organ Company, of Hartford, Conn. It is divided, and stands on both sides of the Choir, filling two arches on each side. The front pipes are not decorated, and stand on the high back of the beautifully carved stalls. There are four manuals with electro-pneumatic action.

It is built with the Austin Universal Wind Chest, in which every pipe stands over a large room filled with air under pressure. This room may be entered while the wind is on and the organ is being played, so that the mechanism is fully exposed while in operation.

The stop-knobs are placed in stop jambs set vertically at an angle of forty-five degrees with the line of keys, and there are a large number of piston and pedal movements. The wind pressures are 4 in., 6 in., 7 in. and 16 inches, and the instrument is tuned to the International Pitch, 435 A. It has the full modern Manual and Pedal compass with no divided stops, according to the following specification :

I.—DIAPASON SECTION, ON OPEN SOUND BOARDS.

16 ft Major Diapason.
8 ft. Principal Diapason,
8 ft. Small Diapason.
8 ft. Gemshorn.
8 ft. Gross Flöte.
4 ft. Octave.
4 ft. Flute Harmonique.
2⅔ ft. Octave Quint.
2 ft. Super Octave.

SECOND SECTION, ENCLOSED IN CHOIR SWELL BOX.

8 ft Geigen Principal.
8 ft. Gamba.
8 ft. Doppel Flöte.
V Rk. Mixture.
16 ft. Trombone.
8 ft Trumpet.
4 ft. Clarion.

II.—ENCLOSED IN HEAVY DOUBLE SWELL BOX.

16 ft Contre Viole.
8 ft. Open Diapason.
8 ft. Viole d'Orchestré.
8 ft. Salicional.
8 ft. Rohr Flöte.
8 ft. Quintadena.
8 ft. Voix Celeste.
8 ft. Vox Angelica.
4 ft. Octave.
4 ft. Flauto Traverso.
2 ft. Flautina.
IV Rk. Mixture.
16 ft. Contra Posuane.
8 ft. Cornopean.
8 ft. Oboe.
8 ft. Vox Humana.

III.—CHOIR SECTION, ENCLOSED IN HEAVY DOUBLE SWELL BOX.

16 ft. Contra Gamba.
8 ft. Viola.
8 ft. Echo Salicional.
8 ft. Melodia.
8 ft. Gedeckt.
8 ft. Unda Maris.
4 ft. Fugara.
4 ft. Flute d'Amour.
2 ft. Piccolo.
8 ft. Orchestral Oboe.

IV.—Solo Section, on Open Sound Boards.

8 ft. Concert Flute.
8 ft. Violoncello.
4 ft. Violin.
4 ft. Harp Æolian.
16 ft. Tuba Profunda.
8 ft. Tuba Mirabilis.
8 ft. Corno di Bassetto.

Pedal Section.

32 ft. Major Diapason (open).
16 ft. Principal Diap. (open).
16 ft. Open Diapason (metal).
16 ft. Violone.
16 ft. Dolce.
16 ft. Bourdon.
8 ft. Gross Flöte.
8 ft. Flauto Dolce.
8 ft. Violoncello.
16 ft. Bombarde.
8 ft. Tuba.

ANSWERS TO QUESTIONS.

Improvised Thunder-Storms.

C. J. C.—"Do the imitations of 'thunder-storms' at organ recitals belong to the realm of art, or are they travesties of organ music? I ask this question because I have often heard the talents of certain players rated by their ability to closely imitate thunder, rain, howling winds, birds, lowing of cattle, bag-pipes, etc., united with the turning down of the lights to represent clouds and darkness, and flashing them up to imitate lightning—in fact, any kind of stormy sensation which is suggestive of the raising of an umbrella. Even editors of papers grade a player by this ability, to my utter disgust. Even when a grand fugue is being played, I have seen men who list themselves as musicians, look at each other and revolve their hands as if turning the crank of a hand-organ, thus expressing their lack of appreciation!"

Answer.—Organ "thunder-storms" belong neither to the realm of art or nature. They are simply "elephantine tricks" in which a classic artist will not indulge. But the masses of the public who do not understand true music, but delight in the romance of thunder-storms—at a distance—are enthusiastic over them and often will crowd a Church on the prediction of such a cyclone.

These mysterious and wonderful "storms" are the one thing travelers write about on listening to the organs in Haarlem, Freibourg, Lucerne, etc., where daily performances are given for the entertainment of tourists. Some of the old organs have a "thunder pedal," which holds down the valves of two or three of the largest pedal pipes to produce a roar. Large revolving cylinders with dried peas or beans in them which imitate rain or hail, when set in motion, have also been put in organs as an adjunct to the popular thunder effects.

In addition to the regular "tricks," some very startling effects are produced by arranging on the side of the organ, tiers of boards with broken window-panes, torpedoes, stones, etc., covering them, temporarily propped up several feet from the floor on sticks, the prop to be pulled out when the final crash is to take place. When the grand smash comes, the lights are turned suddenly off, and the dazed hearers feel that the lightning has struck and torn off the side of the edifice. The smiling Church officials, including the minister, pronounce this climax to be a "bang up" success, as it is such fun for the young and old boys, seldom seen or heard in the sacred edifice!

The witty fellow with whom it has been pre-arranged to raise an open umbrella in the midst of the storm also "brings down the house," and is deserving of his share of the applause as well as the celebrated player. It not unfrequently occurs on the opening of a new organ in the country, that when this manufactured storm increases, some of the credulous farmers are so hypnotized by the close imitation to nature, that they leave the room and see if their horses and teams are protected from the rain! Such an effect could only be produced by a player of more than usual thunder-ability, or heavy-weight talents. So the local newspaper report of the concert will rapturously credit him as being "out of sight," and the most wonderful organeer who has ever walked the treadles on foot notes in that section of the country, which testimonial is added to the next issue of his professional circular.

There is quite an incongruity between a fugue and a hand-organ, and to the musicians of whom you write, it is possible that the fugue alluded to *was* a kind of a "grind," especially if they had been patiently waiting for the "thunder-storm."

It is no wonder that you are annoyed by the false estimate placed upon assumed talents over which the banner of Art is flimsily suspended, but as long as the Church-going public are pleased to be entertained by sensational tricks on the organ, there will always be a plenty of egotists who will cater for the applause. A love for true art and reverence for the organ will not pander to an uneducated taste, nor make a travesty of the grand instrument.

Registration for Fugue in D.

J. P. C.—"In accordance with your suggestion in the April number, I enclose my scheme of the registration for the Bach Fugue in D. I will also write out my plan of registration for the G major fugue."

(Readers of The Musician who have the Peters' Edition of Bach's organ music will find this Fugue in Book IV, page 17. Dr. John P. Campbell, of the University of Georgia, has kindly sent the following registration to which reference was made in the April number. The registration is to be written in pencil in the score).

I Manual.
8 ft. Gamba and Dop'l Flöte.
II Manual.
16, 8 and 4 ft. stops with reed.
11 mea. coupled to I.
Ped. 16 ft. Bourdon I coupled to Ped.
1 Mea. L. H. on II.
6 Mea. L. H. on II, R. H. on I.
11 Mea. Last beat I both hands.
15 Mea. L. H. II, R. H. I.
19 Mea. Both hands I.
28 Mea. Both hands II. I Gamba off, Ped. coup off.
30 Mea. L. H. I, R. H. II.
34 Mea. L. H. II. On 2d note of 3d beat, add I Gamba.
38 Mea. Both hands II. On 4th beat, L. H. on I. Coup. I to Ped.
42 Mea. Both hands II.
47 Mea. Both hands I.
54 Mea. R. H. II, L. H. I with 4 ft. Octave added.
55 Mea. L. H. in thirds II, then both hands I.
58 Mea. L. H. II, R. H. I. I to Ped. off.
59 Mea. L. H. I, R. H. II.
60 Mea. Both hands II.
61 Mea. Add full II and I to Ped.
64 Mea. Both hands I on 3d beat.
80 mea. Add Ped. 16 ft. Open Diapason.
86 Mea. Both hands II, Swell closed Crescendo to 88 mea. I to Ped. off.
88 Mea. Ped. 16 ft. Open Diapason off.
90 Mea. L. H. I, R. H. II.
91 Mea. L. H II II, R. H. I.
92 Mea. Both hands II up to 4th beat, then R. H. I.
93 Mea. At 4th beat, L. H. I, R. H. II. I to Ped.
96 Mea. Both hands I.
102 Mea. Full Pedal.
106 Mea. Add I Open Diapason.
114 Mea. Add Twelfth and Fifteenth.
116 Mea. Full Organ.

Church Music in America.

The religious organizations established upon certain portions of the ancient Scriptures in which music performed an essential part, are grouped under the systems of the Jewish, Latin or Roman, Greek or Eastern, Anglican or Episcopal, and German or Lutheran.

With the exception of the Greek Church, the Churches of the United States are descended from all these national organizations, and American Church music has no national standard. Its great variety is distributed among Adventists, Baptists, Calvinists, Campbellites, Christians, Christian Scientists, Congregationalists (Trinitarian and Unitarian), Episcopalians, Evangelists, Faith Healers, Friends, Gospel Workers, Independents, Hebrews, Lutherans, Moravians, Mennonites, Methodists, Mind Curers, Mormons, Presbyterians, Reformed Dutch, Reformed Episcopal, Roman Catholic, Salvation Army, Spiritualists, Swedenborgians, Universalists, Universal Truth, etc., etc.

The most stately music is found in the largest edifices of the High Episcopal, Roman Catholic Churches and Hebrew Temples. The full Cathedral Service with its surpliced choirs of mens' and boys' voices is a standard for the Episcopal order. The Roman Catholic service with choirs of mixed voices has two standards, the Cecilian, in which the style of Palestrina based upon the Gregorian modes, is a fixed standard with the conservative branch, while the liberal wing uses the more ornate Masses of Haydn, Mozart and quite operatic compositions of modern composers.

The wealthy Presbyterian, Baptist, Methodist, Trinitarian and Unitarian Churches employ talented singers and organists at high salaries. The Evangelical Churches of all denominations in country districts use a similar homogenous grade of choir music, while revivalists and sensational religious organizations use the cheapest order of musical compositions as found in "Gospel Hymns."

The city singers and Church attendants come in contact with the best instrumental and vocal music, while those who reside in towns and villages remote from musical centers have not the same privileges, and the grades of musical culture do not permit the choirs to attain so high a proficiency.

The progress of Church music in the country depends chiefly on the talents, energy and tact of the choir leader. If he has cultured himself and is progressive and has enthusiasm for the art, he will gather around him other spirits who will strive to perform the music as well as possible, and take pains in the preparation for the Sunday services.

Then if minister and people encourage their efforts, whatever grade of music which they attempt according to their capacity of execution, will be good.

Good Church music is not necessarily difficult of execution, and its success depends upon the expression given and the appropriate adaptation to the service.

Vesper Services.

Many Churches hold stated Vesper Services in which a program of sacred music is given at evening by the choir and organist. This is a very commendable feature in the progress of musical culture. The range of subjects is larger than is used in the morning service. Even among the more strict denominations, Sunday afternoon organ recitals are countenanced, which is also a step forward, and Sunday evening musical services are becoming popular.

A Vesper Service gives a stimulus to the members of the choir in the preparation of a more ornate grade of music, and affords an opportunity to illustrate their culture, which is not appropriate in the customary morning formal service, where the words of the anthems and choir music are taken from the psalms and devotional portions of the Scriptures and Prayer book.

In this service the music is allied to religious hymns and introduces sacred song solos interspersed with appropriate organ music. It not only gives zest to the choir work by means of extra rehearsals and the development of individual voices, but it furnishes food for minds which hunger and thirst for good music well rendered, with surroundings in harmony with meditative thought and a religious sphere, thus differing from the environments and influences of the public concert room.

The Vesper Service is a welcome indication of an increasing interest in choir work which will continue to extend until the regular Sunday evening service will become a strong power in augmenting a greater love for sacred music.

Organizing a Choir.

M. A.—"After many years of quartet music, our society has decided to install a chorus choir, and I have been appointed to organize it as the director in addition to my duties as organist. We have room in the gallery for twenty singers. Can you give me any advice in reference to the best manner of organizing this choir, and the distribution of parts?"

Answer.—Before bringing any singers together for a conference on the subject, it is suggested that you make out a list of names of those who will be likely to be interested, who possess good voices and who can read music. Do not put down among the number the names of any whose voices do not meet your approval, or whose social qualities will not blend with the others.

From these names choose three who are in sympathy with you who will coöperate together and be efficient in acting with you, and who will agree to serve as a choir committee to attend to all the details of membership. Then with this committee extend the invitation for an initiatory rehearsal. At this rehearsal simply state what is proposed to be done, without discussion, and obtain the verbal consent of each to become active members, and their agreement to furnish competent substitutes in case of absence. There need be no constitution nor further obligations.

Have your music all selected for this rehearsal, and go to work at once in producing the best musical results. This will create an interest which you must use every effort to sustain so that it will be esteemed a privilege to become a member of your choir.

If the influential members of the Church take an interest in the new choir, its social element may be cultivated by having a choir social each month by invitation at the residences of these friends of the movement, which will serve to hold the choir together.

In your management, one of the chief things to guard against, is the manifestation of partiality which tends to excite jealousy. The first intimation of this will be likely to be noticed in the distribution of solo parts, concerning which singers are very sensitive. You will avoid this rock of offence if at the very outset you can organize upon the basis that no individual solos will be sung in the Church services, but that the voices on each part will unite on the respective solos, and with proper drilling, the result will be satisfactory to all. In this respect, much will depend on the selection of pieces which contain solos adapted to this method of rendering them. The place for individual solos will be at the choir socials, and at concerts which you will occasionally give, in which every singer who is willing, will have an opportunity. All other exigencies will have to be met as they occur. In a choir of twenty, if the voices are evenly balanced, a good proportion would be six sopranos, four altos, four tenors and six basses.

Voices Falling from Pitch.

J. L. A.—"Is there any remedy for the voices of a choir falling from pitch? On a recent occasion my choir sang three verses of a hymn in the service without accompaniment after the organ had played the prelude, and when the interlude was played, the organ came in a half tone higher on account of the voices

having become flat to that degree. The effect was such that the entire choir were discouraged on account of many unfavorable comments which this defect elicited."

Answer.—There is a tendency to become flat of the pitch when any chorus sings unaccompanied. For this reason, when a choir sings at length without an instrument, it is a good plan to end with the voices alone, and thus the lowering of the pitch will not be observed, because the sinking is so gradual.

Tell your singers not to be discouraged. I once heard a large well drilled chorus of four hundred voices sing several selections under the direction of Gounod, the composer of "Faust." Among the numbers was Mozart's well-known "Ave Verum." It was beautifully rendered, opening with muted voices, the mouths being closed, and then in the crescendos where the harmonies modulate into another key the mouths were opened and the tones swelled out with an inspiring effect. Having my tuning fork with me, I made a study of the flatting from the pitch under the most favorable conditions. In singing through this number, the voices which began in the key of F, ended in E♭, two semitones below the pitch. After that test, I was never troubled by a fact which has to be accepted.

If you have ever had anything to do in the line of teaching vocal music in public school work, you know how soon the voices of the children become flat in singing scale exercises. In drilling upon the lower notes of the scale, their voices become so flat that when the fifth is reached, it is invariably very flat, if there is no instrument used other than the little reed pitch pipe which is provided. For this reason, the first musical instruction in public school work should always be accompanied by a musical instrument. If this is not done, a poor foundation will be laid, as the sense of correct tone relationships will be false, and seed sown which will be hard to eradicate in future years. Rather than have an erroneous sense of relative pi ch thus engrafted, it would be better to have music omitted from the curriculum of public school work in the lowest grades, and simple melodious songs taught the children until musical education can be pursued under better advantages.

In the Roman Catholic and High Anglican service where there is a long passage for the intoning priest, the voice so falls from the pitch that it is customary for the organist to follow this flatting by occasionally touching a note on a soft stop so that in the appropriate responses by the choir, the organist will take up a key which has relation to the pitch of the intoning voice.

GRADED CHOIR MUSIC.

Grade I.

Hymn Anthem.—"Awake and sing the Song of Moses and the Lamb!" T. D. Wiliams.

Key of C. 4-4 Allegro. Four minutes. Highest note in treble, G. 4 pages, 10c. For chorus throughout in martial rhythm in the style of a processional. It is dedicated to the choir of the First Presbyterian Church, of Altoona, Pa.

Hymn.—"I shall see Him." John C. Walling.

"I shall see the King in His beauty,
In the land that is far away."

Key of G. 4-4 Moderato. Two minutes. Highest note in treble, E. 2 pages, 6c. The music is set to three verses of Rev. A. J. Gordon's well-known hymn. The first verse is for soprono or tenor, and the two following verses are for a chorus in four parts.

Grade II.

Kyrie Eleison.—"Lord Have Mercy." B. Luard Selby.

Key of F. 2-2. 2 pages, 6c. Highest note of treble, D. Three alternate settings of responses to the Commandments as used in the Episcopal service. From the "Service in F."

Anthem.—"Be Glad, O ye Righteous." Ps. 32 : 12 and 30 : 5. George A. Burdett.

Key of E♭. ¢ Moderato. Five minutes. 10 pages, 16c. Highest note in treble, G. For mixed chorus, with an alto and tenor duett on "For His wrath endureth but for a moment." Highest note in duett for tenor, F; Alto, E♭.

Jubilate Deo.—"O be joyful in the Lord." Albert J Holden.

Key of F. 4-4 Allegro Moderato. Three minutes. 5 pages, 10c. Highest note in treble, F. After the opening with full choir, a trio of soprano, alto and tenor renders, "Be ye sure that the Lord, He is God," and a soprano solo of twelve measures leads to the Gloria.

A Dream of Paradise. Hamilton Gray.

"Once in the evening twilight,
I dreamt a happy dream."

Key of A♭. 4-4 and 12-8 Andante. Three minutes. Highest note in treble, F. 6 pages, 12c. A well-known religious song arranged by Paul Löring as a choir piece with a solo for soprano or tenor. Suitable for a Vesper Service.

Hymn Anthem.—"Gently Lord, Oh! Gently Lead Us." W. Berwald.

Key of G. ¢ Andante. Three minutes. Highest treble note, E. 5 pages, 12c. An organ introduction of nine measures introduces a soprano solo in the first four lines, after which the other parts enter with rhythmic imitation of the theme, when all unite with the syllables of the words together in the last verse.

Anthem.—"The Lord is my Shepherd." T. D. Williams.

Key of D. 4-4 Larghetto. Four minutes. Highest treble note, F♯. 4 pages, 12c. It begins with a pianissimo chorus which introduces "He maketh me to lie down," as a quartet, the full chorus entering at "He restoreth my soul." The quartet takes up "Yea, though I walk through the valley" in E♭, modulating to the key of C for the chorus at "For Thou art with me." The quartet sings in A minor at "Surely goodness and mercy," and the chorus ends the psalm in D.

Hymn Anthem.—"Be Thou, O God." C. E. VanLaer.

"Be thou, O God, by night, by day,
My guard, my guide from sin,
My life, my trust, my light divine,
To keep me pure within."

Key of D♭. 4-4 Andante. Two minutes. Treble to F. 3 pages, 10c. For four parts without solos. The harmony is good and the crescendos effective. Well adapted for a response after prayer. The words are enunciated together.

Hymn Anthem.—"Rejoice, ye pure in heart." Edward Whitby.

Key of C. 4-4 Allegro Marziale. Three minutes. Soprano to G. 6 pages, 6c. A spirited piece beginning with a march-like movement for chorus preceding a soprano solo in G, and a soprano and alto duett. In the next phrase of pianissimo chorus, a crescendo leads to a forte bass solo in C with the climax on high E♭, the anthem closing with the full chorus. It is in the style of a joyful processional, and will be well liked.

Grade III.

Hymn Anthem.—"Now the day is over." Frank L. Sealy.

Key of E. 4-4 Andante. Three minutes. Soprano to F♯. 5 pages, 12c. For quartet or chorus, with soprano and alto solo. Suitable for close of evening service.

Anthem.—"Give Peace in Our Time, O Lord." Dr. Charles Vincent.

Key of F. 4 4 Andante Moderato. Five minutes. 6 pages, 8c. Treble to F. A setting to words from the Liturgy for either soprano or tenor solo, with chorus and organ accompaniment in smooth devotional style.

Anthem.—"Fear thou not! For I am with thee." Is. 40 : 10, 12, 13. Adolph Frey.

Key of G. 3-4 Andante. Four minutes. 5 pages, 12c. Soprano to G. After a short organ introduction the theme for sixteen measures is given out as a soprano or tenor solo, followed by its repetition by the chorus. The bass tutti then leads off with an energetic subject in quadruple time, which is answered in imitation by the other parts, the anthem ending with the first theme tutti.

O Salutaris Hostia.—"O Saving Victim." (Latin and English words.) Arthur F. M. Custance.

Key of B♭. 4-4 Andante religioso. Five minutes. Soprano to E♭. 5 pages, 6c. Solo throughout for baritone or alto accompanied by a four part chorus. The highest note of the solo is D, and will prove a very acceptable anthem where these words are appropriate to the service. The same number contains a tender response of one page to be sung without accompaniment, "Thy Life was given for me." Grade II. John H. Gutterson. Key of D♭. One and a half minutes. Soprano to D♭. Two verses.

Anthem.—"Blessed are the poor in spirit." Henry Hiles.

Key of E♭. 4-4 Moderato. Three minutes. Soprano to G. 5 pages, 5c. For full chorus without solos, with an obligato accompaniment for a two manual organ.

Grade IV.

Anthem.—"O How Amiable are Thy Tabernacles." Thomas Whitney Surette.

Key of E♭. 3-4 Con moto. Three minutes. 6 pages, 5c. Soprano to G. A chorus for a full choir with an organ obligato, and a solo for soprano or tenor with the words "Yea, the sparrow hath found her an house."

Te Deum.—"We Praise Thee, O Lord." Henry K. Hadley.

Key of G. 4-4 Allegro Moderato. Four minutes. 6 pages, 5c. Highest note, E. For voices in unison throughout with organ harmony. The changes of key are numerous, ranging from G to B, A and D♭. E is high for bass voices to sing easily without effort. In a unison Te Deum the voices should not ascend above D.

Hymn Anthem.—"O Lord, Thou art my Strength." Benjamin Godard. Arr. by P. A. Schnecker.

Key of D♭. Andantino. Four minutes. 4 pages, 10c. Soprano to F. Tenor to G♭. It begins with a quasi recitative in F minor leading to the soprano solo:

"Let me with light and truth be blessed,
Be these my guide to lead the way,
Till on thy holy hill I rest,
And in thy sacred temple pray."

A tenor solo takes the next verse, and the four parts unite on the third verse.

Anthem.—"O Lord, Thou hast searched me." Frank L. Sealy.

Key of E♭. 3-4 Moderato. Four minutes. 6 pages, 5c. Soprano to F. A Church-like setting of Psalm 139, with an excellent organ accompaniment. The chorus parts contain good harmonies with short fuga phrases. There is a soprano solo of twelve measures, "O how precious are Thy thoughts toward me."

Grade V.

Magnificat and Nunc Dimittis. H. Walford Davies.

Key of C. 4-2 Allegro con dignita. Magnificat, five minutes; Nunc dimitis, two and a half minutes. Soprano to G. 16 pages, 15c. For full cathedral choir with obligato in rich and varied harmonies, in true Anglican form. It opens with a duett between the soprano solo Can. and soprano solo Dec with responsive phrases by full Cantoris and Decani. The tutti modulates from C to A, from A minor to G♭, and into E♭, the Gloria being in C. The Nunc Dimittis follows in the same style, the Gloria in both being the same.

Offertory Sentences.—"While we have time, let us do good unto all men." Horatio W. Parker.

Key of E. 4-4 Andante con moto. Seven minutes. Soprano to F♯. 6 pages, 12c. In strict ecclesiastical form with an effective organ accompaniment. After an organ introduction the sentences begin with a soprano solo. Next follows in 3-2 tempo, a duett for tenor and bass, "Be merciful after thy power," in E minor. After an organ interlude in D, the soprano sings, "He that hath pity on the poor," with the chorus in double common tempo, "Let your light so shine," ending with the full chorus in E, "Give alms of thy goods," all the sentences being connected with organ interludes.

Grade VI.

Anthem.—"Thou shalt remember all the way that the Lord thy God hath led thee." Horatio W. Parker.

Key of E. 4 4 Molto Moderato. Eight minutes. Soprano to G. 12 pages, 15c. A full chorus written for a Church anniversary, with a baritone solo ranging to E. The harmonic changes are such that it can only be recommended for a choir far advanced in musical culture. In certain passages the soprano, alto and tenor are divided into two parts each. The composer is known as an American classic writer, and this solo and chorus with its organ accompaniment is as elaborate as the modern oratorio chorus with its intricate harmonies.

Grade VII.

Anthem.—"O Lord, Thy Word endureth forever." Ps 119 : 89-91. 22 : 25. 103 : 17-19. 3 : 8. J. Frederick Bridge.

Key of A. 6 4 Allegro Maestoso. Eight minutes. Treble to G. 20 pages, 25c. This anthem was composed for a recent Special Service in Canterbury Cathedral for full choir, accompanied with organ and brass instruments. It has one long soprano solo, and the chorus work is polyphonic in structure with an elaborate fugue, which at the finale has a grand climax in contrapuntal form.

IN THE MUSICAL WORLD.

AMONG OUR SCHOOLS AND TEACHERS.

The twenty-fourth concert by pupils of Walter S. Sprangle and Walter C. Tuttle, of Indianapolis, Ind., was given on May 8.

Miss Imogene Areson gave a successful pupils' recital at Flushing, L. I., on May 29. The program was excellent in standard.

Mrs. McIntyre and Mrs. McElroy, assisted by local talent, gave a concert at Gordou, Texas, on April 19. The program was long and varied.

A Musical was given by vocal pupils of Mr. W. C. Howell, and piano pupils of Mr Frederick A. Williams, in Cleveland, Ohio, on Wednesday evening, May 15, 1901.

Pupils of the Kelso School of Musical and Dramatic Art, of Chicago, gave a series of recitals on April 25 and 29 and May 6, at which excellent programs were given.

Pupils of Mrs. Blanche W. de l'Em, of Louisville, Ky., gave a concert recently (no date given). The program was well adapted to show the work of the young students.

The eleventh annual matinee of the pupils of the Sternberg School of Music, Philadelphia, was given on May 16. The program included a demonstration of the Clavier Method.

Pupils of Professor Drake gave a concert at Xenia, Ohio, June 4 which was highly spoken of. Professor Drake also presided at the organ at a mass meeting, playing some excellent music.

Pupils of Mr. S. A. Wolff, of Gaston College, Dallas, N. C., assisted in the closing exercises of the College on June 5. They contributed musical items of merit, and were excellently received.

The closing concert of the Virginia Female Institute, Staunton, Va., F. R. Webb, director, took place June 10. Pupils of Mr. Webb also assisted in a recital by pupils of the elocution department on June 8.

The eleventh annual commencement of the West Virginia Conference Seminary, at Buckhannon, was elaborate and took place June 5-13. Haydn's "Creation" was sung by chorus and visiting artists.

An interesting concert was given by pupils of Beaumont College Conservatory of Music (place not named), on May 27. The program was varied and attractive. Miss Jeannette Birdsall is musical director.

Mr. Wilmar R. Schmidt gave a piano recital at Mt. Holyoke College (Mass.) on May 3. The fine program was played on an instrument with the Janko keyboard. Mr. Schmidt's playing was highly commended.

The Southern Female College (La Grange, Ga.), had its graduating recital on May 17. Miss Ada Berkley was the graduate, and played a well diversified program. The closing concert was given on May 28. Mr. August Geiger is musical director.

The closing exercises of the Pennsylvania State College, took place June 9-12, beginning with the baccalaureate sermon on Sunday and closing with the graduat on exercises on Wednesday. An exhibition drill by the cadet battalion was included.

Signor G. Ferrata, of Gainesville, Ga., has been awarded the prizes offered by the Georgia Federation of Woman's Clubs for the best arrangement of the Chopin Waltz, Op. 64, and the best original composition. These prizes are a gold medal and $100 in cash.

Pupils of Mr. and Mrs. F. Stayton Thompson, of Richmond, Va., gave a strong program of songs and piano pieces July 18. Mr. and Mrs. Thompson are among the most prominent and active teachers in the South, and are doing service in building up musical affairs.

The Krinbill-Liebling Amateur Piano Club, composed of the pupils of Clarence E. Krinbill, of Dixon, Ill., held its May meeting at the home of Miss Pauline Groves, on Saturday evening, the 18th, where essays on Chopin and Schubert and other papers were read, and a musical program was given.

The annual May Festival of Baylor College, Belton, Texas, took place on May 28, under the direction of Eugene E. Davies, director of music in the College. Concerts were given in the afternoon and evening. A ladies orchestra of thirty-five pieces and a large chorus, with soloists took part.

On May 29 and 30 Prof. Franz J. Strahm, of Nashville, Tenn., gave commencement concerts by his pupils. He announces a Summer session, extending from June 11 to August 19. Judging from the extensive list of pupils printed on Prof. Strahm's announcement, he must be a successful and very busy teacher.

Dr. J. N. Blose, of Waynesburg, Pa., removes to Washington, Pa., to teach in the semiuary there next year. Dr. Blose is a successful and progressive musician, a composer of some note, and has exerted a beneficial influence on the music life of Waynesburg for ten years. We wish him success in his new field.

The annual festival of the Conservatory of Music at Yankton, S. D., took place May 27-31. Included were concerts by the Beloit Ladies' Quartet, the Conservatory Orchestra, the Butler Concert Company, a vocal recital by H. A. Smith and a performance of Gounod's "Redemption" by the Yankton Choral Union. This is a splendid showing.

The eighth concert of the Normal Choral Club, of the Normal Training School, Potsdam, N. Y., was given May 7. The first was miscellaneous in character, the second presenting Mendelssohn's Hymn of Praise. The soloists were Miss Grace Wood, soprano; Miss Harriet C. Bryant, contralto, and Francis Ten Eyck Sisson, tenor. Miss Julia E. Crane was conductor.

Pupils of Mr. Emil Liebling gave the following interesting program, in Chicago, on May 11: Allegro Classique, Ravina; Serenade, E. Liebling; Hommage a Haendel (for two pianos), Moscheles; Nocturne, Chopin; German Dance, Beethoven; Valse de Concert, Palumbo; Etude in C minor, Chopin; Elevation, Chaminade; Hungarian Fantasie (with second piano), Liszt.

The commencement concert of the Grand River Institute, Austinburg, Ohio, took place on June 12, with Mrs. Emma M. Harmon, vocalist; Mrs. H. E. Whilsey, pianist; Miss Clara Austin, organist, and H. W. Luethi, director. A number of choruses of "The Messiah" and other oratorios were sung by a large chorus. Pupils of Mr. Luethi gave a recital at Ashtabula, Ohio, on June 8.

Four hundred and twenty dollars in scholarships are offered by the Landon Conservatory of Music, Dallas, Texas. Three piano scholarships of $100, $80 and $60 each; one violin scholarship of $80 and one vocal scholarship of $100 are included. Examinations will be held at the Conservatory September 7 and 9. Particulars can be had by addressing Charles W. Landon, 263-265 Live Oak Street, Dallas, Texas. The growth of the Conservatory has been so rapid that an enlarged up-to-date building has been erected for its use.

Misses Hazel I. Waddell and Sallie G. Greene completed their course of music study at Louisburg (N. C.) Female College with a recital of which the following is the program: Capriccio Brilliant, Mendelssohn; (a) Evening Star ("Tannhauser"), Liszt; (b) Song of the Rose, Rosellen; (a) Nocturne, Op. 9, Chopin; (b) Mazurka, Leschetizky; Water Sprites, Chaminade; Polka de la Reine, Raff. Miss S. T. Williams is musical director.

At a pupils' recital at the Olivet (Mich.) Conservatory of Music, given on the evening of May 24, the following Liszt program was presented: Second Polonaise, E major Barcarolle, Schubert, Mrs. Smith; Consolation, No. 3; Waldesrauschen, Concert Etude, No. 1; Valse—de l'Opera "Faust" de Gounod; "God Keep You, Dearest." Bartlett; "Molly's Eyes," Hawley. Mrs. Smith; Erlkönig Lied von Schubert; Rhapsodie Hongrois, No. 12. An organ recital was given on May 20.

The following program was given at a recital by the advanced pupils of Miss Huse, assisted by Miss Pilat, violinist, and Miss Dressler, 'cellist, at Sing Sing, N. Y., on May 31: Brahms—Hungarian Dances; Song—Selected; Schubert-Liszt—Hark! Hark! The Lark; Masscuet—Song, Elégie; Liszt—Regata a Veniziana; Piatti—Song, Serenade; Violin Obligato; Vieuxtemps—Introduction and Polonaise; Massenet—Aria from Herodiade; Gade—Trio, Novelletten; Allegro, Andante, Moderato, Larghetto, Finale

Mr. H. Macdougall gave an organ recital at Mt. Holyoke College (Mass.) on May 17, at which he played a fine program. At Wellesley College, where Mr. Macdougall directs the musical work, a series of concerts of high class have been given. On April 29 William C. Hammond gave an organ recital, and on May 6 Leonora Jacksou, the violinist, and Selden Pratt, pianist, gave a violin and piano recital. The services in Memorial Chapel, under the direction of Mr. Macdougall, furnish some splendid music.

Pupils of Miss Carrie Delle Hosmer gave a piano recital at Athol, Mass., under the auspices of the Woman's Club, May 10. The program follows: Sonata, F minor, Op. 2, No. 1, Beethoven; Allegro, Adagio, Menuetto Allegretto, Prestissimo; Cradle Song, E Major, Op. 22, No. 3, Karganoff; Spring Song, A major, Op. 120, No. 1, Merkel; Polonaise, A major, Op. 28, Merkel; Bohemian Airs, Op. 145, Nos. 1, 2, 3, 5, Heller; Mazurka, F minor, Op. 3, No. 3, Karganoff; At the Spinning Wheel, Op. 47, Mendelssohn; Valse Arabesque, Op. 35, Saluon; Polonaise, E flat major, Op. 6, Scholtz; Spinning Song, Op. 24, No. 8, von Wilm; Valse Noble, Op. 102, No. 2, Schytte; Poetic Tone Pictures, Op. 3, Nos. 1, 2, 3, 6, Grieg; Tarantelle, D minor, Op. 82, No. 12 ("Die Fischerinnen von Procida"), Raff.

Miss Lillian Boyle gave recitals by her pupils in Fall River and Providence, R. I., June 14 and 27, at which the following numbers were played: Piano Trio—Galop, Op. 451, F. Behr; Piano Soli—(a) Musical Clock, C. Heins; (b) Waltz, Op. 23, Eilenberg; (c) Under the Blossoms, Lichner; Vocal Solo—"The Better Land," F. H. Cowen; Piano Soli (a) Nightingale, Op. 81-8, T. Kullak; (b) Love Song, Gurlitt; (c) Un Tour de Valse, Op. 98, T. Lack; Vocal Soli—(a) Winter, Op. 169-4, Lichner; (b) Barcarolle, Haberbier; (c) Butterflies, Lege; Piano Trio Geburtstags-Gavotte, F. Behr; Piano Solo—Sonatina, Op. 21-2, Krause; Vocal Solo—"He was a Prince," F. Lynes; Piano Soli—(a) Allemande, Handel; (b) Barcarolle, Op. 53-2, Haberbier; (c) Summer, Op. 169-2, Lichner; Vocal Soli—(a) "A May Morning," L. Denza; (b) "You and I," Liza Lehmann; Duo for Two Pianos—Feu Roulant, Op. 256, Duvernoy.

Mr. Harry Eugene Dibble, a pupil of Henry U. Goodwin, of Louisville, Ky., gave a piano recital recently which has called forth much praise. Mr. Dibble is a talented young man of nineteen. His program follows: Allegro Assai from Sonata "Appassionata," Beethoven; "My Sweet Repose," Schubert-Liszt; Solfeggietta, Emmanuel Bach; "Silver Spring," Mason; Vocal Solo—Valse Arietta, from "Romeo et Juliette," Gounod; Fantaisie Impromptu, Chopin; Berceuse, Chopin; Etude, G-flat—Op. 10, No. 5, Chopin; Etude, G flat—Op 25, No 9, Chopin; Ballade, A-flat—Op. 47, Chopin; Vocal Solo—(a) "Spring," Henschel; (b) "Cradle-Song," Guilmant; (c) "Les Filles de Cadix," Bizet; Concerto, C minor, Gabriel Pierne; Allegro, Scherzando, Finale (first American performance). Orchestral parts played on second piano by Mr Goodwin. He was assisted by Mrs. Cecilia Eppinghousen Bailey, soprano.

The Michigan Conservatory of Music, located at Detroit, with Alberto Jonas, the pianist, as director, has been active in musical affairs of that city and state during its short existence. Recitals by Mrs. Elsa von Grave-Jonas and Mr. Jouas, with other musical events under the direction of the school have produced good results. The program of Mrs. Grave-Jonas's fifteenth recital follows: Sonate, Op. 58, B minor, Chopin; Allegro maestoso, Scherzo-Molto vivace, Largo, Finale-Presto ma non tanto; Largo, Bach-Saint Saëns; Chant Polonais, Chopin-Liszt; Etude in D flat, Liszt; To a Waterlily, Etude de Concert, Op. 36, Edward A. MacDowell; Carnaval, Op. 9, Schumann; Préambule, Pierrot, Arlequin, Valse noble, Eusebius, Florestan, Coquette, Réplique, Papillons, Lettres dansantes, Chiarina, Chopin, Estrella, Reconnaissance, Pantalon et Colombine, Valse Allemande, Paginini, Aveu, Promenade, Pause, Marche des "Davidsbündler" contre les Philistins.

Pupils of Mr. Graham Reed, of New York, gave an excellent recital of songs and arias on May 8. The program is of general interest and is printed here: Aria—Elijah, Mendelssohn; Song—The Daily Question, Meyer-Helmund; Songs—(a) The Monotone, Cornelius; (b) Autumn Sadness, Nevin; Ballad—Rose Marie, Molloy; Songs—(a) Persian Garden, Lehmann; (b) Time Enough, Nevin; Songs—(a) Sing, Smile, Slumber, Gounod; (b) A Fairy Lullaby, Mrs. H. H. A. Beach; Song—Mattinata, Tosti; Songs—(a) Blüthen, blüthen überall, (b) Die nacht ist weich, (c) Weil auf mir, von Fielitz; Song—An Open Secret, Woodman; Songs—(a) Parting, Rics; (b) Drink to Me Only with Thine Eyes, Old English; Song—Appear, Love, at Thy Window, Gregh; Songs—(a) I Attempt from Love's Sickness to Fly, Purcell; (b) My Marguerite, Old French; Songs—(a) The Sweetest Flower that Blows, Van der Stucken; (b) Dans le Sentier, Massenet; Songs—(a) Ihr bild, Schubert; (b) The Ring, Chopin; (c) My Love is Like a Red, Red Rose, Brandeis.

The graduating exercises of the Strassberger Conservatory of Music, St. Louis, Mo., were held at the Odeon on the evening of June 18. Diplomas of three degrees in teacher's course were awarded. The program was awarded as follows: Weber—"Jubel Ouverture," Quartet for two pianos (eight hands); Mozart—Piano Concerto, in A major, first movement, with string quintet, piano and organ accompaniment; Torry—"Spring-time," Italian Aria, Soprano Solo; Chopin—"Ballade" in G minor, Op. 23, Piano Solo; Wieniawski—"Russian Airs," Violin Solo; Meyerbeer—"Coronation March," Duet for two pianos (four hands); Mozart—Piano Concerto, in A major, last movement, with string quintet, piano and organ accompaniment; Nevin—(I) "Before the day break," (English); Schumann—(II) "Der Nussbaum," (German); Woodman—(III) "An Open Secret," (English), Soprano Solos; Liszt—"Tarantella," No. III from Venezia e Napoli, Piano Solo; Bauersachs—(I) "Adaglo," Sarasate—(II) "Zigeuner Weisen," Violin Solos; Mendelssohn—Piano Concerto, in D minor, Op. 40, first movement, with string quintet, piano and organ accompaniment; Statistical Report—Rev. W. W. Boyd, D. D.; Presenting Awards—C. C. Strassberger.

Mr. Edgar S. Fisher, teacher of violin at Whitman College Conservatory of Music (place not named), gave a fine violin recital on May 17. The program follows: I. Sonata—Piano and Violin—A major, Op. 100, Brahms; (a) Allegro Amabile, A major; (b) Andante Tranquillo, F major, D major; Vivace, D minor, F major; (c) Allegretto Grazioso, A major. II. Zigeunerlieder (Gipsy Songs), Op. 103, Brahms; (a) Allegro Agitato, A minor; (b) Allegro Molto, D minor; (c) Allegretto Allegro, D major; (d) Vivace Grazioso, F major; (e) Allegro Giocoso, D major; (f) Vivace Grazioso, G major. III. Violin—Adagio and Fugue, G minor, Bach. IV. Zigeunermelodien, Op. 55, Dvorak; (a) Moderato, G minor; (b) Allegro, G minor; (c) Moderato, B flat major; (d) Andante con Moto, D major; (e) Allegretto, D minor; (f) Poco Allegro, F major; (g) Allegro, D minor. V. Violin—Symphonie Espagnole, Op. 21, Lalo; (a) Allegro non troppo, D minor; (b) Scherzando, G major; (c) Adagio, D minor; (d) Rondo Allegro, D major. An excellent concert by pupils of the institution was given in April, as well as a concert by the faculty under the auspices of the Ladies' Musical Club of the place. This program is as printed: I. Sonata—Piano and Violin, Op. 121, D minor, Schumann; (a) Ziemlich langsam (introduction); Lebhaft (allegro); (b) Schriebhaft (Scherzo); (c) Leise, einfach (Andante); (d) Bewegt (Molto Allegro). II. Scene and Arie, "Der Freischutz"; "Wir mahte mir der Schlummer," Weber. III. Adagio and Fugue, Sonata No. 1, G minor, Bach. IV. Lied, "Die Lorelei," "Ich weiss nicht," Liszt. V. Etude, C major, Rubinstein. VI. Songs: (a) "In Lonely Wood, Op. 85, No. 6, Brahms; (b) "Like a Blossoming Lilac," Op. 63, Brahms; (c) "For All Eternity" (with violin obligato). Mascheroni. VII. Symphonie Espagnole, Op. 21, Lalo; (a) Allegro non troppo; (b) Andante; (c) Rondo.

AT HOME.

Mr. W. E. Fairclough gave an organ recital at Toronto, Canada, May 7.

The Bedford Piano Club gave a musicale on June 11, at which an attractive program was presented.

The first performance (from MS.) of Hezekiah, an oratorio by J. Truman Wolcott, of London, Ont., Can., was had April 18.

Miss Marie Schade, a successful pianist of Copenhagen, Denmark, will make a tour of this country during the season 1901-2.

Attractive music marks the services of the Second Presbyterian Church, of Detroit, Mich., of which E. R. McGlasham is organist and choir director.

Mr. Charles V. Kleintop, assisted by two of his pupils, gave a recital in the First Presbyterian Church of Lehighton, Pa., May 11. The program included music for organ, violin and piano.

Mr. Hamlin H. Hunt, of Minneapolis, Minn., gave an organ recital in that city April 24. He was assisted by W. S. Woodworth, baritone. Mr. Hamlin plays at the Pan-American Exposition August 1, 2 and 3.

Mr. Frank M. Church, organist of the First Presbyterian Church, of Augusta, Ga., gave a successful organ recital on May 9. His program was made up of real organ music. A recent Church service shows the use of excellent music.

Mr. S. Becker von Grnbill has completed his second Southern tour of this season. In June he played in Syracuse and Buffalo, New York. His program of unpublished works of Beethoven, Chopin, Schumann, Schubert and de Kontski has made a decided sensation among musicians.

Mr. William J. Hall, assisted by Miss Beatrice Pickthall, gave a series of "Short Talks" on Famous Composers, with vocal and instrumental illustrations, at St. Paul, Minn., on May 6, 13, 20, 27. The subjects were Wagner, Tschaikowsky, MacDowell and Dvorak. The pianola and aeolian were used in instrumental illustrations.

A string quartette has been organized in Fort Wayne, Indiana, which will confine its study to the rendition of a large classical repertoire of which it is the fortunate possessor. The personnel is as follows: Anton Sporl, formerly of Vienna, Austria, first violin; Herbert Patton, of the faculty of a local Conservatory, second violin; Charles Hauck, son of a prominent organist, viola; Edward Noll, of the Leipzig Conservatory, 'cello. The club will be known as the Franz Schubert String Quartette.

A May festival was given at Dubuque, Iowa, under the direction of W. H. Pontius, at which Goring Thomas' "The Swan and the Skylark," Mendelssohn's "Elijah" and a miscellaneous program were presented. The musical forces included the Chicago Symphony Orchestra, Mme. Eleanore Meredith, soprano; Miss Mabelle Crawford, contralto; Mrs. Clara Murray, harpist; Mr. E. C. Towne, tenor; Mr. Holmes Cowper, tenor; Mr. Charles W. Clark, baritone; Mr. Herbert Butler, violinist; Mr. Franz Wagner, 'cellist, and a festival chorus of 100 voices.

Mr. Emil Liebling gave a recital at Mollere, Ill., on May 11. He was assisted by Mrs. Alice Dutton in the following program: Prelude, Op. 10, MacDowell; Magic Fire Scene, Wagner; Sonate, Op. 31, No. 2, Beethoven; Spring Song, Serenata, Gavotte Moderne, E. Liebling; Nocturne, Op. 37, No. 2, Chopin; Pan's Flute, Godard; Etude de Concerte, Schytte; Children's Dance, Westerhout; Concert Waltz, Moszkowski; Larghetto from Concerto, Op. 16, Henselt; Gavotte, Op. 38, Rubinstein; Concerto in E major, Op. 59, Moszkowski; Moderato; Andante and Scherzo; Allegro Deciso.

In order to correct certain rumors the officers of the Manuscript Society, of New York, wish to assert positively that the society has not closed its career, but is still in existence with definite purposes for next season, which will continue it as an important factor in the musical life of the country and justify the interest of all American musicians in its musical work. It is undeniable that there is ample room for an organization of the purposes and objects which the society has always kept in view, in spite of some reverses, viz.: To foster the interests of American musicians, to perform their manuscript works, when worthy of a hearing, and to bring musicians, both of this city and the country, generally, into closer friendship and association.

On the evening of April 25th Lyman Hinsdale Sherwood, one of the best known and most generally respected citizens of Lyons, N. Y., passed peacefully out of this life at his home on Queen street. He was a pioneer in musical work in this country, and his Lyons Musical Academy, founded in 1854, quickly became one of the best known institutions of its kind in this country, occupying the same position in relation to the musical education of its day as that occupied by the Boston Conservatory at the present time. Pupils were attracted to the Lyons Academy from all over the country and so great became the reputation of this school that it enlisted the attention of musical instructors in many of the great cities, and a delegation from Boston visited Lyons for the purpose of inducing Mr. Sherwood to remove his academy to that city. This he was not inclined to do and the growing demand for such a school as this later on led to the establishment of the Boston Conservatory of Music. He was the father of William H. Sherwood, the eminent pianist.

PUBLISHER'S COLUMN.

The music supplement of this number contains eight pieces, retailing at from 20 cts. to 50 cts. per copy in sheet-music form, amounting to a total value of $2.25. Here are the eight selections: Rickaby, T. L. A Song of Her Love (Vocal), D, d-f, 50c. A melodious song in which the change of key and rhythm are artistically treated. Sudds, W. F. Op. 269. The Red Fez Parade. March. Grade III, 50c. Descriptive of gradual approach; pleasing and striking. Wachs, P. Song of Jeannette. Song Without Words. Grade III, 35c. In style of the French *Chanson*, furnishing pretty practice in melody playing with light staccato accompaniment. Allen, A. The Organ Man Plays. Grade II, 25c. Odd little scherzando—brimful of interest. Hiller, M. P. Op. 6, No. 3. On the Playground. Grade I, 20c. Pleasing rondo introducing a mild form of syncopated accent. Without octaves. Engelmann, H. Op. 414. Bagatelle. Grade III., 35c. Brilliancy and grace are the predominating features of this excellent solo. Kirchner, F. Op. 116, No. 1. Little Red Riding Hood. Grade III, 30c. Descriptive composition in which the themes of the maiden and the wolf are delightfully contrasted. Clarke, W. H. Short Service Prelude for Organ, No. 3. 20c. Fully described in the pages devoted to the organ department.

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The June issue of THE MUSICIAN contains a full report of the Bach festival at Bethlehem, Pa. That report is supplemented in this number by an exceedingly interesting discussion of the "Interpretation of Bach." Mr. Law, the writer of the article, has taken great pains to authenticate his statements and the result is an authoritative article that cannot fail to be of immense value. This midsummer number is filled with other matter well suited to the season. There is instruction and entertainment. The teacher or student who is enjoying a rest can gather good from THE MUSICIAN without over-effort.

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Our Latest Publications are both practical and useful. "Modern Foundation Studies" and "Modern Studies in Phrasing and Interpretation," both by W. F. Sudds, are the outcome of the author's experience of many years' teaching, and young teachers should give them the careful attention they deserve. "Fingering," by Gordon Saunders, is a comprehensive and extended work in this important branch of piano playing. The author's treatment of the subject, illustrated by extracts from the works of celebrated authorities on pianistic art, is practical, clear and pointed.

Other important works are in preparation. Our aim is to publish and supply the BEST, and our success in obtaining and holding trade is evidence that we are tending in the right direction.

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The Musician's Premium List. This list, made up of musical works and articles needed by all musicians—students as well as teachers—offers some remarkable inducements. With but little effort, each of our subscribers can secure one or more new subscriptions, and we offer liberal premiums for any interest they may take in extending the circulation of this journal. Send for the list, and build up a library of choice musical works without the expenditure of any money.

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Readers of THE MUSICIAN who desire to keep posted upon all new publications of merit, should carefully read the advertising columns of THE MUSICIAN, from which they can secure much valuable information. Any of these publications can be procured through us at the least possible cost.

As a representative or agent of The Musician, vacation season can be made profitable. It makes no difference whether vacation is spent at home, in the country, in the mountains, or at the seashore, musicians—professional and amateur, teachers and students—will be found at all places. While THE MUSICIAN has a very large and constantly increasing circulation, nevertheless this is an immense country and our journal is known to only a small percentage of those who should be acquainted with it and the good work which it is doing. An hour or two each day, devoted to soliciting subscriptions, will pay. We have agents who give only a portion of their time to the work and they obtain from 30 to 40 new subscribers each week. THE MUSICIAN appeals to all who are interested in music, to the student as well as the teacher, and it is an easy matter to take subscriptions. Its price is another consideration. $1.50 per year is a trifling amount for twelve numbers of a journal which contains 288 pages of sheet music and 480 pages of musical literature, of a high order of excellence. The quality, as well as the quantity, of matter, is unequalled by any similar publication. Sample copies, order blanks, receipts, full particulars regarding commissions, and all other information will be promptly furnished those who wish to act as agents.

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Wants.—The time is at hand when it will be necessary to make plans for next season. Teachers who desire to make changes, and schools and colleges needing new or additional help, should take advantage of the *Want Column* of THE MUSICIAN. Wants not exceeding five lines are inserted free, and but a nominal charge is made for advertisements exceeding this limit.

As much space as may be needed to help its readers secure positions or obtain help will be used.

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Vacation season affords teachers a splendid opportunity to map out the course of study for the coming season, to decide upon the studies to be used and to make up, for convenient reference, lists of the most suitable teaching pieces of all grades. It is a wise precaution to have all of this preparatory work completed prior to the beginning of the teaching season, when routine duties occupy all available time. Our Descriptive Catalogue—new and enlarged edition—ready this month, will prove a valuable aid in this preparatory work. Copies will be sent to any address.

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Before deciding on your dealer for next year's supplies, write for our new catalogues and best discounts. Compare the latter with those offered by others; note the liberal conditions under which we send selections of music "on sale." They will interest you. During the Summer months we will be preparing many new and excellent subjects, and our selections will contain a splendid variety of all grades. Write for further particulars. Glad to hear from you.

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Music on Sale for the Summer Months.—With many teachers the summer months are the busiest of the year. We supply selections of music for use during these months, and returns need not be made until October 1st. A majority of publishers object to sending music "on sale" during the summer, hence our offer may be appreciated. Complete catalogue from which you can make up your own selection, if you prefer to do so, will be sent upon request, or we will make the selection on receipt of information as to as to number of pupils, grades, style of music desired, etc.

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Simple and pleasing melody, with bass in single notes.

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Pretty effect is obtained by contrast of power in its various parts.

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Pretty sketch all in treble clef; double notes in right hand, single notes in left.

Eilenberg, R. Op. 189. Enchantment (Herzensdieb). Tone Piece. Grade III, . 35
Full of grace and beauty.

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Brilliant concert waltz; not difficult.

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The distinctive features of this pretty movement are delightfully portrayed.

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Interesting as a recreation and valuable as a study. Revised and fingered by Thos. a'Becket.

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Beautiful tone poem, introducing effective left hand solo.

Lebierre, O. Op. 31. Pretty (The) Lace-maker. Bluette. Grade III, ... 35
Crisp, bright movement; nice study of touch.

Oesten, M. Op. 122. Story of the Fairies (Elfenmärchen). Melodic Etude. Grade IV, ... 50
Graceful and brilliant; an extremely interesting solo.

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Brisk, spirited descriptive composition.

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Brilliant concert solo, with melodious introduction.

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Interesting character study; varied themes.

Sternberg, M. Op. 4. Shepherd's (The) Serenade (Senners Abendständchen). Grade III, ... 35
Pleasant Tyrolean melody, largely in thirds and sixths.

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Unique study of repeated notes with varying accents.

Wilm, N. von. Op. 8, No. 1. Berceuse. Grade III, ... 30
The simple beauty of this lullaby is exquisite.

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A great favorite; deservedly successful.

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Bagatelle of graceful proportion and melodic beauty.

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***

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A tender little melody, which sings out its good-bye hopefully. Requires a loose, quiet wrist and singing legato finger touch.

Op. 508, No. 18. Bird's Message (Vogleins Botschaft) 20
This makes somewhat greater demands on the player. Its bird imitation makes use of the added lines, which must be read quickly. A light wrist and flexible fingers are needed.

Op. 426, No. 1. Congratulation (Glückwunsch) 20
These congratulations are hearty and the piece should be played sturdily, but with no tendency toward hardness of touch. It is a useful teaching piece.

Ethel Polka 20
A sprightly little dance, bright in melody and easy in accompaniment. A good study in wrist touch and staccato.

Op. 575, No. 23. Farewell to Home (Abschied von der Heimath) 20
Somewhat similar in nature to Au Revoir, but more difficult. It is very pretty and sure to please the pupil.

Op. 575, No. 1. French Child's Song (Französisches Kinderliedchen) 20
A quite easy first piece with a good tune to it. It is entirely in position.

Grandpapa's Dance (Grossvater's Tänzchen) 20
Grandpapa must be a jolly old fellow, for his dance is quite gay. Another good exercise in wrist staccato.

Op. 575, No 2. In the Month of May (Im Mai) 20
A song of spring, bright and tuneful. It is a good first piece.

Op. 426, No. 5 Italian Song (Italienisches Lied) 20
This requires more musical perception from the pupil and, given at proper time, will be a good study in phrasing. The reiterated chords in left hand must be watched.

Kindergarten Waltz 20
A very graceful waltz, not hard to play, but pleasing. Should be carefully phrased.

Night in May (Mainacht) 20
This is a splendid piece for teaching purposes. It is clear in form, interesting in treatment and attractive in melody and harmony.

Night Patrol (Nächtliche Runde) 20
A good staccato is demanded in this piece. Its martial character is pronounced. Bright and interesting.

Parade of the Guard (Wachtparade) 20
Somewhat similar to the preceding, but more lively. Partakes more of the character of the two-step. We can easily imagine the guard swinging by at double quick.

Op 426, No. 3. Star Greeting (Sternengruss) 20
Of quite different style. Phrases are well marked and a smooth, singing legato is necessary in both hands.

BIEHL, A.

Op. 53, No. 2. Dance on the Lawn (Tänzchen im Freien) 20
This dance shows the frisky disposition of the dancers. It is not difficult, but pleasing.

Op. 52, No 14. The Clock (Die Wanduhr) 20
Very characteristic. The left hand adds much to the effect and should be well played.

Op. 53, No. 7. Garland Weaving (Beim Kränzewinden) 20
A beautiful little piece. The second part makes some demands upon the left hand. Well worth study.

Op. 52, No. 15. Little Soldiers' March (Kleiner Soldaten Marsch) 20
An attractive study in chord playing in left hand, with a good tune in the right. Not hard, but pleasing.

Op. 52, No. 10 Picnic Dance 20
Exemplifies its name. A jolly dance, such as happy picnicers would indulge in. Good teaching piece.

Op. 53, No. 1. Wild Rider (Der Wilde Reiter) 20
A good descriptive piece, requiring firm touch and light wrists and arms. Good study.

BOLCK, O.

Op. 68, No. 1. Weaving Garlands (Beim Kränzewinden) 20
A very tuneful melody with broken chord accompaniment. Attractive without undue difficulty.

ENGELMANN, H.

Op. 408, No. 4. Humpty Dumpty Schottische 25
A brisk Schottische. Like all of Engelmann's pieces, it is full of melody and interestingly harmonized.

Op. 422, No. 3 King's Delight Mazurka 25
A characteristic Mazurka by same author. Good practice in phrasing. Not difficult.

Op. 408, No. 5. Little Boy Blue March 25
A good march. Excellent practice in wrist touch. Sure to please.

Op. 408, No. 1. Mother Hubbard Waltz 25
A graceful waltz, no hard places to discourage the young player.

Op. 422, No. 5. Old King Cole's March 25
A bright piece, good for teaching purposes and sure to interest the pupil.

Op. 422, No. 1. Start Up Waltz 25
Sure to start the pupil to practicing it with vigor. It is easy, bright and jolly.

GOERDELER, R.

Lullaby 25
A beautiful melody which gives opportunity for cultivating a singing tone. Very interesting.

Merry-Go-Round 25
A joyous little piece. Phrases are well defined, and will aid the pupil in understanding simple form.

Sweet Evelyn Waltz 25
An attractive little waltz of no particular difficulty. Melody of first part is in left hand. Effect of tie is good.

GURLITT, C.

Op. 130, No. 6. March of the Tin Soldiers (Zinnsoldaten Marsch) 20
Melody is given out by right hand and is then repeated in left. In six-eight measure. Very good.

HELLER, M. P.

Op. 6, No. 3. On the Playground (Auf dem Spielplatz) 20
A good study piece. The slurs give practice in lifting hand after binding two notes. A contrasted legato melody in second part should be carefully played.

HILLER, P.

Op 66, No. 2. Grandmother's Dream 20
An excellent study piece. Its subjects are well contrasted and the work is evenly distributed.

Op. 66, No. 3 Lonely Rose 20
In the minor. The loneliness of the flower is told quite well. A singing legato and a chance for expression are its distinguishing features.

KÖHLER, L.

Op. 210, No. 4. At Home (Am Gemüthlichen Plätzchen) 20
Quiet contentment characterizes this little piece.

KÜGELE, R.

Doll's Dance (Puppentanz) 20
There must be lively dolls, for this dance is full of go. Beside being a good teaching piece, it is sure to please.

LANGE, G.

Op. 249, No. 1. In Rank and File 35
Erect and vigorous these soldiers march by. Occasionally the roll of the drum is heard. Not difficult.

LICHNER, H.

Op. 78, No. 4. First Ball. Rondino 35
Some good finger work can be gotten from this piece, which is tuneful and gay. A crisp staccato is necessary also.

Op. 57, No. 3. Twinkling Feet Waltz 20
Simple and free from catchy places, this waltz is nevertheless very attractive. If played daintily, it is very characteristic.

MERKEL, G.

Op. 31, No. 1. Children's March (Kindermarsch) 20
Short, but it is full of music. It should be played with decision.

PRIDHAM, J.

Fairies' Waltz 30
Its two subjects require somewhat different treatment. The first, a quiet hand and firm finger touch. The second, a light wrist touch changing to a finger touch for the runs. Very bright and pleasing.

REINECKE, C.

Op. 107, No. 12. Children and Cuckoo (Kinder und Kukuk) 20
The children's song and the call of the cuckoo are heard here. The children at times break off their song to imitate the bird. Instructive as well as pleasing.

RUMMEL, J.

March 20
A good example of this form. Bright and effective.

SARTORIO, A.

Op. 229, No. 7. Dreams of Youth (Jugendträume). Polka Mazurka 20
Good practice in dotted-eighth and sixteenth rhythm, and in double notes. Tuneful and without hard places.

Op. 229, No. 2. Italian Song (Italienisches Liedchen). Barcarolle 20
A singing melody with a broken chord accompaniment. Excellent practice in phrasing.

Op. 229, No. 3. Military March (Militair Marsch) 20
A good march somewhat more difficult than those before mentioned. Well controlled arms and hands are needed. Results will be good.

SCHUMANN, R.

Op. 68, No. 10. Happy Peasant (Fröhlicher Landmann) 20
Too well known to need comment. With it is a Hunting Song, which is an excellent companion.

THOMÉ, F.

Melodie 20
A very beautiful piece. Its exquisite melody should be played with a full singing legato. The first bass note of each measure is staccato, making a peculiarly effective accompaniment.

WOLFF, G. T.

Op. 25, No. 11. Mill by the Brook (Mühle am Bache) 20
Brisk and characteristic. The clatter of the mill is given first with the right, then with the left hand.

WOOLER, A.

Golden Sunset 25
Especially useful for the running work in left hand. Very pleasing.

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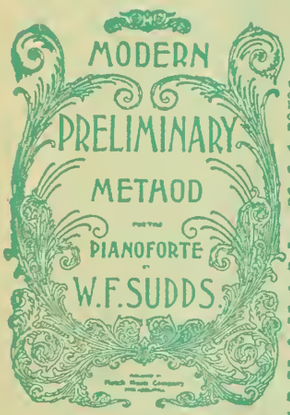

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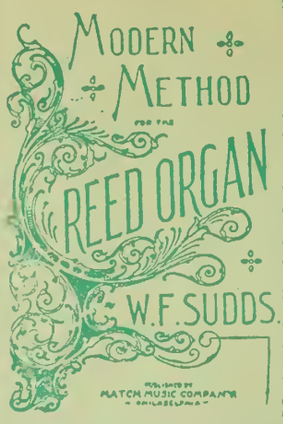

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HOLST, E.

Beach Promenade. March 30
Another seashore piece. A picture of the crowds on the board walk. It is a tuneful march presenting no difficulties.

Fresh Breezes. Waltz 30
A breezy waltz, easy, but pleasing and useful. Presents a great variety of melodic themes.

Restless Waves. Tarantella 30
The restless sway of the waters is well pictured in the never-ceasing movement of this composition. Worth study.

JOHN, F.

Op. 251, No. 3. Gipsies Are Coming 20
The wierdness of the gipsy is in this. Should be played quickly and with lightness. Good practice in left hand skips.

KAISER, P.

Op. 2, No. 3. Schottische 25
Graceful dance, full of melody. Not difficult. One of a set of five easy dances entitled "The Children's Ball."

Op 2, No. 4 Waltz 25
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Characteristic piece of much merit. Excellent practice in wrist touch and syncopation. Can be made very realistic.

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CHOPIN'S MAZURKAS.

FREDERIC S. LAW.

Chopin's genius, in confining itself to the piano, was manifested in probably the narrowest sphere which any man of like gifts ever chose for musical expression. That a man who wrote practically for but one instrument, who never wrought in larger forms than the sonata and concerto, and then only sparingly, should be accounted by many as belonging to the really great in music, is in truth something of an anomaly. For, after all, from Shakespeare to Goethe, from Bach to Beethoven, versatility and productivity are the hall-marks of genius.

Chopin's contemporaries, with a few notable exceptions, failed to perceive that the new notes of individuality and nationality which he struck were more than equivalent to many repetitions of those which had already been sounded. Then, too, during his lifetime his name as a composer was more or less overshadowed by his reputation as a pianist and teacher. His music, both in form and technic, was so foreign to the prevailing style of the day, that it won popular recognition but slowly. The Chopin cult began only after his death.

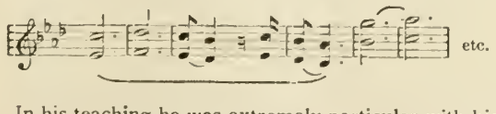
It can hardly be doubted that he was conscious of his right to stand among the great in his art, though he never exhibited this consciousness in any assertive form. Proud, reserved, a clue to his most intimate feelings is best had through his music. The mazurkas and polonaises are the most subjective of his works and the most suffused with national color. The mazurkas, in particular, are interesting as a key to the interpretation of his music in general. In this lies their value to the player and the student. They afford graphic illustration of the salient traits of Polish character and music; the persistent undertone of sorrow, in even the gayest moments; the sudden outbursts of passion so often followed by a feverish gaiety, the capricious rhythms; the inverted accents—all the peculiarities of Chopin's music are found in more comprehensible form than in his larger works. Particularly is this the case with the shorter and less involved mazurkas—those which, as Liszt says, smell least of the lamp and are the easiest to play. In the mazurkas therefore, the player will find the best preparation for the ballades, scherzos, and polonaises, all of which are more characteristic than the nocturnes and waltzes.

Chopin was the son of a French father and a Polish mother; the fire and passion of the Slav were ever struggling with the polish and refinement of the Gaul. These warring impulses can be traced like "the thin, red line" throughout all his music. Take, for example, the familiar mazurka in B flat, Op. 7, No. 1. It begins somewhat excitedly and with an upward sweep, which increases in passion until it reaches a climax in the fiery trill of the third measure; then it drops abruptly into a *piano* and *dolce* phrase full of grace and charm. The effect is that of an essentially noble nature carried by passion to the point of violence, and suddenly recoiling in obedience to the nobler and more generous instincts. Such conflicts are often suggested in Chopin's music. There is also found a Hamlet-like irresolution, as if the soul were roused by an inward sting to struggle against an impending fate, only to sink back affrighted by its weight of responsibility.

A noticeable feature in the mazurkas is the frequent accent placed on the third count of the measure. This is peculiar to the genuine Polish mazurka and indicates a sharp tap of the heel on the floor. This peculiarity was told the writer by a Polish lady in Paris, who also pointed out to him as one of its best examples the mazurka in F minor, Op. 7, No. 3. The first mazurka in F sharp minor, Op. 6, No. 1, illustrates the same inverted accent through persistent syncopation. An accent on the second count also occurs, but it is not so frequent or so characteristic. Arbitrary accents are not uncommon, *e. g.*, the first two measures of the mazurka in E minor, Op. 6, No. 3, are accented on the third count; the next two measures on every other count, introducing a duple rhythm in triple measure. All these metrical irregularities lend a charm of the unexpected to the generally uncompromising rhythmic design of a dance form and render it less conventional.

Among the harmonic peculiarities may be noticed the frequent use of the augmented second and the sharped fourth, which occur in many Polish songs. These intervals, in connection with the pentatonic scale, *i. e.*, a scale which omits the fourth and seventh, give a particularly exotic effect and suggest the music of the East. The chromatic element is strongly in evidence and pre-figures many of Wagner's most striking effects in miniature. At times Chopin even seems to be groping after a smaller interval than the half step. Take, for example, the remarkable chromatic sequence beginning eleven measures before the end of the mazurka in C sharp minor, Op. 30, No. 4, which suggests a more minute division than the ordinary chromatic scale. It recalls what Parry in his "Art of Music" calls the "howling element" in Eastern music, which is due to the octave being divided into many more tones than the twelve upon which European music is based. The Arabian scale, for instance, has twenty-two; some savage tribes of Africa have songs of small compass in which quarter-tones occur. These small intervals give an extremely gruesome and wailing effect to their music.

Other peculiarities of the mazurkas are the frequent triplets; the drone bass, which gives an air of rusticity to many of the dances, and the occasional use of the old Church modes. An apparent monotony sometimes appears in the repetition of one and the same phrase; *e. g.*, in the mazurka in B minor, Op. 30, No. 3, a two-measure phrase occurs no less than eight times in succession. In the mazurka in D major, Op. 33, No. 3, an eight-measure section is played six times in succession, and after an intermezzo in B flat major, it occurs six times as before. The practiced Chopin player avoids the monotony attendant upon such repetitions by discreet variations in power and tempo. Such variations, indeed, have to do with the innermost being of Chopin's music. He used to indicate the peculiarly fluctuating tempo which characterized his playing by the term *rubato*—literally, "robbed;" a sort of robbing Peter to pay Paul—in other words: slight accelerations and retardations which practically balance each other. In his later works he abandoned its use, saying that the sympathetic player would divine the passages where such a style was fitting, and that the unsympathetic player could never apply it appropriately. Hence the superstition that Chopin must be played out of time. This is a thoroughly mistaken idea and has led to many travesties of his compositions, *e. g.*, the follow ingdistortion of his first waltz in A flat major:



In his teaching he was extremely particular with his pupils about their keeping exact time. Only when they had thoroughly mastered measure and rhythm did he allow liberties with the tempo. Singularly enough, he was fond of teaching. In this he stands alone among composers of his rank. He shrank from playing in public; the studio was more congenial to him than the concert room. His position obliged him to appear in Paris once or twice a year, and for these appearances he prepared in a curious manner; he shut himself up for two weeks and practiced Bach—certainly the last composer whom one would think of associating with Chopin.

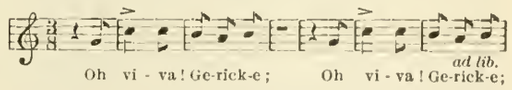
Liszt's explanation of the *rubato* is this: Look at a tree; its trunk is firmly rooted in the ground, but its branches wave in the wind and the light quivers through the leaves. That is *rubato*. Another explanation given by a pupil of Chopin is that the right hand only takes liberties with the time, the left hand acts as conductor and follows the measure strictly. The use of the term *rubato* in some of the early mazurkas shows that they were not designed for dancing, but rather to represent the ideal of the dance, and it is in such a spirit that they are to be played. The same is true of the waltzes, which call for a tempo much too rapid for actual dancing.

After all said and done, it takes a Pole to bring out all the poetry, pathos, and passion hidden in these fascinating compositions, which are too much neglected by the majority of pianists. For the most part short and unpretending, they afford no opportunity of dazzling an audience by a display of technic, so that most concert players pass them over for something more grateful to the executant. Yet, as we have tried to show, they are valuable to the student as a preliminary study to Chopin's larger works, while those who have been so fortunate as to hear them played by Paderewski or de Pachmann know what an intrinsic charm they possess—a charm all their own, and one which singles them out from all other works of their gifted composer.

BIRD SONGS.

J. P. T.

Earlier in the day the "jips" and the "wishts" and the "zhweets," in their triplet "jip jip jip," "wisht wisht wisht," "zwheet zwheet zwheet," held carnival to their heart's content. Now, in the hush of approaching vesper time, up-tuned a master voice,—the oriole in one of the stately trees in front of the house—and he sang:



over and over for a spell; then varied it a bit by depriving the word "Gericke" of its final vowel, placing the other two syllables together on the leading note and leaving them there!—with their gutteral *k* briskly clipped.

I was standing in the interior of my room when this vocal strain floated in through the open windows; so I took from the table a little pitch-pipe, when the solo had ceased, and proved its location in the key of C.

Had the mate on her nest in the woodbine of the piazza-roof been endowed with any adequate feeling of harmonic justice she would have given him a *warm* reception at their next interview.

If his hearty paean to the renowned master of the symphony series had been rounded off with a lawful cadence, he would have received full credit for the rich quality of his noble voice.

It seems sometimes to be a pet trick with the birds, in their many varied melodies, to leave the listener thus in an expectant attitude.

Nothing is so strong as gentleness, nothing so gentle as real strength.—*St. Francis de Sales.*

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Teachers' Forum

Conducted by N. J. COREY

This department is inaugurated for the purpose of uniting the many teachers who read THE MUSICIAN in a bond of professional brotherhood. It is to be their medium for the interchange of ideas, experiences, encouragement, discouragement and difficulties. The fullest correspondence is invited. The questions will be answered and suggestions given by the conductor and the contributions of those who wish to gain new light or to present their methods will be printed. We propose helping ever teacher who will permit us to do so; we intend to do everything possible to overcome the isolation with which you are burdened. Will you co-operate with us?

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"The gates of art are closed unto none; who so entereth thereat, though he seeketh perfection, yet shall he not find it."
—Ancient Egyptian Papyrus, 3580 B. C.

GODS AND THREE-LEGGED STOOLS.

"A three-legged stool, O ye fates!"—*Horace.*

"I am uncertain what decision to make in regard to my life work, my indecision seeming to be greater because of the importance of the matter to me. Many of my friends advise me to aim to become a concert pianist, flattering me into believing that I have unusual talent in this direction. But still I hesitate and am hoping that you can somewhat relieve my anxiety of mind. . . . . " B.

Once upon a time, as the fairy tales begin, a Hindoo came in possession of a choice piece of wood. He meditated long as to whether he should have it carved into an idol, or make from it a three-legged stool, of which he stood in great need. If the former it would become an object of veneration and worship, one of the gods who were held in homage by everyone; if the latter, it would fulfill a useful function and always be ready to do a gracious service, even if a more humble one. Unable to decide the matter for himself, he called in a council of learned Brahmins. After superficially talking the matter over, they decided that the piece of wood would make an admirable fire over which to cook their noonday rice, and forthwith put their decision unceremoniously into practice, much to the chagrin of the Hindoo, being at that moment more hungry than pious, or interested in the disposition of choice pieces of wood.

This not inaptly typifies the frequent and indifferent frivolity of human discernment in matters that might involve in a little mental responsibility, people who are not only more practical than ideal in their tendencies, but more selfish than even practical. The Hindoo, had he independently followed his own judgment, would have turned his choice fragment to a useful purpose that would have been of permanent value. But as it was, he only saw it devoted to a service that any ordinary piece of wood would have been equally well adapted to. Like decisions are of almost daily occurrence, especially in the field of art. Talented people are in a quandary as to whether they are fitted to fill the high role of genius and ultimately receive the homage of the world, or whether they will be more successful if they employ their artistic talents and instincts in a humbler fashion. They get but little help when they look to those whom they consider their superiors in wisdom and judgment, and more than likely will be told that they will do better to devote their energies to something useful.

But it is really a serious thing, advising young people what use to make of their talents, and experienced musicians frequently find themselves in a position wherein they are asked to play the role of the learned Brahmins. It is a serious matter, particularly because of the liability of mistake. It is so difficult to always be sure in our estimates and judgments, especially in such elusive matters as artistic endowments. Sometimes a case may seem almost hopeless, and yet the student eventually turn out to be a most useful member of the profession, and achieving a by no means inferior position in the musical world, a credit alike to himself and to the art. It is hard to tell what may not be accomplished by perseverance and intelligently directed effort. It is difficult to determine into how great a flame a small spark may be fanned, and therefore one hesitates before advising a youthful aspirant to abandon his high ambitions. The responsibilities of such decisions as the latter are not always agreeable burdens to carry, especially if the advice is not followed and the student eventually becomes an ornament to the art. There is nothing so filled with both surprises and disappointments as the careers of aspirants to artistic honors. Not only do those of apparently meagre gifts reach a high position, but, on the other hand, many who in the beginning seem to be gifted with remarkable endowments are never heard from, never seem to come to anything whatever.

Our correspondent in this difficult subject of choosing a career, seems to be in much embarrassment as to whether to try and become one of the gods or remain in the three-legged stool sphere of the art. It is well to remark here that a three-legged stool is by no means to be despised. A three-legged stool may fulfill a very useful function, more useful than that of some gods. A good stool is more entitled to respect than a bad and inefficient god. How many do we not see posing as gods who would far better have tried to fill some less conspicuous position. Possessing no conspicuous virtues of a brilliant order, they can hardly be said to be greatly superior to many who are more quietly employed. A teacher who is doing sincere and excellent work is more worthy of respect than a person who vainly tries to pose as a concert pianist without being possessed of the requisite ability.

The most difficult thing in connection with an inquiry of this sort, is the impossibility of forming an opinion of any real value, without being conversant with all the particulars, especially the all-important one of familiarity with the quality of the work already accomplished by the one making the inquiry. Written descriptions can hardly fully and accurately indicate the characteristics of incipient or latent genius. Furthermore, nothing is more fatuous than—"many of my friends advise." Friends are generally very free with their advice, and in proportion to their interest in the recipient do they wish to encourage, but in many cases this advice is apt to be of very doubtful utility. They are often totally devoid of musical education and of experience with the musical world and its difficulties and requirements. How, then, can they hazard a definite and authoritative opinion that will possess any real value? To people inexperienced in the musical world, what seems like phenomenal genius, is oftentimes nothing more than the most mediocre talent. To the close observer in musical matters, nothing is more common than the lack of discrimination. To the majority of people the musically inferior apparently seems the superior. This is unfortunate, but none the less a fact, in this country at least.

If there is a tendency among the uninformed to overestimate the amount of talent possessed by a certain individual, there is likewise among musicians an equal tendency to underrate; and this is as much caused by the disappointments in preceding estimates as by any confidence in having the ability to accurately determine. Individual talent is a very uncertain factor, especially from the fact that it is difficult to determine and accurately gauge limitations. Every teacher has doubtless had the experience of an apparently remarkably talented pupil who made rapid progress for a time, but who seemed finally to reach a point where he came to as sudden a stop as a wheel when the ratchet is let down into its cogs. Such a condition is bewildering to the disappointed teacher, the more so as the case is usually as hopeless as it is inexplicable. It can only be explained on the ground that every person is endowed with a certain amount of ability, beyond which it is impossible to progress. A few experiences of this kind have a tendency to make one more cautious in prophesying brilliant things for an apparently talented individual.

But to prophesy and cause the pupil to make the high endeavor, even though he fall far short of the goal aimed for, it is not so bad as to discourage ambitious talent by unsympathetic treatment. There is no doubt a great deal of this latter. There are many who have an intense desire to attain to higher things, and feel confident that they possess sufficient talent to encompass them, but there stands before them the barrier of poverty as an insuperable obstacle. On reaching out for a hand to help them over this wall from those in a position to easily extend it, the repulsion they oftentimes receive is discouraging and crushing to the spirit of any but the hardiest natures. Some natures are spurred on to renewed effort by an exhibition of disdain, while more sensitive ones are apt to be crushed by it. People who have reached a position of affluence where they could easily assist those less fortunately situated, hardly seem to realize how contemptible their actions sometimes appear. I remember at one time in Boston, at a meeting of a certain benevolent association, that the claims of a young woman with a remarkably beautiful voice had been earnestly pressed for the favorable consideration of the generously inclined, but some of the members suggested that such claims were too common, and that the young woman would fulfill a more useful career if she would confine her efforts to the kitchen. At this, Mrs. Livermore, of lecture platform fame, sprang to her feet and asked: "If they had a nightingale would they send it to the henhouse to lay eggs for dinner?" This is exactly what many of the cold and calculating men of the business world would do, and think a great deal more highly of the eggs they get for their dinner than of the choicest nightingale songs. The ultimate fate of appeals to the so-called wise and influential not infrequently results in a manner similar to that of the Hindoo with his precious fragment of wood. Those situated in so-considered high places do not display a discernment commensurate with their supposed wisdom, nor an inclination to give an upward lift proportionate to their influence. It is difficult to realize how much in human affairs is dependent upon influence, and how much comes to naught because of the lack of it.

Speaking in a general way, no effort in the endeavor for achievement is wasted, although to many a disappointed aspirant it does seem as if such were the case. After long years of unremitted practice, of dissipated energy, of heroic struggles, of unheard of deprivation, of futile efforts to obtain recognition among the gods, and in the end to become only a three-legged stool. It does indeed, seem discouraging, but did it ever occur to you how much better stool you will become for all this labor, how much more honorable company you will be able to sustain, how much better you will be able to do for them, how much better you will enable them to advance, how much greater a position of honor you will yourself be given, and in how infinitely greater respect you will be held? How much greater storehouse of knowledge you will have to draw upon in your work, of experience founded upon association with the best minds, of intimacy with the chief works of genius, of familiarity with the highest ideals to be constantly held before your pupils and others upon whom you may be exercising an influence? George Eliot says that it is better to have aimed high and failed in reaching the desired goal than to have never striven. It is the upward striving that develops and enlarges our own characters. The struggle does more for us than the actual attainment. There is no character builder like a living, working experience, especially when that experience has been in the way of high and earnest striving.

It is a mistake to depreciate the sphere represented by the three legged stool. A great deal of the best and most solid work is being done by such workers. They are endowed with gifts of no mean order. It requires talent in order to faithfully and successfully fulfill one's mission even in such a position. You will remember that the Hindoo's piece of wood was no ordinary one, his only question being as to whether it was fine enough to be made into a god. The nature of the individual gifts are the same in one case as the other. It is only a question of quality and degree. It is the world-ancient problem of fulfilling to the best of our abilities the work for which we are best fitted by nature. If one does his work well, he is worthy of all credit. There is no greater satisfaction than the realizing that one has tried to do the best for which he was capable.

If it is impossible to give advice that will fit an individual case in this connection, without being conversant with all the particulars, yet it is possible to say that it is best for a pupil in laying out a course of study to pursue exactly the same course as if intending to be a concert pianist. The training to become an efficient

teacher is along exactly the same lines. Even though one is unable to make a brilliant appearance in public, yet one wishes to play well and possess good, sound musicianship. The thoroughness of one's work should be none the less because the concert platform is not the ultimate aim. Do the best possible, and let the concert playing take care of itself. If there is sufficient ability to make a conspicuous success in this, it will manifest itself very distinctly as time progresses. Although it is well to have a definite aim in starting out on life's work, in fact a necessity if we are to do any really valuable work, yet it is well to look at it in such a way that the disappointment will not be too great even though the very highest be not encompassed. Remember that those who have reached the very highest at any one time can almost be counted on the fingers of the hands. At any rate let us show more respect to those who possesses gifts, even in a small way, than was shown by the Brahmin priests.

A REMINISCENCE.

Editors of THE MUSICIAN.

The June number of THE MUSICIAN contains an interesting account of the Bach Festival at Bethlehem, Pennsylvania, particularly so to me, because, having passed the formative period of my life among the Moravians, I know the sense of reality their religious fervor produces in those who participate in their special sacred festivals. I can never forget the first time I heard them celebrate Passion Week.

When the guns of Fort Sumter echoed the hostilities of the civil war, my father, a cotton planter on the Pee Dee, found himself widowed with four little girls to protect, the youngest eight years old. Up to that time we had had a governess, but the war closed that resource to him, so he looked about for a safe place of refuge for us outside of the state, thinking naturally enough that South Carolina would be the greatest sufferer by the conflict.

At the time of which I write, 1862, the little town of Salem, North Carolina, settled about a hundred years before, still preserved the customs, and rigidly adhered to the traditions of their Moravian Ancestors. Here he placed us in the well-known Female Institute, where we remained till June, '65. The nearest point of contact with the railroad was made by a stage line eighteen miles long, over which was carried mails and passengers by a lumbering, old-fashioned stage coach. Secluded from the outside world, the inhabitants, as a rule, were either unionists or neutral, many of them being native Germans. Thus, we, in the crowded Seminary did not realize the war, and only became conscious of it when an occasional mail brought news of the wounding or death of a loved one. The heart-rending cry of some poor girl that always told of the last news from home still rings in my ears.

The municipal as well as the religious activities of the town centered in the Church, with its beautiful ritual. No citizen was allowed to own a foot of ground, except by inheritance, unless he was a member of the Church. A certain proportion of all revenues was collected and expended by the Church for the benefit of the community at large.

The Church edifice was a large, unadorned, barn-like structure, containing nothing of value, except a magnificent organ. This was supplemented on occasion by an orchestra of wind and string instruments, the wind to the right and the strings to the left of the organ. The trombones figured prominently. With a choir of fifty or more robust voices, to interpret the music, the Gospel story of the Passion was told with thrilling effect, and a startling sense of reality.

During Passion Week all work practically ceased and the entire community passed about four hours a day in the Church. On the first day, when with subdued and reverent tread we entered, the usher gave us a book from which we followed the solemn story of the human sacrifice. Each event, each climax was accentuated by the music. Sometimes the organ in sobbing, pleading voice, more effective than human tones, would seem to bear the soul to the very Presence so that the congregation, with one impulse, would sink on the knee till the music trembled away into silence. The voice of the reader in solemn tones would take up the story, pausing from time to time, that the beautiful music, either of solo, recitative, choral or anthem might enforce its lessons on the worshippers.

This order of service continued from day to day till the climax was reached, on Good Friday, in the words, "It is finished." These words, pathetic, triumphant, blending with the music, became a vision so realistic that the most careless schoolgirl present left the Church utterly subdued, to spend the time till Easterday in decorating the graves of those who, sleeping in the peaceful precincts of God's acre, represent the Church triumphant. One of the most beautiful customs of the Moravians is that of including the dead in all their Church festivals, for they believe literally in "The Communion of Saints."

The Easterday, of which I write, fell early in the Spring, before the snow had entirely melted. While it was still dark, at that "darkest hour before dawn," we were wakened, bidden to dress, equipped with a piece of plank a little larger than a shingle, and marched out into the street in front of the Church. In utter silence we joined the procession of dim shapes, which proved to be the entire population of the town, headed by the trombones and drum, back of whom walked the Bishop. A few flaring torches showed us the way, and we followed up the short street which terminated in the graveyard. The giant cedars bordering the way, stood like sentinels with arm's outstretched, lest we disturb those whom they guard by night and day. Arrived at the entrance, we were quietly and in perfect order, ranged in companies about the graves of the first settlers. Placing our little squares of wood on the ground, we stood upon them with our faces to the East, and waited for the rising sun. In silent ranks we watched the clouds turn from gray to gold, and as the first beams of the rising sun shone above the horizon, the Bishop, from his place at the head of the oldest grave, recited in trumpet tones, "I am the Resurrection and the life, whosoever believeth in me, tho' he were dead, yet shall he live." Scarcely had the words died on the lips than the trombones burst into a German Choral, which all joined in singing. After a short service, the crowd dispersed to visit the graves of ancestors and loved ones.

Under the spreading branches of the grand old cedars lay the newly-made grave of my fourteen year old sister, while away out in the melting snows of the early Easter morning, my three brothers were encamped in the battlefields of Virginia.

From the many scenes which come back to me from the long ago, none stand out with such distinctness as those conjured by your description of the Bach Festival.

Yours sincerely,

MONTGOMERY, ALA. JOSEPHINE CARTER.

A FUGUE.

Beneath her fingers ripples melody
As from a rivulet fantastic bright
That meets anon its river: on the fly
Shouting to swell the mighty ocean's cry.

Buffalo, N. Y. —*Philip Becker Goetz.*

THE IDEAL IN TEACHING MUSIC.

W. F. WERHEIM.

"Never lose sight of the ideal in your instruction," is a thought that I would have inscribed over the piano of every studio, for the danger of drifting away from the idealism in music is great. In this, our materialistic era, the tendency among artists to put the phrase, "What is there in it," sternly in practice, is growing with rapidity; teachers in many communities are being infested by this plague, which saps the conscience and the true conception of an artist's vocation. That such unartistic proclivities cannot remain long unpunished is selfevident, and should induce every honest teacher to set his influence against the encroachment, so dangerous to all concerned.

Many teachers fail, as it would seem, to realize that they have a sacred duty imposed upon them, when parents entrust the pupils, especially the young, to their care for musical instruction and education. Especially the young, we say. It does not seem worth their while to persevere in holding out to the young musician, that it is the highest point of perfection that he is now setting out to reach. How many teachers, especially of young pupils, deem it worth while to study the individuality of their pupil and bring their method in conformity to the material with which they are working? They forget, that when the foundation is wrong the entire building will sooner or later topple over and not stand before the eyes of the people as a monument of beautiful architecture, an honor to the architect and the builder, but as a ruin, a memento of the inability or carelessness of the architect and builder.

Teachers cannot too often be reminded of the fact that it is the young plant that is carefully watched over by the wise gardener. And it is the young pupil who should receive the fullest benefit of the teachers own thorough, well balanced and scientific training. Froebel, the "Kindergarten-Vater," says: "The most important age for education is the earliest, because the manner of progress and the end are determined by the beginning." This would imply that even the very young pupil in music must receive the true conception of music, its aim and its worth, in short, the idealism of music. The true teacher, imbued with consciousness of his high calling, will not fail to instill artistic conceptions into the mind and heart of his pupils; he will make this his aim. Such a teacher is the ideal teacher, the model teacher. To be sure, in this day of dollars and cents, it is not an easy task to be inspired by lofty, but true ideals, and instil them into the mind of the pupils; to bring them to an understanding that music is something more than the mechanical playing of piano keys, or singing of "Those Goo-Goo Eyes."

But the persevering teacher will, nevertheless, overcome all these obstacles of our materialistic age, and succeed, if the soil is receptive and fertile, in planting the embryos of the ideal in music in his pupil, convincing even the beginners in this art, that the successful student of music is he who has set his aim beyond the ability to play the popular, vulgar ditties of the day.

The artist is made by holding ideals before him. Although not every pupil, even under the tutorship of the most exacting and thorough model teacher, will become an artist, yet almost every pupil can be made to realize: That music is an art, and, if possible, he is to reach the ideal, the soul power of music.

Should there, however, be some pupils who seemingly have not the staying qualities to reach this point, or the understanding of the true aim of music and of every careful and conscientious musician, if this receptive power is lacking in the pupil, then it is the duty of the teacher, for the sake of the art of music and the future existence of true artists, to advise such pupils to devote their time and money to some other vocation or pastime. Teachers should not allow the pecuniary aspect to deaden their conscience in this matter. There is an overabundance, as the German says, of "Klavierklopfen," too much of the xylophonic piano music. Why still fill the ranks of these abominable virtuosi, who find neither soul nor ideals in music!

Liszt's words, when he says: "To comprehend art not as a convenient means for egotistical advantages and unfruitful celebrity, but as a sympathetic power; to educate one's own life to that lofty dignity which floats before talent as an ideal; to kindle and nourish in the minds of men that enthusiasm for the beautiful which is nearly allied to good—*that is the task which the artist has set before him*"—should be weighed and weighed again by every teacher of music, and then become the normative principle in all of their instructions.

SILHOUETTES.

In 1723 Bach was appointed the director of the music at St. Thomas's School Leipzig, in place of Kuhnan, who had just died. The pay he received was about thirteen pounds per year, besides about two pounds for wood and candles and a small fee, on the occasions of weddings, funerals and the like. On this very modest sum he supported a large family. He was not only a great artist but a great man, and he was esteemed wherever he went for his benevolence, open heartedness, as well as for his modest and unassuming manner. Notwithstanding his many amiable qualities, Bach had a hot and hasty temper, and this sometimes resulted in very ludicrous scenes. There is a story told of an organist, who was playing at one of the four churches in Leipzig which Bach was obliged to look after; this organist was considered quite talented; but at one of the rehearsals he struck a wrong chord, which so exasperated the old man, that he tore off his wig, and threw it at the unfortunate organist's head, thundering out, "You ought to have been a cobbler instead of an organist."

To comprehend what life means in the way of truth and power, one must act as well as think and feel. For action itself is a process of revelation, and the sincerity and power with which a man puts forth that which is disclosed to him determine the scope of the disclosure of truth which he receives. To comprehend all that life involves of experience or offers of power one must give full play to all the force that is in him. It is significant that the men of creative genius are, as a rule, men of the greatest productive power.

Expert Opinions

Anent "A Critique and Some Comments Thereon."

To Live Requires Means.

In the April MUSICIAN was printed an article by T. L. Rickaby opening a symposium on the average concert criticism. This was followed, in May, June and July by excellent articles. Two excellent articles are contributed to this discussion this month.

To the May number Mr. Rickaby, who seems especially able to launch interesting discussions, contributed an article on "Business or Profession, Which?" This subject receives attention under the caption of "To Live Requires Means." These articles will be followed by others. We will be pleased to hear from our readers generally.—Editor of THE MUSICIAN.

THE TRIPLE ASPECT OF MUSIC.

Dear Mr. Manchester—Since you do me the honor to ask my views upon the ideas contained in the newspaper clipping which you submit, and since the subject is a vital one, I take great pleasure in expressing my opinions, so far as the space at my disposal will allow. The heading which I have placed here is a reference to a rather geometric way of stating my views, which I shall, for the sake of clearness adopt. Let me begin, then, by saying, that all the confusion of criticism and contrariety of judgment which we find constantly agitating the musical atmosphere, and which is re-echoed in the thundering phillipic submitted to me for animadversion, arises, I think, from a constant and most irritating confounding of music's various functions. For the sake of clearness and definite outline of thought, I have decided to compare music to a triangle. Let me say that it has three sides, or aspects. First, it is an amusement; second, it is an education; third, it is an exaltation. Now I wish to say positively and fearlessly that music, in my opinion, is legitimately to be used as an amusement, as a recreation, a diversion. You say, "Why, that is giving up the field of battle before a gun has been fired, before one saber-stroke has rung." Not in the least.

When your good friend, the uneducated editor, complains that the violinist should not have given a Hungarian fantasie, but should have played the Virginia Reel, or Moneymusk, he was more than half right. Right! How, why and when? I am no friend of that musical snobbery which is afraid to say a thing is good music till the name of the author is known, and till it is quite certain that such composer has been crowned in Berlin or Paris or Vienna. As for opinions, I am afraid of nothing; if a thing seems to me good, and I can say why I think so, I am not concerned a doit whether the name of the man who made it be Johannes Brahms, Johannes Bach, or Johannes Smithiensis. And I will go just one step further and say that not one of our greatest men has failed to be dull at times, and to have written tiresome things which could not win a word of approval if played anonymously for the first time.

The same is true of the greatest poets and novelists. Did not Horace say that at times even Homer nods, and as for Dickens, the incomparable Dickens, how many weltering floods of verbiage he lets loose from the sluice-gates, at times, and how he drops into a vicious habit of self-repetition. There are thousands of noble and moving poems in English and in all other languages which were composed by persons who wrote nothing else, or comparatively little else. Then we will say that music, like poetry, like literary prose, is good or bad according to what it is, and not in the least because so and so wrote it. Indeed, it is the music which makes the fame of the man, not the man who makes the fame of the music. Under this head of popular music, I will say that I find many of the things thus classified to be excellent in their way, and though the way is sometimes not much to my individual liking, that does not dull the edge of my perception that they are worth while. Hence, the immemorial popular tune is good. Moneymusk, the Virginia Reel? and why not, pray? Such things are the volkslieder which we rave over in a pallid ecstasy, if they are sung in German or Norse or Russian, by æsthetically gowned ladies, in exclusive drawing-rooms from cream-tinted programs of rough wrinkled paper with decorated borders. As for the rag-time negro tune, it merits all the reprehension which it is now beginning to receive, but that is chiefly on account of the nauseous and silly words to which these unhappy tunes have been linked in morganatic marriages. Some of these tunes are excellent. The "Georgia Camp Meeting," is an admirably characteristic tune, and "Whistling Rufus" is still better. As for "Telegraph my Baby," it is a good picture of a not very admirable type of masculine character, and "My Lady Loo" has really a touch of sweetness in it. "My Girl's a High-born Lady," has a fine swing, and so has the "Hot Time in the Old Town." "He certainly was good to me," despite its rather low associations, is a strongly characterized tune, and some of the above-mentioned would do to make Scherzos and Andantes out of al la Dvorak quite as well as the negroid themes which he has employed in his celebrated quartet, quintet and symphony. Of these tunes let me say that to use the symbolic language of flower imagery, "Whistling Rufus" is a sunflower tune. The "Georgia Camp Meeting" is the peony. The "Hot Time" is the dandelion, and do not forget, please, that Lowell wrote a fine poem to the dandelion, and much of our objection to it arises from its prodigality of bloom and irrepressible germinating propensities. Lowell also honors the peony with a superb line, "With its coarse constancy of hoyden blush!" and the sunflower was spoken of by Oscar Wilde as possessing "gaudy leonine beauty."

The public taste and talk, especially the talk of the American people, is a wonder truly. One year we hear rag-time, rag-time, rag-time, rag-time, till one hates the very word, and abominates the sound of the restless familiar rhythm, with its grotesque jerk of the head, and haughty wink of the lecherous eye, then there comes a change, and the very debauchees who have been glutting, gorging, smearing, daubing themselves with the pseudo-African blackberry jam of the over-sugared tunes and alleged poems, put on a solemn face and deplore the vulgarity, depravity, weakness and maudlinness of the public. You see they have been overcome with that ignoble malady to which the Germans give the graphic name "Katzenjammer," and their moral mood is the nursling of the good mama Headache.

A good comic song such as the "Fine Auld Irish Gintleman," and the best of the topical songs of the minstrels, and the choicer rag-time songs, are a good thing just as the comic sketches on the theatrical boards, and the funny scenes in Dickens and Kipling, and the half comic, half pathetic verses of James Whitcomb Riley are good things, not to mention the admirable disguised philosophisings of the incomparable Mark Twain. But these things should not be our only food, and they should only be heard at the right places. Just fancy the farce of "Cox and Box" being substituted for the usual service on Sunday evening, instead of the popular song-service. There is a use to which these things may be legitimately put, but it certainly goes without saying, that these little bits of character sketching and musical fooleries should not occupy much time, or a prominent place.

Now in the second place, to imitate the old-time preacher, music is to be used very often, not as an amusement or relaxation, not to dance by, or to march by, or to work by, which Count Tolstoy thinks its only legitimate use, but as a developer of the mind. Here we find a varied region, and there is a wide range of soil and climate in this province. One might divide up this side of the triangle into a dozen or more sub-divisions and all would be legitimate. Here is the proper domain of the concert. Now the concert may range from such high and glorious festival performances as those of the renowned May festivals of Cincinnati and the similar occasions in the eastern cities, down then to the ballad concert, and at times may be quite light and diversified, even for a time amusing, without derogating the dignity of art. The Festival performance proper should be ruled out of the catagory of the concert, for it comes in the third higher region of the solemn service.

Now as to the make-up of a concert, there is an art, and the first thing to do when selecting a series of pieces to be given during a single sitting of a miscellaneous audience, is to determine upon a principle of construction. In this deep, comprehensive, far-seeing of the inner relations of things the Germans are our teachers. The first thing which a German thinks of is the law of the structure, and so he does not make the fatuous blunder of finding fault with the nightingale for not having a protecting carapice, like the tortoise, or the lobster, nor does he blame the tortoise and the lobster because they have not a singing voice. Neither when it has been settled that a voice is the thing under discussion does he complain that the frog ought to study with Prof. Honey throat in order to approximate to the nightingale in his mode of tone-production. No, no, let us have no nonsense, in musical criticism, the nightingale for the moonlight tree, the frog for the marsh, the lobster for the sea bottom. Each thing in its place is best.

When the editor complains that the musically illiterate who had paid their money should have their tastes consulted in the choice of the pieces to be performed, he is right, and an artist may, without derogation of his rank, go a little in this way, though to be sure, a good deal depends upon the auspices under which the concert is given. Thus, if a body of intellectual and studious ladies are giving a concert, there certainly should be a higher tone of selection than if it is merely a melange, or hotch-potch for the purpose of some catch-penny charity, or for an evening's relaxation. Suppose the orchestra which is engaged to discourse sweet sounds during dinner hours at a fashionable hotel should feel in duty bound to play the Funeral March from the Eroica Symphony of Beethoven, or the orchestration of the Bach G minor Fugue, by Abert, or the Love-death of Isolde, how long would they hold their engagements do you think?

Whether a lighter bit of music would or would not have been in place on the occasion of the concert in question in the Sunny South-land or not, I am not able to decide from the meager data, but let me attempt a rude scale of graduated values. First rung of the ladder, a good, clean, witty, and at times sentimental minstrel show. This is all right in its place, though it should not take either too much time or money. Second, a concert of songs and ballads. Here there may be a wide variety, and love, war, death, the incidents of common life, the tenderness of the mother, the ardor of the lover, the gaiety of arch coquetry, the furies of war, and the shivering sublime heights of heroic patriotism may be drawn upon. This is a form of concert which will interest the most learned musician and the commonality in equal degree. Third, a showy miscellaneous concert, where the fantasie upon violin or piano, the operatic cavatina, the ballad, the concerted song, and indeed everything except the intricate sonata or fugue may be legitimately admitted. Fourth, the recital, of piano, violin or organ. Here the music must needs be more serious and intricate, sinking deeper into the mind and soul, and he who complains that such an entertainment does not set his feet to patting, and does not hold his head from nodding, is simply in the wrong. Fifth, the symphony concert. Here dignity is a *sine qua non*. The very phrase symphony concert is a guarantee of the nobility, gravity, beauty, power and glory of the concert. Sixth, the chamber concert. This is practically the same thing as a recital, but makes vastly greater demands upon the minds of the listeners. There is nothing higher in our world than a great string quartet greatly performed.

Now, coming round to the third side of my symbolic triangle, I must say that my metaphor breaks down a little, for this third use of music is not to be distinguished by the kind of music given from the rather vague and variable region of the general concert, and the difference is rather in the mental attitude of the recipients. Here there should be a solemn hush of effort in the listening. There must be serious preliminary preparation for receiving the music, just such as certain religious bodies enjoin upon their members as a preparation for the reception of the Eucharist.

Music is to the real musician (and I speak it in no

spirit of levity or irreverence), a religion, and the great hours of listening are like religious retreats or sacramental occasions.

That man who finds fault with the Matthew Passion of Bach, or the Solemn Mass of Beethoven, or the Parsifal of Wagner, or the German Requiem of Brahms because they are hard to follow and understand, and who considers it a misdemeanor and pedantic parade on the part of the composer, that the music can not be understood as easily as a comic opera, or a Strauss waltz, is simply an impudent shallow-pated fellow, whom the genuine musician may, and should, treat with silent contempt. Such a man may be a lawyer of eminence, even a judge, but in music he is a baby, whose outcries should be sharply reprimanded. But as for the enjoyment of music, where does the opera come in? I answer, the opera comes in all along. The opera is not quite germane to the topic in hand, which is the duty of the hired music performer to those who hire him by buying a ticket to his concert. The opera makes its appeal to many faculties, and has a range as wide as all possible kinds of concerts. Just consider the gap expressed by Robin Hood and Parsifal.

But how shall one get into the higher relation toward music? My answer is short and simple. By reverencing it and studying it a whole lifetime. Of course, great music bores the beginner. The only cure for this boredom is to cease to be a beginner by continuing to study. I well remember a glaring instance of this experience which came into my own musical life some years ago. A certain young man stood to me somewhat in the relation that Wagner, not Richard certainly! but just plain Wagner, did to Faust in Goethe's drama. He was my "famulus," as the Germans call a particular kind of half secretary, half pet-pupil, such as every scholar has about him for mutual advantage. This young man intended to take music as a profession, and he worked indefatigably, and Beethoven, Chopin, Schumann went down his throat in large bites. I took him one day to hear a rehearsal of one of the last quartets of Beethoven, where the long movement in "Modo Lydico," the hymn of gratitude for restored health, is found. This work is, no doubt, intricate and long, but what of that, was not the lofty mood of the composer, and the experience which led to it both intricate and long? I sat there rapt, absorbed, touched to my innermost. But alas for my poor famulus Afterwards he acknowledged frankly that he had never in his life been so bored. Soon after he abandoned music and all ambition to scale its altitudes. I think, however, that woman, lovely woman, the marplot of all the ages, had something to do with this dear young man's detection. Soon afterward he married, for he realized that it would be years before he could hope to marry if he climbed Parnassus first. Thereby the mercantile interests of Cincinnati gained a worthy worker, the Church a solid exemplary member, so far as I know, and to the best of my knowledge and belief, a good woman, a staff and helper well worth while. Music lost a feeble devotee. Has she wept? I know not, but I trow not. However, brethren of the inner shrine, there are blisses mystical, transcendental, incommunicable, unimaginable on the mountain tops of the Muses where stand the noblest shrines, are there not?

We know something of this immortal happiness now, and we confidently look forward to more. We need not fret at those who can not climb the steep crags, but we shall help all who wish to, shall we not?

J. S. Van Cleve.

TO LIVE REQUIRES MEANS.

HARVEY WICKHAM.

The question is sometimes asked, "How can the conflicting natures of art and business be harmonized? To live requires means. Does not the common saying, 'Practice art for art's sake,' require some modification before it appeals to common sense?" In order to answer these questions intelligently, it is necessary to define clearly what one conceives to be the difference between the nature of business and art. It will be found no easy task, and perhaps in the end their antagonism will appear less real than fancied.

Business has been defined as the art of making money. It is, of course, improper to use the word to be defined in the definition of it, but I find it hard to describe the nature of business without using the word art, and I would be equally at a loss to give much advice to the young artist without using the word business. Many seem to think that the distinction between these two things is this: One is a pursuit followed as a means to an end, the other is an end in itself. But this is the distinction between work and play, not between business and art. The man of affairs is prone to regard the man of art as a player, it is true, using the word in its literal sense; but it is a misnomer and many are the evils which result from it. Only today a lawyer told me that he thought that there should be band concerts every week during the coming Summer season in a certain park in the city from which I write. I reminded him that the city fathers had neglected to provide funds for the concerts in question. "Never mind," said he, "the boys ought to be public-spirited enough to play for nothing." It is difficult to get a certain type of men to regard brains as a commodity. It is equally difficult to convince professionals that it requires brains to handle commodities.

The gulf is not between business and art, but between ignorance and knowledge. It is easy enough to discover faults in the average merchant. He is apt to be poorly educated. The average musician is as apt to be poorly educated too. If he were not, he would not be average All average men are poorly educated. The business man knows little and cares less about *belles lettrés*, or pictures, or poems or sonatas. He is concerned with the price of wheat, Manhattan or Leather Common. Things which are Greek, perhaps, to the musician. But I am speaking only of the average merchant. Remember that our best, or one of our best American critics, a famous poet and a thorough man of letters, Edmund Clarence Steadman, is a well known figure in Wall Street. "The merchant prince," according to Browning, is not a narrow man. "I want to know a butcher paints, a baker rhymes for his pursuit, the candle-stick maker much acquaints his soul with rhyme, or haply mute, blows out his brains upon the flute." I quote the whimsical lines in prose form to save room, but who can not see from them that the resemblances between different classes of men diminish as we ascend the scale of excellence? Does it not teach us to mix art with our business and business with our art? I am not so much of the opinion that the grocer need necessarily play the piano, as that he should learn that "the object of work is life; not that the object of life is work."

Some have thought that a business man is one who works for pay, the professional man one who labors, *con amore*. But it did not need a Ruskin to demonstrate that the "fee-first men" were of no account, either in business or art. It is true, however, that the "fee-first" principle works better in business than elsewhere, so I may as well stick to my original definition of business as the art of making money, conscious that I am doing the better class of financiers gross injustice. Let us class as business all that is utilitarian, all that makes life possible; and as art all that is altruistic, all that makes life profitable, desirable and beautiful. This is giving ourselves vastly more than we deserve; but let us proceed to the next point.

What can the business man learn from the artist?

First, that the world is ruled by its emotions. Even the prices of corn and cotton are influenced by the "bearish" or "bullish" sentiment which prevails. Some wit of a past generation, whose name escapes me, laughingly declared that the Liberal party in England would live and die in the belief that the country was ruled by pamphlets and statistics. All great inventions and reforms are born first in the brain of some man of fancy, not in the brain of a man of fact. Buying and selling have a narrowing influence on the mind. The merchant should be reminded in the words of the great art critic, "The seed exists for the flower, not the flower for the seed."

Second, the business man can learn, by the aid of art, to correct his too often gross materialism. It is in the beginning of study, as Bacon has truly said, that the world of sense seems the all in all. The profound scientist, though he claim that all is matter, understands by the word "matter," something so transcendental, wonderful and beautiful that his language deceives the layman. Hear a mystic attempt to describe "spirit," and you hear the same words as those with which the scientist sought to describe "matter." Evidently their quarrel, like most quarrels, is a matter of nomenclature, of words not things, of names not ideas. But the common denizen of the counting-house is a very different sort of materialist from Hæckel, for instance. He misses the controlling spiritual forces in a too close attention to their petty manifestations. He becomes, therefore, a poor prognosticator of events a poor politician and cannot even rise to a great elevation in his own calling. The *great* merchant must have imagination and initiative.

But what can the artist, and more particularly the musician, learn from the business man? He can learn to make money, for one thing, and for most of us it is a very necessary accomplishment. "How very full of worm-wood 'tis, that just at altar service, when all is at the best, the rapt hymn rising with the rolling smoke; the sacred fire may flicker and grow faint and die—for want of a wood-piler's help." But full of worm-wood or not, true it is. He who would write symphonies must have bread to eat and coal to burn while he is at work, and not everybody meets with accomodating legacies at critical times, as a friend of mine once did. Don't ask for his name; it hasn't been much heard of since! Money-making is a matter of details. I received only yesterday a note from a teacher of music which preaches a little sermon on this text. It was written on linen paper with a neat, business-like letter-head. If more musician's had letter-heads, and fewer of us swelled heads, there would be more bank accounts to the credit of the profession. There was nothing peculiar about the letter or the letter-head. The latter gave the address of the writer's studio and the branches taught. Just what you would expect from a commercial house; but unfortunately not just what you would expect from a teacher of singing or piano playing. I need hardly add that the note was well written, clear, brief and to the point, or that the writer is notoriously prosperous. Need I state that his studio is neat, clean, attractive? Need I mention that he is prompt and accurate in the matter of accounts? The successful man does things which the unsuccessful thinks beneath his notice. He takes pains to remember names and faces, he is an observer of human character, he realizes that "success is a social matter" as well as the result of desert. Can we not learn from the business man to be honest in small things, to give pupils the time they pay for and make them pay for the time they engage? Is it business-like to leave the selection of teaching pieces till the last moment, and then be at our wit's end to know what to give?

Lastly, the artist can learn from the business man to despise the visionary. What, someone exclaims, despise the seer, the prophet, the man of genius who sees visions and dreams dreams? It is not that kind of visionary that I have in mind, though the literal signification of the word implies such synonyms as above. I have in mind the impractical man. From the true man of ideas he is very remote. The homage of the world is due to him who can conceive of vast enterprises, and has yet the wit to carry them out. To hit upon a pretty theme is little; to develop it into a masterpiece proclaims the great musician. I may guess that Lower California would blossom like the rose if it had the one thing lacking, water. But the one who will deserve credit is the man who will institute a system of irrigatian on the peninsula. Men wisely distrust all that has not *proved* itself to be good. In theory so many things work well which fail in practice. You remember the engine which charmed mechanics by its simplicity in design, but which proved worthless in action on account of its lack of balance—a thing no one had thought of. Bacon, who was of a poetical as well as of a philosophical and scientific disposition, nevertheless, declared that dreams were flimsy flamsy things, unless one had the power to act them. To be a Napoleon it is not enough to plan great campaigns. One must count the soldiers in every battallion and see that the horse-feed is of good quality and abundant. The ability to master the practical details of an undertaking, while at the same time preserving a broad, bird's-eye view of the whole, is what distinguishes the man of affairs from the mere man of action on the one hand, and for the man of fancy on the other. Cecil Rhodes believes that ambitions amount to very little without the cash to carry them out. An ordinary man might have dreamed of an English empire in Africa. It took a very extraordinary man to make it a fact, to actually earn the cash.

Do not gamble with fortune by pinning your faith to vast schemes which have uot been reduced to careful calculations at least. Neither bury yourself in a narrow routine.

If you wish success in life make perseverance your bosom friend; experience your wise counsellor; caution your elder brother; hope your guardian angel.

Angel of Music! when our finer speech
Is all too coarse to give the heart relief,
The inmost fountains lie within thy reach,
Soother of every joy and every grief.

—*W. Allingham.*

Young Composer's Column.

RULES

1. MSS. marked "Young Composer's Column" must reach us by the 10th of the month to ensure notice in next issue.
2. Each MS. must bear the full name and address of the writer; the initials will be used unless a *nom de plume* is added.
3. Stamps must be enclosed if MS. is to be returned, but it is to be distinctly understood that the Publishers assume no responsibility for any MS.
4. No charge is made for the examination of any MS., and compositions of any nature may be submitted. The criticisms will be general and of such a nature as will be helpful to those honestly desiring frank and unbiased criticism.
5. No criticisms will be sent through the mail.

S. N. C.—(425-426). There is no doubt about your talent. The Song and Scherzo are both well invented, clear in style, pure in melody and harmony, with good rhythm and above all, musical. You do not write like an inexperienced person, nor are your technical powers those of a well-schooled practical musician, so that we are a little in doubt as to what to say to you. If you have already had a good master in theory, go back to him and study earnestly to get further mastery; if you have not studied very much you ought to begin at once. Let us point out a few things in the song. On p. 2, 1st and 2d meas., we think A♮ should be B♭♭; p. 2, 5th meas., we think you should stick to D♭ for your first bass note—you have D♭ in meas. 4 and having once taken a tonic six-four chord for the cadence you should keep it. The consecutive 8ves. in meas. 6, p. 2 from C♭ to D♭ (r. and l. h.), are objectionable. On p. 2, meas. 10, we think you should have kept B♭ in the bass instead of changing to C♮; the sequence p. 3, meas. 10, 11, 12 is good, but we decidedly object to the chord of A in its root position being immediately followed by the chord of A♭ in its root position (p. 3, meas 12, and p. 4, meas. 1) You have a most charming figure in your accompaniment (p. 4, meas. 6, et seq) and the ending (p 6) is effective. The Scherzo is stoutly constructed, in fact nothing can be urged against its form; the Meno Mosso is melodious and rich in harmony; here you have shown (p. 7, meas. 16 for instance), a good grasp of a tonic pedal, the very point in which you failed in your song. The consecutive 8ves. (p 11, meas. 2 to 3), are objectionable; and instead of two dotted half-note chords (p. 11, meas. 1, 2) with a *fermata* over each, make each chord into two measures keeping up the motion. We think that the modulation back to the first theme (p. 12, 13) is so long as to be out of proportion; the Coda (p. 15, 16) is excellent. We think that the 'Cello (p. 6) should have entered on a point of imitation, or else its entrance theme should have been heard afterward; as it stands, the 'Cello enters the piece not like a member of the family, but like a servant. On p. 7, meas. 2, 3, you make a very bad effect by violating the rule that the resolution of a suspension must not appear at the same time with the suspension. The neapolitan sixth chord (p. 7, meas. 6) seems to us to sound cheap; between meas. 18, p. 6, and meas. 6, p. 7, there is one measure too many. We are much interested in your work and predict for you, if you are industrious and studious, a future.

H. W.—(427). The Prelude is the best thing except the Mazurka we have seen; it is a little vague in form; we find ourselves at the cadence sooner than we expected, or else we are annoyed at finding it delayed. Do not understand us as fighting for the four bar rhythm continually; but we do think that a young composer should base his technique on that and depart from orthodox rhythms only as he has *reason* for so doing. We are pleased to see your progress; your Prelude reminds us of the Chopin Prelude in G major.

M. A. S.—(428-431). The "Lullaby" has a very pretty melody and shows good invention; the harmony is poor, that is, the harmonies you employ are not chosen wisely; in this respect, however, you do better than formerly. "Her Portrait," is a pale and unsuccessful imitation of the "Lullaby." "My Little Lost Darling" is better in melody and harmony. "L'Envoi" is the best of the lot. You have a facility of melodic invitation of an order somewhat better than the popular-song-of-the-day type; you should study harmony; within 50 or 60 miles from you are two great cities and in those cities are some good musicians.

L. R.—(432). "First Mazurka" has very little merit; it is incorrect in all respects.

"A Printer."—(434). Our impressions of the Minuet are favorable; your harmonies are in the main correct, your melodies are good and you get a good "swing." In the Coda meas. 5 and 6, are a misfit (a bad one, too), and your rhythm is very lame from 7th to 12th meas. From "Presto," it is all right. To us the transition from F major to G♯ minor and B minor at the end of the first strain, seems very forced; you have a good deal of "stuff" in you and ought to study earnestly. We wish we could hear from you again.

L. S. B.—(433). The melody of your class hymn is ordinary and its harmonization is about as bad as can be; if we should write, "Us don't can done nothing," it would not be more illiterate than your use of chords.

F. E. C.—(435-436). We have no reason to doubt your word, but it seems almost impossible that any anyone should have got as good a grasp on harmony as you have and yet have picked it up without a teacher. You want an honest opinion and we have much pleasure in saying that your songs give every evidence of unsual talent, and when we say that we do not mean technical talent, though even on that side your work promises much; what encourages us particularly is the true musical fervor and enthusiasm you have. Your melodies are graceful, original and expressive and your harmonies rich and picturesque. Of course there are many errors as regards the incidentals of notation and the setting of the words; on the whole, however, there is nothing to discourage you. Lest we seem too enthusiastic in our criticism, let us point out a few things to be remedied. In "Love's Reward," from meas. 1 to 2, you have a bad case of consec. octaves; this progression is repeated several times and must be eliminated if the song is to go. Meas. 10 to 11 (B♭ to A) you make the melody and bass move together; is that not illogical? Page 2, meas. 1 we think the consec. 5ths, by contrary motion between bass and melody are a distinct weakness. In the 8th meas. you end with a second inversion! On p. 3, meas. 7 to 8, the octaves between bass and melody are too palpable, and those between the same parts at the end of meas 8 are extremely ugly. The stems of notes that are sung to different words or different syllables should not be joined. You offend in this way constantly. You ought to pay more attention to the rhetorical effect, too. Take the first line of "An Evening Love Song;" the word "dearest" is well declaimed, but "evening" is drawled out. If your melody had not been good the effect of the hanging back of the words would be bad; you must not expect to sin in this way all the time, however, and let your melody make up for all. Study Arthur Foote's songs or those by Margaret Ruthven Lang and see how near their melodies approach speaking. You do it yourself on the words, "And when the night dew upon the rose appears." Let us hear again from you and do not neglect your talent. Talent, genius, wealth, beauty—all these are trusts from God.

Lilla B.—We are very sorry, but to correct your march so far as you have it written, or to help you complete it, is outside our province. Finish it to the best of your ability and we will then advise you. We thank you very much for your appreciative letter.

REVIEWS.

HIGHWAYS AND BYWAYS OF MUSIC. By Hugh A. Clarke, Mus. Doc., University of Pennsylvania. pp. 152. Cloth, uncut edges and gilt top. 75 cents.

This book, a companion volume to "Music, and the Comrade Arts," is a series of six essays on the history of Music as an Art, with its development along that line from the days of myths down to the present composers. In no sense is the book biographical, but it deals with the trend, the *motif* of the Musical Art.

In the essay on "Myths," the universality of certain striking coincidences is pointed out, and argues for the great antiquity of the art. "Literary Men and Music" is a plea for the fuller recognition on the part of literary men of music as a "great art." Professor Clarke sets forth the theory that the "Folk Song" is simply an indication of racial temperament, out of which "art music" may grow, and that the German branch alone of the Teutonic family was possessed of the requisite temperamental conditions for this growth. In "Modern Tendencies," the author has attempted to strike a balance between the losses and gains of the art since the first quarter of the century just ended.

TEN SINGING LESSONS. By Mathilde Marchesi, Author of "Marchesi and Music." Preface by Madame Melba. Introduction by W. J. Henderson. pp. 198 Cloth, gilt top, $1.50.

Melba, Gerster and Nordica were among the pupils of Madame Marchesi, who is undoubtedly the world's most famous teacher of singing. These ten lessons tell much about the method which has made her name celebrated, and they cannot fail to prove of great aid to any singer, both in perfecting her art and in the preservation of the voice.

In his introduction, Mr. Henderson says: "What she has to say of singing should have uncommon value, even though it may take only the form of a few hints such as can be put in a book on the Divine Art." . . . "Mme. Marchesi has been especially successful with exponents of the art of pure *bel canto*, the style of singing which calls for the nicest adjustment and balance of the vocal means. That such singers as Murska, Krauss, Gerster, Eames, Calvé and Melba were her pupils is sufficient evidence of her skill."

Questions Answered.

[Under this heading THE MUSICIAN will be pleased to answer any questions submitted by its readers which may be of general interest. *All questions must be accompanied by the full name of the questioner.* Answers will be published without such names. Those who send questions should take care to state clearly what information is wanted. Only such questions as will be of interest to general readers will receive attention in this column. All others will be answered privately, for which purpose stamps should invariably be enclosed.—ED.]

R. F.—A Venetian amateur muusician, named Alberti, is said to have invented the arpeggio in 1730. Bach used the mordent, but the date of its discovery is not known. The latter part of the sixteenth century seems to have been the birth of the trill, as it was used by a celebrated singer—Con orti by name—in 1590.

D. B. C.—In this example, from Heller, Op. 47, No. 9,

it is intended to have the double stemmed notes (F) in the bass retained until the expiration of second and fourth counts. The quarter note is worth 4 sixteenths, the first dot 2 sixteenths, and the second dot 1 sixteenth, making 7 in all, which is just the amount contained in each of the bass figures.

G. H. N.—"The Embellishments of Music," by Louis A. Russell, gives exhaustive examples of correct method of playing trills, appoggiaturas, mordents, turns and all graces used in playing, but does not deal with scale playing in double notes. Plain five-finger exercises, such as Schmidt's, are as good as anything else for giving strength, independence and equality to the fingers, and producing smooth playing. Everything depends upon proper use of the fingers and position of the hand. This is where a good, *careful* teacher is needed. It is not only right, but *absolutely necessary*, that a pupil should have some pleasing and instructive pieces before completing a year devoted to *dry*, mechanical studies. Otherwise, it would be musical starvation. Encourage pupils and interest them, but make judicious choice of pieces. The various educational departments of THE MUSICIAN are still open to students; see the rules at head of each department.

G. A. F.—We give the bass of the first *full* measure of allemande by Handel, which begins Grade IV of the National Graded Course.

These are the notes played by the left hand; the others in copy, although on bass staff, are played by right hand. The 16ths have been here double stemmed to show they belong to both parts represented. By counting notes with up stems and those with down stems separately, each will be found to aggregate four quarters, which is the time signature of the composition.

Minnie A.—(1) Age and household work will stiffen the fingers, but to what extent must depend upon circumstances. Practice will overcome much of the stiffness. We would advise you to try it. There is no telling beforehand what may not be accomplished by careful practice; it is surely worth a trial. (2) This mark — over or under a note indicates a firm pressure of the finger or hand, thereby giving a *little* emphasis to the note. (3) The use of the damper pedal —in piano music—is shown by ⌐¬; the pedal being pressed down at the beginning of the mark and raised at the end of it. When used it takes the place of Ped. and ✱. (4) On the piano the effect of an echo is made by playing somewhat softer, generally an octave higher. On cabinet organ it can be done by closing the swell or shutting off the loud stop and using a soft one.

M. E. V.—The Harmonic minor scale has only the seventh raised by an accidental; this is done in both the ascending and descending form. The sixth and seventh are raised in the ascending melodic minor scale, and both are cancelled in descending. Consult Burrowe's Primer for means of recognizing the minor mode. It can be had of the Hatch Music Company at *very* little cost.

ON OPERATIC TRANSCRIPTIONS IN GENERAL; AND "THE MAGIC FIRE CHARM" IN PARTICULAR.

MARIE BENEDICT.

There are wide differences of opinion among musical people as to the value or the nonvalue of piano transcriptions of the music of the operas. Those on the one side, holding that such so-called arrangements of operatic excerpts are "atrocities," "disarrangements" of the music originally written for the voice and orchestra. Those on the other side, holding that, as we cannot always have the opera itself, with all its fascination of action and artistic scenic effect, its charm of vocal solo and concerted numbers, with all the majesty and beauty of orchestral accompaniment and interpretation, as this glorious whole may not be always with us, it is eminently desirable that we should have artistic transcriptions of those excerpts from the operas which lend themselves most happily to the pianoforte setting. There are, of course, transcriptions and transcriptions; some there are, which fail of effectiveness because of the inherent inappropriateness of the subject for the pianoforte; some, because the hand which gave them their pianoforte dress was not that of an artist. But, given the right excerpt and the right transcriber, the result, if not orchestra, vocal solo and chorus, is very, very beautiful, and brings sources of pleasure and of education within reach of numberless people, with which they would otherwise have a far less intimate acquaintance, if, in many cases, any at all.

Special objection is raised by these very critical persons to Wagnerian transcriptions. Most assuredly, the piano cannot reproduce the wonders of the Wagnerian orchestra; but, given the right player, it can render much of the charm and power of Wagner's music, of the fascination of the character interpreting motiven; of the marvels of harmonic effect. Let those who doubt this statement, thoroughly study some of the many settings of Wagnerian themes. For instance, "Elsa's Dream," "Seigmund's Love Song," "Isolde's Love Death," "The Magic Fire" from "Die Walküre," "The Spinning Song" from "The Flying Dutchman," "The Song to the Evening Star," and the "March" from "Tanhaeuser," the latter in the A. R. Parsons edition of the Liszt transcription. And when I say thoroughly study, I do not mean merely the acquirement of facility in the technical work, and of some degree of expression in the melodies therein. I mean that study of every part which listens for and brings out the explanatory undertheme; the practise of each hand's part by itself; that every bit of thematic interest, in whatever register it may be waiting for audience, may be clearly recognized and unmistakably brought out, that it may have its share in completing the charm of the whole. I mean that familiarity with the story of the opera, and with the legends or the history of the time to which it belongs, which will illuminate the portion framed for the piano, and thus enable one more easily to come fully into the mood of the music. "The thinking one's self into the part," to quote from the "Reminiscences" of the veteran actress, Mrs. Gilbert, in comment on how the successful actress individualizes the representation of any particular character.

I have spoken thus emphatically of the necessity of attention to the under themes, because I know how easy it is for the student to become absorbed in the beauty of the upper melody (if I may so express it) at the expense of the wonderful musical and harmonic charm of the themes which lie in the lower registers, in some of the Wagnerian excerpts transcribed for the piano. Let us turn to the pianoforte setting by Louis Brassin, of the "Feurer Zauber," (Magic Fire) from "Die Walküre." But first, a few words concerning the composer, who in this number proved himself gifted with exceptional appreciation of the interpretative resources of the pianoforte. Louis Brassin, who has been termed one of the most musical of composers among the modern Belgians, was born at Brussels in 1840. In his student days at Antwerp, he was the intimate associate of Felix Moscheles, the son of the great technician of the piano, and the late George Du Maurier, whom multitudes so admired in "Trilby," and with whom a smaller number came to feel an almost personal acquaintance through the pages of "Peter Ibbetson." In an article in "The Century" a few years since, "In Bohemia with Du Maurier," Mr. Moscheles gives us interesting glimpses of the personalities of his two confreres and described something of the fellowship of the three friends in the old Dutch town, a fellowship in which the particularly individual charm of Brassin's pianoforte playing had no small share.

"Very noted as a virtuoso, and as composer and interpreter of music of every character," Brassin's work was abruptly terminated by his death in 1884 The world of music is the richer for his life; but we cannot but regret the gain to art that might have been, in composition and in interpretation, had the number of his years been lengthened.

The Magic Fire scene is on a small but lofty plateau, the summit of the mountain, Walkuerenfels, (the rock of the Walkyries). It is the meeting place of these warrior maidens, daughters of Wotan, the greatest of the gods, and the earth goddess Erda, on their way from the battle fields of earth to the halls of Wälhalla bearing with them upon their steeds, the fleet coursers of the air to whom the atmosphere is as the solid earth for their speeding, the dead heroes from the field of war. For the mission of the Walkyries is to fill the halls of the gods with the bravest of earthly heroes, that they may assist in the defense of Walhalla in event of the dreaded attack of Alberich, and his hoards from the under world; for Alberich, Wotan has reason to fear.

But now Bruenhilde, Wotan's favorite warrior daughter, has disobeyed her father's express command concerning the fate of Siegmund, in his recent encounter with Hunding, and the decree of the god has gone forth. Never again shall she ride with her sisters, as on the rushing wind, bringing the bravest of the brave to the glorious halls of the palace of the gods; she shall be changed from her rank of goddess to that of an ordinary mortal, her pleasures and her griefs hereafter to be no more than those of the housewives and mothers of earth. Though the loss of his favorite Walkuere, and the pain he is inflicting upon her cut Wotan to the heart, what has been spoken cannot be revoked; and all Bruenhilde's passionate pleading only draws from him the promise that in the magic sleep in which she must lie on the mountain top, she shall be surrounded by a ring of fire, whose height and intensity shall bar all but the bravest and strongest of men from the possibility of waking her to her mortal life. This promise given, "Wotan, holding his beloved daughter in a close embrace, gently seals her eyes in slumber with tender kisses; lays her softly down upon the green mound, draws down the visor of her helmet, and covers her with her shield, to protect her from all harm."

This done, by his supernatural power he summons Loge, the merry, mischievous god of fire, to his presence, that he may build the cordon of flame about the sleeping Bruenhilde. Presently, tiny bits of fire appear within the magic area, their flash and sparkle continually increasing, until, when Wotan sadly turns away, and walks slowly down the slope of the hill, the glowing, dancing flames have united, and grown into a seemingly invincible wall, the guard of the unconscious Walkyrie.

In the piano setting of the musical interpretation of this scene, we hear first the motive which always characterizes the giants; for the giant Fafnir is now in possession of the Rhine Gold, which lies at the base of the story of the Trilogy, and which is directly connected with the conditions which have led to Bruenhilde's disregard of her father's command, thinking thus to serve him best. The theme is in ponderous unisons; massive, heavy and irrestible in movement, like the personages whom it represents. It is said that the shortening of the dotted half note with which the theme opens, is invariably characteristic of amateur pianists; ergo, here is a point of which the ambitious amateur must beware.

It may not be generally known, that six years before the first production of the "Ring of the Nibelung" at the Wagner Theatre at Bayreuth in 1876, the master sent an agent into Pomerania, the home of the most gigantic physical type of German, with directions to select the tallest and largest men that could be found, having good voices, and to bring them to him, that they might study the roles of the giants under his own supervision, and be ready to sing the parts at the first production of this great life work of his; the longed for event, the time of the realization of which was then in the mists of the future.

At the close of the giants' motive, steals forth the slumber spell, enfolding Bruenhilde in the unconsciousness whose silence shall hold her through the years until the coming of the young Siegfried, the bravest among men, who shall pass the flame barrier, and waken her to his love. Soft, long sustained chords are these, in continually changing harmony, supported, but never overborne by the sweep of long, harplike arpeggios. To see that these long melody tones ring soft and clear to the full limit of their given time, buoyed up by, and never submerged, in the harmonic waves on which they seem to float, requires no small amount of practice and of skill.

But ere long there is an abrupt change in the mood of the music; the lingering chords of the slumber spell give place to the witchery of the first fire motive, and, in obedience to the summons of Wotan, Loge appears upon the scene. This first fire motive, with the constant sparkle and brilliance of the double sixteenths in its high soprano, with its left hand's peculiarly suggestive theme, also in soprano, irradiated now and again by the sudden flash of a short arpeggio, as of an intenser light ray, with its changing harmonic color, as of the shifting tints of the magic fire, so reaches into and illumines the mood and meaning of the old story of the olden time, that the spirit of the scene lives again for us; affecting the mind through its embodiment in tone, as it could in no other way.

Gradually the individual gleams and flashes unite in an ever growing wall of flame; and the second fire motive is set in a continual play of arpeggiated thirty-second notes, ever circling within the octave, as in a wall of glowing color, and ever changing tint. Presently, to the constant accompaniment of the fire music, as in prophecy of the coming of the young hero to waken the maiden from her flame-girt sleep, sounds from the baritone register the Siegfried March, or Siegfried Motive, brimming with the invincible spirit of him whose musical prototype it is As the Siegfried Motive passes, from the bass come the inexpressibly sad and tender tones of Wotan's farewell to Bruenhilde; only a few short phrases, but filled with ineffable love and ineffable sorrow.

Still the fire music flashes and sparkles; and presently, framed, as it were, in its glow, we hear the motive from the Beethoven String Quartet, over which, in the manuscript, the master wrote the interpretative sentence, "Must it be?" A questioning of fate, which the music seems absolutely to voice in actual words. Wagner has here transcribed the phrase with but one alteration, and that not in the melody, but in the under tones of the last chord. With this subtle change in the harmony, the theme seems not so much the questioning of fate in the vain hope of relief from suffering, as the cry of the heart in recognition of the inevitable; before which even the god is utterly powerless.

Slowly Wotan turns and leaves the hill-top; but the scintillant light of the magic fire, and its reflection in the music, hold our attention until distance, or that other curtain, shuts the scene from view.

Is it wise to close the eyes to copies of the great paintings of the old masters because, forsooth, they are not the originals? And is a much greater depth of wisdom suggested by the persistent decrying of operatic transcriptions, because they are not the orchestra, and the great artists of the stage.

In the piano setting of the "Magic Fire," there are several instances of the necessity already referred to, of independent study of the themes in the lower registers. Unless the Siegfried Motive and Wotan's farewell are practiced by the left hand alone, there is great danger that the wondrous charm of these two themes, so strongly contrasted in mood, will be lost by both player and listener in the fascination of the fire music, which is their constant accompaniment. There is the same necessity, though perhaps in a less degree, for the left hand theme of the first fire motive.

It is somewhat remarkable that Vienna should have lost three of its four great composers—Brahms, Bruckner and Strauss—within three years. Goldmarck now has the field all to himself. The Viennese relate that the late Johann Strauss had a great aversion to getting old or hearing any discussion of age, and it annoyed him to have the newspapers talk of his seventy-three years. One day when a lady asked him the age of a certain artist, he replied: "He is quite a young man—sixty-five, I believe." Yet he was far from being without a sense of humor. One day he received a letter from an amateur composer who wanted him to correct a piece he had written, and asked what the cost would be. Strauss wrote that his terms were two cents a bar, and twenty-five cents for each reminiscence removed. With return post he received the amateur's piece—100 bars—with $2.25, the extra quarter being for a possible reminiscence. On another occasion the management of the opera asked his permission for the use of the ballet music in his "Pazman," to save another man's opera from a fiasco. "No," said Strauss, "if my ballet music is to save any one's opera, why not my own?"

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A SUCCESS.

The twenty-third annual meeting of the Music Teachers' National Association, which was held at Put-in-Bay Island, Ohio, July 2–5, was a great success. A full report is printed elsewhere. Owing to the fact that a practically different turn was given to the policy of the Association this year, full information of which has been printed in THE MUSICIAN, it is of unusual interest that the success was so great. When it was boldly determined to select as the meeting place a locality where local support was out of the question, and to step out on the platform of a gathering of educators for an educational purpose, it was freely predicted that not one hundred musicians would be in attendance, and that the meeting would end with the Association in debt and with diminished prestige.

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The meeting has been held and we can estimate the results. And first we are met by the fact that the policy thus inaugurated has met with widespread approval. The attention of musicians of all classes was attracted by it; discussion was aroused and the more it was thought about the more national and perfectly in keeping with the avowed objects of the Association was it seen to be. Consequently a moral support, derived from the approbation and encouragement of influential musicians everywhere was had, which is exerting a beneficent effect upon the future of the Association.

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It was evident that such a policy as this was directly in line with the educational work inaugurated by the Association at Des Moines. The fact that a continuous educational activity was proposed, with the annual meeting as a focal point having educational dignity, proved that there was a seriousness at the bottom which promised well for the future. This was attractive to those musicians who felt that something more than a musical festival should be the *raison d etre* for associational existence.

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The rank and file of the teachers of the country saw in it something from which permanent advantage might be derived. Not only would the Association sustain a prestige that would become the property of each of its members, but in the educational work carried on by it there would be valuable aid in preparing themselves for, and sustaining themselves in, their professional career. These are practical matters that appeal to those on whom the Association must depend for support. The problem has been to unite all classes by a policy that appealed to all, and it would appear that a solution has been reached in the activity thus inaugurated. The program of the meeting was arranged according to this policy. The educational features were made prominent, and the concerts were also made exceptionally educational in character, the musical portions being intended to reflect the purpose of the Association as a body of musical educators. No attempt was made to prepare sensational features, all was solid and dignified.

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The attendance was more than three times as great as the prophets foretold. Three hundred and forty-five teachers were present. The business meetings, held by the Senate and Council on the day preceding the convention proper, were attended by truly representative musicians from Connecticut, Colorado, Illinois, Indiana, Indian Territory, Idaho, Louisiana, Kansas, Kentucky, Minnesota, Missouri, Michigan, Massachusetts, Nebraska, North Carolina, New York, New Jersey, Ohio, Pennsylvania, South Dakota, Tennessee, Texas, Virginia, West Virginia, Wisconsin, who answered to their names at roll-call. These musicians who discussed the questions of policy inaugurated by the administration and, approving them, took action looking to their continuance. Indeed, when the recommendations of the president's address were being discussed, some prominent musicians, who had been active in Association affairs during its most successful period, became very enthusiastic and announced their hearty allegiance and their determination to support the projects under discussion. The result is a new impetus to the work of the M. T. N. A. New vigor has been infused into it, old and new members, those who were its stand-bys, when it was at the top wave of its glory, and those who have come into it recently are moving, shoulder to shoulder, under a banner which bears the watchword, "Education."

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The meeting place met with universal approval. The feeling of fellowship, engendered by the entire membership being housed under one roof, was in itself a stimulating feature. There grew, from the first day until the close, a sense of union that was both helpful and gratifying. The entertainment was all that could be desired and satisfaction to the extent of enthusiasm reigned. This had its demonstration in the choice of the next meeting place. Invitations were received from the South, from Indianapolis, Ind., and from the management of the Hotel Victory. According to the constitution these were posted for action. In the meantime the opinion of the delegates that the policy of the year should be given ample time for a true testing, and that the perfect adaptability of the present meeting place was apparent became so strong that when the time for action came, all invitations were withdrawn in favor of Put-in-Bay, and a unanimous vote was taken to meet there in 1902.

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Now what are the general results? First, the meeting, program and all, has been given universal commendation, and those who were present have returned to their homes more than pleased, feeling that they have received direct personal benefit. Second, the educational policy has received the approval of musicians whose positions as educators give their approval intrinsic value. Third, this policy is established on a working basis by the acts of the Association and the Educational Board will be able to take hold of the work systematically and thoroughly. Conferences will be held and when the time for the meeting of 1902 comes, results will be apparent. Fourth, the Association rallied to its standard a body of musicians whose power and influence will lift it upward and onward. Fifth, it begins its new year with a balance in hand.

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These results have been achieved by the devoted work of those who, for the past years, have lifted the M. T. N. A. out of debt and carried out its avowed policy. Now, what is the duty of the profession? It cannot now be truthfully said that the M. T. N. A. stands for nothing. Nor can the question, "What good will it do me?" be asked without having a satisfactory answer. To one who is sincere in asking that question and investigates comes the conviction that there is much good that it will do him, if he but takes hold and do his part.

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In view of these facts it is safe to say that the time has come when every thoughtful, earnest, ambitious music teacher and student owes it to himself to join the Music Teachers' National Association and unite his efforts to those of many fellow-workers in carrying on an educational scheme which has behind it the brains and force of some of the best men and women in the musical profession of the country. There should be no hesitation. Data is ready for those who wish to investigate, and both subject and opportunity are worthy the careful attention of all who really love their art.

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A LESSON FOR TEACHERS AND PUPILS.

"A well-known Dean, now deceased, was in the habit of telling the following humorous story:

"A couple of frogs—one a pessimist, the other an optimist—took a stroll into the country and, in the course of their peregrinations, came to a dairy. On the floor of the dairy were some pans of milk into which the frogs fell. The pessimist swam and struggled and struggled and swam, but was unable to get out, so he gave up the ghost.

"The optimist, too, swam and struggled. But, unlike his fellow-unfortunate, he kept up a good heart, and swam and struggled and struggled and swam until, at last, through his exertions, the cream was churned into butter and he sat on top of it!"

One often wonders why failure comes when, according to indications, success should be achieved. Various reasons are assigned, many of them doubtless true, but we often fail to perceive that we carry within ourselves things that make for failure when our talents and opportunities should bring the opposite. Braveheartedness is a happy attribute. More than one unfortunate has gone down in life's battle because his viewpoint was dark. We are all susceptible to the influences of emotion, and particularly is this true of the musician. The teacher who looks at things from the dark side is half beaten in his struggle at its very beginning. Muscle tires more quickly when courage gives out. This is why athletes lay so much stress on having "sand." The man who has "sand" does not know when he is beaten, his courage rises after every disaster, muscle and mind work together, and he can see gain even in defeat.

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The pessimist teacher is a trial to himself and to his pupil. His gloomy nature distils discouragement and deadens the thought, the inspiration, the power of those who try to work with him. He can never hope to sit on the butter. He will always be striving hard to keep his head above the surface with force and will weakened by his pessimism. Not so with the optimist. His buoyant nature withstands discouragement and exudes cheer and strength of purpose. Both he and his pupils do their work in an atmosphere of inspiration, which incites to greater efforts.

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Fellow-teachers do not emulate the pessimistic frog, but struggle until your exertions churn adverse circumstances into that which will support you, rather than drown you in a sea of trouble.

The vacation time will soon be over, and even now thoughts of coming duties of future activities are pushing themselves within the horizon of our mental vision. It will be well to devote a little time to concentrated thought and planning. Do not enter upon your new season without carefully formed plans.

THE LIFE BELOW ITS BEST.

I sometimes wonder if we think, or care,
How courage fails the hearts we hold most dear,
How they their burdens less serenely bear
Because we live our lives too meanly here?

They have such noble thoughts of us; and we,
Alas! pursue our ways of weak content
With trivial things, nor ever seem to see,
As they, the grander, finer thing God meant.

What subtle heartaches steal their joy away,
And cloud the hopes that make men brave to do,
Just through that disappointed love, that may
Not take fresh heart o'er best of me and you!

Ah! not alone our own poor lives we cheat
Of higher things, of what we might have been,
But with indifference we clog the feet
Of those who else might peaks still higher win.

Thiuk, selfish one, of this, when ease entreats,
Or pleasure, to a life of common dross—
How every yearning human heart that beats
For you shares somewhat of your greater loss.

—*James Buckham.*

GIUSEPPE VERDI.

ALFRED VEIT.

Italy is still ringing with the echo of Verdi's name. In all the cities of the peninsula, large and small, crowded concerts are given for the purpose of honoring the memory of the great composer, the last one of prominence having been organized by Mascagni at Pesaro. Books, pamphlets, magazine articles, all treating of Verdi, are flooding the market, and day by day this number is increasing. The popularity of the Titian of music—as he has been called—is gaining in strength, rather than falling off. From prince to pauper every one is whistling, humming and strumming Verdi's melodies. The condition of affairs is similar to that described by Heine in reference to Weber's music in Berlin, where it seemed as though even the dogs in the street were barking the melodies of the "Freischütz."

While I am writing this, a barrel-organ below my window is rattling away at the "*Diquellapisa*" from the *Trovatore*, the only melody the unmusical Cavout ever could remember and repeat.

Oh! that the authorities had not fixed their canon against the slaughter of barrel-organists!

Illustrating the care with which Verdi superintended the rehearsals and all the details pertaining to the bringing out of the work, Barbieri Nini, who created the part of Lady Macbeth, relates the following: "The piano-rehearsals together with those of the orchestra, included more than one hundred, as Verdi was never satisfied and always insisted upon getting better results. It seems incredible, but it is, nevertheless, true that the sleep-walking scene was tried for three months, day and night. For three months, I tried to imitate someone walking in his sleep, someone—as Verdi put it—who, while closing his eyes, produces words without moving his lips or the muscles of his face. . . . It was enough to make a person mad. . . . The duet with the baryton was tried one hundred and fifty times, so as to produce the effect as though the words were more spoken than sung. At the dress-rehearsal, Verdi insisted upon a private rehearsal of the duet, although the soloists and the orchestra were waiting to begin. The baryton, put out by Verdi's persistent demands, exclaimed rather testily: "Why, we have tried it one hundred and fifty times." Thereupon, Verdi answered: "You will not be able to say that in half an hour from now, for in that time you will have tried it one hundred and fifty-one times." Barbieri Nini continues: "It was impossible to disobey the commands of the tyrant. I still recall what a terrible face the baryton made behind the composer's back, as though he wanted to stab Verdi, just as he had to murder King Duncan later. Nevertheless, he gave in and the one hundred and fifty-first rehearsal took place while every one was waiting. The enthusiasm called forth by this duet has never been equaled. Whenever "*Macbeth*" was performed, we were obliged to repeat the duet, even sing it three and four times. A certain evening we were forced to sing it even five times."

In the Spring of 1887, the present writer visited Italy and formed part of the audience at the first performance of *Othello* in Venice at the Teatro la Fenice. Tamajno took the part of the moor of Venice and Maurel was the Jago. The city was in a state of excitement weeks ahead. Everybody was on the tiptoe of expectation. The performance of a new opera, and especially one of Verdi's, was a great event. From the moment the late Faccio raised his baton to the entrance of the exultant Moor, an unbroken silence reigned in the theatre. But the delirium that ran through the theatre after the first act! Again and again the artists were called before the curtain. The enthusiasm was such that the calm observer looked on in utter amazement. Maurel was obliged to repeat the *Credo* several times before the excitement of the crowd abated so as to permit the continuation of the performance. The *Ave Marie*, in the last act, was also encored several times. The success of the opera was a complete one. It was a great night and a great triumph for the absent composer.

After *Othello* the pen of the composer remained silent for several years. Then, in response to the inquiries of many friends, he wrote: "After having produced tears and given rise to thrilling emotions, after having killed so many prima donnas and tenors, I take it, that I also have the right to rest and to laugh and make others laugh." And the result was—*Falstaff*.

The music of *Falstaff* does not ring with the laughter of youth nor does it sparkle with the buoyancy of the Spring-time of life; it rather crystallizes the dreams of the epicure of the philosopher who has penetrated into the mysteries of life and discovered the "vanity" of all things, and the consequence was that, despite its splendid workmanship, the music of *Falstaff* has never received the undivided admiration of the public. But Verdi was satisfied. The Jupiter of Bosseto had descended from the heavens to frolic with the pigmies of the earth, from whence he returned to his Olympian heights, there to receive the repose he had so richly merited.

The chief characteristics of Verdi's music are spontaneity of invention, vigor, richness of melody and facility of workmanship. The qualities were shown in a long list of works as varied in character as they were novel in form. Without working to the harshness of the ultra-modern school as illustrated by the younger composers, Verdi shows a certain ruggedness of expression which, nevertheless, rarely fails to appeal to the sympathy of his audience. Such wealth of ideas! One page of one of Verdi's operas is worth more than ten of the works of some of the musical bantlings whose productions are now inundating the stage.

His melody flows unceasingly without effort and assumes a form both pleasing to the layman as well as interesting to the professional. This quality—the crucial test of universal art—is evidenced in his greater works From the popular chorus of *Nabucco* to the fuge in *Falstaff*, Verdi's genius expressed itself in musical language that appeals to all nations and all races. Listen to the pathetic pleadings of Violetta! Or mark the ecstasy of Aida and Rhadames during the final scene in the Egyptian temple! Excepting in Wagner's scores, has dramatic music ever found more passionate accents than in these scenes?

Italy has probably never produced a composer whose melodies found a readier response in the hearts of his people than Verdi's. And yet his popularity is not due alone to the charm of his music; his qualities as a man, his modesty, the manner with which he avoided all publicity and notoriety, and above all things, his patriotism, made him the idol of his people.

Although as an artist Verdi endeavored to attain the highest conception of art, he never lost sight of one aim and that was to remain Italian in style and in the superlative of national art as conceived by him.

This point must always be borne in mind by the student of Verdi, as it furnishes a very essential clue for the comprehension of his music. His biographers and commentators lay particular stress upon this Italianista, or personification of the Italian spirit, and agree with singular unanimity in considering it one of the distinguishing features of his work.

In his first efforts, Verdi was justly accused o depending solely upon the gifts with which nature had endowed him.

They did not reveal the finished master-hand that subsequently became evident. A certain laxity in workmanship proved that he had not bestowed the same care and thoroughness upon his earlier scores that became the distinguishing features of his later works. In his younger days he was still under the influence of his predecessors. In the course of time he freed himself, however, from this temporary weakness and followed the dictates of his own genius. In so doing he opened up new paths, made new incursions into the realm of art and presented the musical world with results that will live long after the ephemeral products of the present day have passed away.

ROME, March, 1901.

FRIENDSHIP WITH BOOKS.

FRANCES C. ROBINSON.

With the exception of heredity and our material surroundings, perhaps no influence is so powerful as that gained from the books we read. When young people first feel this book influence, and realize that their reading is helping them to grow in knowledge and in character, there begins to stir within them a love for books, an affection similar to that which we bestow upon friends who are a help and an inspiration to us. Books should be our friends, and a book that does not help us in some particular way is worse than useless. Sometimes it is mere relaxation and entertainment that we need (to counteract the strain of our duties) therefore light literature, if it is pure and clean, and true, is all right and has a work to do for us. But there are times when one longs for something more than mere amusement, and good books are so accessible we have but to choose and we find a bounteous feast at our disposal. At times we wish to read for information and this leads us to keep up our reading of biography, history, travels, etc. (adding to these the classics if we are so disposed); but just as, in life, we seek that man or woman who affects us for good, so we look for books that will help us, and when we find what we look for we prize it accordingly. Such books must be owned by us, so that we may turn to them again and again. Among my books are a few to which I go for help, just as I should to a dear friend, when feeling the need of a certain kind of influence or help. They comfort one and strengthen and encourage one to continue reaching out toward the ideal. To mention a few of the books that I prize in this way there are Hamilton Wright Mabie's Essays. His books "The Life of the Spirit," "Essays on Nature, etc." and "Essays on Books and Culture." Then there are two books by the late Rev. James Freeman Clarke, of Boston, "Self Culture" and "Every Day Religion."

The first chapter of "Self Culture" is entitled "Man's duty to grow," and no one can read it without resolving to use all the means in his power to grow in character, to aim at being his best and truest self. The first chapter of "Every Day Religion" is entitled "How to make the most of life," and it not only tells us how, but assists us to do it. Each chapter, of both Dr. Clarke's books, is just so much personal help from one of the best men who ever lived. The love of nature is one of the most important elements of modern life. It gives one poise and serenity. Sympathy with nature is the remedy for many a sorrow. If we study nature, not analytically, but more as the poet does, we shal find that it will bring us joy and peace. Direct contact with nature is denied to many of us, but books come to our aid regarding this, too. We can have access to the writings of those who love nature and who live close to her. In Mr. Mabie's "Essays on Nature," we do not read further than the first two or three pages before we feel an inflow of life. How much he has to say of the "mysterious fellowship" which exists between us and nature, and in what finished language and style he puts what he has to say. In his book, "The Life of the Spirit," there is one chapter entitled: "The Companionship of the Sky." If, as I said above, direct contact with nature is not possible for us all, here is one "Companionship" that we all can avail ourselves of—that of the sky.

Other books worthy to become our friends are the works of such writers as Emerson, Thoreaun, John Burroughs and of the poets, Wordsworth and Barnes (English), Whittier, Longfellow and Whitman of our own country. There are but a few. The lover of books is always finding writers who have something to give which he reads, and the books are legion which take us out of all narrow ways of living and lift us above the common thinking of ordinary life. Musicians, of all people, read ever before them the highest ideals of life. Realizing that ours is a sacred calling, we must endeavor to bring to it the best influences possible, and we need the great help of a close friendship with books.

Music is the soul-language. It utters what words cannot express. It is possible that music shall be the language of Heaven, and that thereby our daily or hourly utterances become praise. The grandest music that earth ever heard must have been that sung by the angels when they announced the birth of Christ and sang that beautiful sentence, "Glory to God on the Highest, on earth peace and good will toward men." Ever since the time when the morning stars sang together, until now, music has been a means of praise, and this glorious position our dear art shall enjoy throughout eternity.—*From Northwest Journal of Education*

THE NEW EDUCATION.

FOREWORD.

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3. The answers for each month must be sent as soon after the issue of the journal containing the subject to which they relate as possible, and before the next succeeding issue. No papers are to be held until end of course. New members can join at any time by sending names and answering questions contained in current issue.
4. The editors are obliged to say that no papers will be read or rated that fail to comply with conditions 3, 4, 5 and 6.
5. No two subjects should be written on one sheet. All sheets pertaining to one subject—for example, History—should be independently fastened.

Ratings will be largely influenced by the following points:

Accuracy.
Clear, concise, yet smooth diction.
Grasp of the subject.
Originality of thought and statement.

The questions following each lesson have two purposes: First, to connect the reader's mind directly with the text—the most fundamental, that is, the lowest duty a question can serve, but necessary. Second, to suggest a thought beyond the mere expression of the words in the text; the highest purpose a question can serve. The first is by far the least useful if he has a memory; the second the most useful if he has a reasoning faculty.

The editors will welcome letters from teachers which contain:

a. Suggestions as to what will make this department more valuable, the suggestion being dictated by the teacher's individual experience.
b. Statements regarding the application of this work with pupils as well as in one's own effort to secure a broader education.
c. If there is any line of thought of practical value to you, and likely to be equally practical to others, let us know it.
d. All such suggestions must be sent to the office of THE MUSICIAN, addressed according to direction given in regulations.

[NOTE.—*New Education* students are specially requested to avoid enclosing *anything* relating to their business with the Hatch Music Company with their *New Education* papers. The failure to comply with this rule causes great trouble. Kindly keep this matter in mind. We wish to call the attention of our students to the necessity of *fully prepaying postage on their papers.* We have been compelled to pay additional postage on a large number of those already received. This should not be, hence we request our students to take care that sufficient amount of stamps be affixed before mailing.]

IX—INFLUENCE OF THE RENAISSANCE: II, REVIVAL OF THE DRAMA.

PERCY GOETSCHIUS, MUS. DOC.

As stated in the preceding chapter, none other of the characteristic products of musical growth during the sixteenth century traces its origin so directly to the revival of letters as does the opera. In truth, this secular dramatic form of music may be regarded as the culmination of the influences of the Renaissance, as far as our art is concerned; and its significance in music history can be measured by the fact that this revival of the drama, in the opera and kindred forms, marks the most momentous turning point that the history of the art has ever witnessed. It signalized the ultimate complete emancipation of the tone-art from the jurisdiction of the Church—its transferment from cathedral and cloister to theatre and private study—from the comparatively narrow sphere of unimpassioned and ofttimes insincere religious emotion, to the illimitable ocean of broad human feeling, and passion, and beauty.

Not that the drama was *born* at this time, of the Renaissance agitation; it is the revival of the drama of ancient Greece (where it had attained to greatest perfection and sublimity), and the infusion of its spirit into the music art, which is pre-eminent among the beneficent and inspiring consequences of the revival of letters.

"The dramatic propensity is as old as humanity," says an able historian, and, one might add, the drama has never ceased to be one of the most instinctive and irresistible of human pastimes. For it is the playground of grown-up children; the natural medium for mirroring conditions, real and ideal, upon which we love to linger. And, what is greatly to the point in the present connection, it is the great champion of musical freedom; the true and proper sphere for the revelation and development of all that is most powerful and lovely and significant in tone-life.

The oldest distinctive dramatic form in music (not to speak of the unimportant associations of music with primitive dramatic action in the rude French *vaudevilles* of earlier centuries, or the still ruder *Mysteries, Passion Plays* and the like), is the *Oratorio.* This, however, is so much less characteristic of the ruling dramatic impulse of its day than is the opera, and antedates the latter by so few years, that it may be dismissed in this brief treatise with a simple reference to its nobility and dignity among the forms of musical creation.

Centering our attention then upon the *Opera,* as chief exponent of the drama in music, we learn that it owes its inception directly to the determination of a few learned enthusiasts to revive old Greek tragedy. It is a familiar old tale, but merits another recital here:

In the house of Giovanni Bardi, a descendant of an aristocratic Tuscan family and an ardent patron of art and artists, there assembled, near the end of the sixteenth century, a brilliant circle of gifted men and scholars, well versed in ancient poetry and art, and thoroughly imbued with the progressive spirit of the age. Here was conceived the idea of placing the dramas of Sophocles and Aeschylus again upon the stage—*with appropriate music.* Much keen speculation was spent upon the probable nature of the original music prescribed in these dramas. They were unanimous in their denunciation of the existing styles of music, with their "artificial, incomprehensible twists and turns," and zealous to correct and promote musical expression. Of the gifted and trusted tone-masters to whom the tasks were assigned, including Cavalieri and Peri, the latter (Peri) seems to have been the most successful. He produced "Daphne" in 1594, and "Eurydice" in 1600, the last of which is generally accepted as the work with which the history of the opera, as a distinctive music-dramatic form, begins.

In tracing the earlier experiments which led up to these primitive specimens of real operatic form, we cannot deny the importance of those common and often very elaborate *Masquerades* and mythological or allegorical plays with song and instrumental accompaniment (choruses, recitatives and dances), so popular at Italian courts during and before the sixteenth century. Even the great Zarlino took part in the preparation of the music to some of the latest of these (1574). Important were, further, the *Pastoral Plays* (among them the famous "Pastor Fido," Ferrara 1585); and, most significant of all, the *Intermezzi,* so called because they were introduced between the acts of dramatic presentations. It is apparent from this, that there were symptoms of a coming dramatic style of music some time before the so-called opera form was consummated. These were, however, only symptoms and no more; the music was not inspired by an obvious dramatic purpose, and scarcely differed at all from the spiritless drone of other musical functions. In the opera *a real union, a growing assimilation of the dramatic with the musical elements* was realized, and this it was which characterized the new form and the new era of music life. This it was, that at last touched the long hidden spring of music's real power—that pointed out the path which the art was singularly fitted and naturally destined to pursue—that, in a word, infused a soul, the "breath of life," into music. And this is the great obligation that music owes to the resuscitation of the ancient drama.

Of the countless benefits which the technique of music quickly derived from her new alliance—episodes so swiftly enchained with one another in the speedy development of her freedom that they can hardly be distinguished—but a few need be mentioned here. Monteverde's opera, "Ariadne" (1608), is said to exhibit the first free employment of the dominant seventh chord. The uncertain and inflexible ecclesiastic "modes" were entirely abandoned, and the present major and minor modes firmly established. The old monotonous, spiritless recitative-intonation gave way to a passionate dramatic declamation of truly great power and beauty; and measured solo-song (aria and cavatina) developed rapidly. But, most of all, *instrumental* music found herein a new and fertile field. All the laborious acquisitions of this domain of technique during the foregone century were accumulated and directed toward a common center. Not only did the primitive body of instrumentalists which accompanied the singers in opera gradually and naturally develop into the modern orchestra, but coincident with this evolution came the discovery of unexpected powers of *independent* musical expression which were destined in time to give birth to the symphony, to chamber music, and other triumphs of what is known as "absolute" music.

QUESTIONS.

1. State the relation of the opera to the Renaissance.
2. What did the union of drama and music signalize?
3. Which is the oldest distinctive dramatic form in music?
4. Which is the chief exponent of dramatic music?
5. Relate the incidents that led to the inception of the opera.
6. What musical practices had paved the way for it?
7. What union takes place in the operatic form?
8. Name some of the beneficent results of the new style.
9. To what did the instrumental accompaniment lead?

FORM—NINTH LESSON.

Constructive Form.

THOMAS TAPPER.

If the student will look through a text-book on Music Form, that by Ludwig Bussler, for instance, he will find that it is recommended to use the compositions in small forms in the structure of higher forms. The main purpose of this is to bring it to the student's mind that music composition presents a well-ordered, systematized, highly developed working out of a simple initiatory proposition. One may prove this satisfactorily by patiently reading, let us say, the G sharp minor Fugue of Bach, from the first book of the Well-Tempered Clavichord. Play the subject and the counter-subject until you are thoroughly familiar with them. Then play each voice part throughout, marking off those measures which, in whole or in part, are built upon Subject or Counter-subject. Even going no farther with the process than this, one will be surprised to note the number of measures which spring from the few measures of Subject and Counter-subject.

If, while we have the Well-Tempered Clavichord in hand we look through a few of the Preludes and Fugues, we shall be surprised to learn how small a seed gave birth to many of the plants of this particularly rich garden; and we may rightly conclude that

the composer must be an economist of the highest order.

THE PERIOD.

Before beginning to compose melodies in Period form, the student should review what was written about the Period in the First Series of Form Lessons (see THE MUSICIAN, November, 1899, to October, 1900). This review will remind us that an eight-measure period has this appearance:

PHRASE I.	PHRASE II.
4 m.	4 m.

That is, it is a pair of Phrases, each of four measure, and (as the nature of the Phrase is to cease, to conclude more or less satisfactorily) with a Cadence in measures four and eight. If the Period is a complete musical thought, in the composer's mind, ending upon the Tonic (as the case is, in the tune *America*), there should be at measure four a cadence of contrasting nature. This is commonly the Half Cadence; that is, a point of repose upon the Dominant, harmonically; and upon one of the tones of the Dominant chord, melodically. Hence, upon G, B or D in C major.

We now know the content of the fourth and eighth measures of our first melody: measure eight will contain the Tonic of the Scale; measure four will contain a tone of the Dominant triad.

If we employ the Phrases already composed as the basis for the Periods we are making, they will become the *final* Phrase of the Period because they end on the Tonic. And their conversion into the Period structure complete merely requires that we so alter the trend of the melody that it does *not* end on the Tonic (but upon the seventh, second or fifth of the scale) and we have a Phrase which serves for the opening of the Period.

Let us state this fact another way: Write the Phrase with ending *off* the tonic, rewrite it with ending *on* the Tonic; play both in the order given and a Period results. The wording sounds like a cook-book recipe; but it is worthy of our respect. It is a formula on which all the great masters have expressed many thoughts. Its simplicity makes it clear and its economy makes it artistic; it needs genius to make it beautiful.

The students will see by inspecting his first Period that if he has obeyed the precepts he has really made his eight measure period out of five measures of music. For, while measures four and eight are unlike, one and five, two and six, three and seven are identical. This is the first lesson in economy of the use of material. But, to make the lesson impressive, the student must observe it as practiced by the best writers. Let him look patiently through the Mozart Sonatas to find (1) Periods of the above described structure; (2) Periods of other lengths, and note the economy in the use of material combined with the simple expression.

EXERCISES.

1. Write Periods in various major keys; Phrase I to end on a tone of the Dominant Chord; Phrase II to end on the Tonic. Measures one, two and three to be respectively like five, six and seven.
2. Write Periods in various minor keys; Phrase I to end upon a tone of the Relative Major Triad; Phrase II to end on the Tonic. The structure otherwise to be as in the preceding exercise.

THE MINOR SCALE.

H. A. CLARKE.

In the first paper in this series a slight reference was made to the minor scale, but it is a subject that demands much fuller treatment. It is impossible to say anything about it without some reference to that vexed question—the Greek scales—because our art of music was a sort of chance growth or discovery made by men who thought they were simply walking in the paths laid down by these old Greeks. There seems to be no doubt that the principal or normal Greek scale was—the minor scale—in what we call its natural form; if its history is to be believed, it came into existence thus: The first four sounds—E-F, G-A—called the pythagorean tetrachord, but in all probability of Egyptian origin, are assumed to be the beginning of the scale. Add another series of the same kind, but beginning with the last letter of the first series, thus: E-F G-A, A-B♭, C-D, and we have the heptachord scale of early Greek music. Add the D below, thus: D, E-F, G-A, A-B♭, C-D, and we have the Dorian Scale, the normal Greek form, exactly like our scale of D minor, except that all the intervals in it were (theoretically) in perfect tune, while none of ours but the octaves are. If, as claimed by high authorities, the rest of the Greek scales were simply transpositions of this, *not* rearrangements of the tones and half-tones, as in the ecclesiastical scales derived from them. All Greek scales were natural minor scales.

Whether this is or is not the origin of the minor scale, is of very little importance. The fact being that the distinction between major and minor could not exist until harmony was discovered. Saturated as we are with the harmonic constitution of music, we are incapable of putting ourselves in the position of a people to whom harmony was unknown and to whom *music* meant simply melody.

The melancholy tinge that we ascribe to the minor scale would seem to be a comparatively modern feeling. Judging from the fact that the greater part of the dance music of the sixteenth and seventeenth centuries was written in the minor key. It is a curious fact in the history of music that the three great symphonists—Haydn, Mozart and Beethoven—used the major in preference to the minor key, and that the reverse is the case with their successors; it is an indication of the intensity of modern emotion and, perhaps, of its pessimistic tendency: "Sicklied o'er with the pale c st of thought." That the minor scale is not a natural product is evidenced by the fact that the exigencies of harmony make it necessary to change two of its sounds; it was not until harmony was thoroughly understood that the proper use of these changeable sounds was definitely fixed. Thus, Bach and Handel often used the raised 7th and 6th in the descending scale, where a more modern writer would use the natural or harmonic form. For example, there is a passage in descending scales in the second part of that solo in the "Messiah": "But who may abide the day of his coming." That is rarely, if ever, sung correctly; it is as follows: G down to G, with B flat; then A down to A; then B♭ down to B♭, each time with F♯ and E♮. A modern singer is almost sure to make the E♭, and to make the F♯ when the dominant harmony accompanies the passages, and natural when the tonic harmony accompanies it. The minor scale has proved a puzzle to the theorists, owing to the fact that the minor chord cannot be accounted for, acoustically, since the third over a root must be major. One of the most singular theories about it is that put forth by Dr. Riemann, viz.: That it is the major scale turned upside down, and that the *roots* of the chords are at the top. The chords being formed of the *undertones* of these roots the theory is ingenious, but it is necessary to prove first the existence of *undertones;* it is easy enough to understand how a vibrating string may be divided into equal parts, each division giving an overtone of the fundamental, but to make it vibrate in multiples of itself is like making a pint measure hold a quart, confessedly impossible, except to strawberry merchants.

It is a great mistake to confine the expression of the minor scale to the lugubrious, tearful emotions; it is perfectly capable of giving vent to widely different feelings. Witness the stern dignity of the opening chords of the Ruy Blas Overture, the wild Bardic fervor of the "Song Without Words," No. 23, or the cynical gaiety of Casper's Song in "Der Freischütz" or Mephistopheleles's Mocking Serenade to Margaret in "Faust."

In short, scales, chords and rhythms are no more than the material with which the musician works. They are pertectly plastic in his hands and he can give to them, through the alchemy of his genius, any expression he may desire.

It is one of the privileges of genius that it intuitively finds the right way, unconscious of the process by which its results are attained. If a composer sits down to calculate what mode or key or rhythm he shall use to express some musical idea, the chances are that, by the time he has finished his calculations, his inspiration has oozed away, far be it from us to convey the idea that great music is made without thinking.

Inspiration supplies the motive only; thought and work are necessary to make it valuable. A diamond is an unsightly thing, though valuable, as it comes from the mine. It requires the patient work of the lapidary to make it the glory of a monarch's crown.

THE DEVELOPMENT OF THE PIANO.

FRANCIS L. YORK.

The piano, as described in our last number, now stands a complete work of art, perfected by the patience, skill and experience of musicians, scientists, metallurgists, cabinetmakers and piano players themselves. The making of a fine piano requires the knowledge and skill of so many kinds of workmen, it presupposes so high a development in so many arts, that it is no wonder that it took so many hundred years to bring it to perfection. One very important material used in the piano we have not as yet mentioned, that is, *felt*. All the early pianos had hammers whose heads were made of, or at least covered with, leather. The use of felt has entirely superseded that of leather as a covering for the hammer-head. Many improvements have been made in the felt used for this purpose, until the material now used in the best pianos can hardly be bettered. Most of this felt was imported until within a few years, as the felt made in this country was not of a sufficiently good quality, but of late years, largely owing to the skill of Mr. Alfred Dolge, a felt has been produced in the United States that is as near perfection as we can hope for. Any material will in time wear out, and felt is no exception to the rule, but the best felts now made are composed of long, fine wool, beaten into such a compact mass that it is only by constant and long continued use that it becomes worn.

Even in the time of the harpsichord, as we have seen, a great many so called improvements and additions were introduced into our instrument. Some of these we have mentioned or partly described. It would not be wise for us to try to decide just what changes may legitimately be made in the piano or what additions made to it. But it would seem that any addition or change that has for its object the destroying of the distinctive character of the piano, or the adding of effects that are totally foreign to the piano nature, must result in producing an instrument that is no longer a piano, or else must produce a very inartistic whole. Any progress toward perfecting the piano *as a piano* must be along the lines of the piano as at present made. If pianomakers can give us an instrument that is lighter, more compact and of less cost, of more graceful outline, of greater durability and of more sustained tone, all musicians will welcome these improvements. If some device could be invented by which the player could control the tone after it is once made, that is, could increase or diminish the tone or prolong it at will, many new and very beautiful effects could be attained that at present are impossible. It is just in this that the weakness of the piano as an instrument lies—in the fact that every piano tone is, in reality, a *diminuendo* tone, it cannot be increased, it cannot be prolonged beyond the sustaining power of the instrument, and the player cannot hasten the rapidity with which the tone dies away. It is often very easy to trace the effect of these limitations on the composer when writing for the piano, we may even find at times that the composer has overstepped the possibilities of the piano and indicated effects that would be easy on the organ or with some orchestral instruments, but cannot be produced on the piano. This is particularly true of effects produced by the use of the damper pedal. It is not uncommon to find a passage in which a single tone should be sustained throughout and this can only be done with the damper pedal, as the hands are engaged elsewhere, and yet if the damper pedal is used the result is an intolerable blurring of the other tones. See, for example, the Chopin Prelude, Op. 28, No. 17. To remedy this the sostenuto pedal has been devised, and it is to be found in slightly different forms in many pianos. By the use of this pedal a single tone or any combination of tones may be held quite independently of the other tones, the player having entire freedom in the use of either or of both of the other pedals, of any key on the piano, including the keys already held. The result is brought about by a simple contrivance which keeps the dampers of the desired keys from dropping on their wires while still leaving the rest of the action free.

Such an invention as just described is of real artistic value, but many of the following can only be regarded as curiosities or as "freaks." About the time that the piano began to be commonly used, the makers of clavichords, harpsichords and pianos seemed to be possessed of a sort of frenzy to add "new inventions" to their instruments. In the case of the older instruments this may have been merely a struggle for exist-

ence, as the new piano bade fair to supplant them entirely, but the makers introduced the same devices also into the new pianos. It would take many pages to describe all the numerous "new inventions" that were advertised. In 1783 Cramer says of them: "The gentlemen are so fond of inventing, even though it be naught but new names." These inventions consisted of stops, pedals, knee swells and even contrivances to be held in the mouth, by which the tone of the instrument could be made louder or softer, the pitch could be transposed, and other instruments, such as the flute, the bassoon, the harp, the lute, etc., imitated. It is probable, however, that these imitations were not very exact, for in one instrument, which was supposed to imitate the bassoon, the effect was produced by letting down a sheet of paper on to the strings so when struck they gave out a jarring sound—a proceeding that rather recalls to us some of our own childish pranks than gives us a high idea of the musical taste of our forefathers. Other inventions of more or less importance were two instruments in one—as a piano and a harpsichord in the same case. Also double pianos with a keyboard at each end, and extremely small pianos that could be carried about in a trunk. Probably the culmination of all these monstrosities was an instrument made by a certain Herr von Blaha, in 1795, which contained, besides the piano, a row of keys for a couple of organ stops, a drum, a triangle, fifes, bagpipes, castanets, a bassoon imitation, played by the performer by a holding a pipe in his mouth, and, most wonderful of all, a storm effect in which was heard the howling storm, the clattering sleet and the rolling thunder. To this the performer sang a "lovely descriptive aria until the war of the elements was tranquilized." Just how he contrived to sing with his mouth full of "bassoon" pipe, history does not inform us.

There is another class of instruments, however, that deserves some notice from us, namely, the piano-violins. In these instruments an attempt was made to set the string in motion by a resined bow of some kind, the tone produced being much like that of the violin. These instruments were never very satisfactory on account of the difficulty of keeping the large number of strings in tune and also of insuring the immediate sounding of the tone by the bows or by the resined wheel that in some instruments took the place of the bow. Of late years there has also been an attempt to make a sustained tone by means of a current of air playing directly on the strings, and also by utilizing an electric current for a similar purpose. This last invention is of so recent date that little is as yet known of it.

Any account of the development of the piano would be incomplete if we neglected to mention the influence that was exerted on it by a certain Herr Habenstreit by means of his remarkable dulcimer playing. This man, whose full name was Pantaleon Habenstreit, greatly enlarged and improved the old-fashioned dulcimer and played it in such a way as to excite the wonder and admiration not only of amateurs, but of professional musicians as well. He played before the courts of France, Austria and Prussia with great success, producing effects that are now common enough with the piano, but at that time (1705) were unheard of. There is no doubt that his playing and his remarkable success had a great influence on the clavicin and harpsichord makers of his time and spurred them on to the invention of a keyed instrument that would produce the same or similar effects. His instrument was called after its maker—the Pantaleon—and consisted of two sets of wires, really a double dulcimer, of unusual size and length, and was played with little mallets, covered on one side with hard leather and on the other with a softer kind of leather, by which means the player was enabled to produce either loud or soft tones and tones of various qualities.

There have been quite a number of attempts made to change the arrangement of the piano keyboard, some of which were mentioned in former articles in speaking of piano tuning. The number of keys in the octave seems to be settled now in favor of the seven white and five black, but pianos have been made with the scales running in the opposite direction from ours; that is, by playing to the right a descending scale is produced. Double pianos, too, appear at times but never have had any vogue. In former times it was customary to make the long keys of the piano black and the short raised keys white. This arrangement has, of course, gone out of use, but people have tried to introduce a keyboard with all the C keys blue, all the D keys red, etc., also a keyboard in which six white keys alternate with six black keys.

But the most important of all is the keyboard introduced by Paul von Jankò. His system is too complicated to explain here, but it consists of six tiers of keys—one above the other—the black keys on a level with white, there being alternately three white keys and three black keys. Although there appears to be three tiers of keys, they are so arranged that the corresponding keys in each alternate tier are really the same key, so formed that they can be touched in three different places. By means of this arrangement the span required for an octave is reduced to that required on an ordinary piano for a sixth. Thus, octave playing and all passages requiring leaps or stretches is very greatly simplified, and a person possessed of a small hand with the Jankò keyboard is on an equality with one possessed of a large hand playing on an ordinary keyboard. This arrangement seems to have a good many advantages over the ordinary keyboard, but it has not come into any very general use as yet.

As to the future of the piano, no one can, of course, prophesy with any certainty of not proving a false prophet but, as hinted above, the future piano will, without doubt, be simply a perfected piano of the same nature as our present piano. It cannot be made larger without becoming very unwieldly, but that objection may be met as in the case of the organ by building stationary pianos. This plan would have some advantages, as there would be no limit to the size and weight that might be attained, and the piano would remain in tune much longer than when constantly moved about. In case it were thought best to add to the piano any attachment for making a continuous tone, a stationary piano would have the advantage over a moveable one. If the future piano can be made to give a continuous and at the same time a controllable tone, it will be an ideal instrument, providing, of course, that the characteristic piano effects are not lost. But in the multiplication of mechanical appliances lies a great danger—a danger that organ builders, too, should consider well. When the tone of any instrument is produced wholly by mechanical means the instrument loses to a great extent its appealing quality—the quality that the French express so well by the word "intime." The connection between player and the instrument is not so close and the sympathetic character of the tone is lost. It is this nearness of the instrument to the performer that makes the human voice and the violin the most moving of all instruments. So, if the piano of the future should try to extend its scope, it would undoubtedly lose as much in effectiveness as it would gain in variety. This brings us to the question of mechanical piano players—the Pianola, the Apollo, etc. When these instruments first appeared some pianists seemed to fear that their occupation was gone, but I think there need be no apprehension of any such result. They will take their place in a new field, a field of their own, a perfectly legitimate one, but a field not occupied by the piano. Just as chromos and other pictures, produced by cheap methods, have their place and are of some value in fostering an appreciation of art, but can never take the place of the actual handiwork of the artist, so these self-playing pianos may be useful in their place, may give to music-lovers an idea of a composition that they could not get by their own unaided efforts, but such appliances can never be satisfactorily substituted for a really artistic pianist.

Questions.

1. What material is now commonly used for the heads of the hammers in the piano?
2. Mention some things that would be desirable in an ideal piano.
3. Describe the sostenuto pedal.
4. What were some of the effects produced by the stops, pedals and knee swells on the clavichord and harpsichord.
5. How was the tone produced in the piano-violin?
6. What was the Pantaleon, and why should it be mentioned in connection with the piano?
7. State any point of advantage that the Jankò keyboard has over the usual form.
8. Along what lines must the piano of the future be made?
9. What effect will self-playing attachments probably have on piano playing?

Music is a bridge, over which chastened and purified spirits wander into a brighter world.—*Mueller.*

A GUIDE TO THE STUDY OF MUSICAL LITERATURE.

ARTHUR L. MANCHESTER.

Last month two books were discussed, one of which had for its subject Chopin. While that book practically says the last word about this master's music, viewing its interpretation in the light of the later part of the nineteenth century, there are others which are interesting and useful because they present Chopin to us as he appeared to those who lived in his time. It is extremely helpful, indeed it may be called essential, thus to compare the writings of authorities of widely separated periods of time.

"The Works of Frederic Chopin and their Proper Interpretation," by Jean Kleczynski, translated by Alfred Whittingham, was written about thirty years after the composer's death. The author says that while the number of those who admire him increases, "the circle of those whom he knew and loved, of those who shared his thoughts, diminishes every day. That which tradition brings down to us, concerning his incomparable style of execution becomes more and more vague; no lively remembrance of him remains except with his pupils."

Even at that time, however, there was much to be written about Chopin. The author gathers his information from those who were associated with Chopin and, through friendship and talent, were able to understand him. Believing that, in spite of the many dissertations concerning his works, he was still improperly interpreted, the author sets himself the task of clearing up the difficulties that lie in the way of the correct playing of Chopin, and the volume has as a part of its title "How to Play Chopin." He holds that this difficulty lies not so much in the richness of ideas and attractions they contain, but rather because "the idea is clothed with a tissue so ethereal and delicate, with reflections of that idea so changing and diversified, that we sometimes stop powerless in despair as to the possibility of reproducing such great delicacy."

The book derives value from the fact that it is not a biography. It is not bound to chronological order and deals with the spirit rather than the material. The various compositions are discussed with the personality of Chopin as a background, from which they derive color. The danger of such writing is exaggeration. A too vivid imagination infuses meanings that have no basis in reality, and when it is present in too great a degree, it renders the deductions unreliable. Kleczynski does not commit this error.

As might be expected from his compositions, Chopin considered the first requisite of piano playing to be good touch, his own being exquisite. In his teaching he was insistent that his pupils should have a good hand position and acquire refinement of touch. Considerable space in this volume is devoted to Chopin's method of teaching touch, and consequently there is much of pedagogic value in it. A study of this portion will help to make clear some of the technical difficulties that exist in certain passages of his works.

This work was followed by another entitled "Chopin's Greater Works," translated by Natalie Janotha. This is prefaced by "Notes for a 'Method of Methods,'" which contains some interesting suggestions of a mechanical nature. This second volume is practically an analysis of the Preludes, Ballads, Nocturnes, Polonaises and Mazurkas. These analyses are sane and eminently suggestive. It is in a careful study of such books as these that discrimination is heightened and the understanding quickened. The translations are smooth, and the statements are in direct and forceful language. I would again urge the reader to take note of the language as well as the thought. If, in this respect, he will contrast these books with those of Huneker, he will learn another lesson of value to him.

Another little volume (of only 132 pages), similar in character to the above, is "Beethoven's Sonatas Explained," by Ernst von Elterlein, translated by Emily Hill. This does for these masterpieces what the previously mentioned books did for Chopin. It should be on the piano of every piano student who aspires to play Beethoven. There is nothing of exaggeration about it, but in simple style it presents facts of interest bearing upon the meaning of the various sonatas.

One day at a time! that's all it can be,
No faster than that is the hardest fate,
And days have their limits however we
Begin them too early or stretch them too late.
One day at a time,
It's a wholesome rhyme,
A good one to live by,
A day at a time.

—*H. H.*

VACATION TIME.

In my hammock lying,
In the orchard fair;
Idly dreaming, resting,
Forgetting every care—
Breezes swing me softly,
Gently fan my face;
Branches bend to touch me,
Each motion full of grace.
Nature's music lulls me—
Humming of the bees,
Bird-songs without number,
Rustling of the trees.
White clouds float above me;
Is each a fairy boat,
On some Summer outing,
Taking fairy folk?
Thus idly dreaming, resting,
Pass many happy hours,
Full of sunshine, music,
And the fragrance of the flowers

—*Perna Miner Whitney.*

THE STUDY OF A SONATA.

Beethoven's Op. 2, No. 3, in C.

DR. HENRY G. HANCHETT.

SIXTH ARTICLE—MELODY, IMITATION, AND COUNTERPOINT

The measures of each distinct movement (including the trio as one) are separately numbered. Place a number before each bar, single or double, in order as printed and without regard to the completeness of the measure.

A melody, technically, is a succession of single sounds. Frequently several melodies are simultaneously present in a composition; then we speak of that as "the" melody which is most *melodious*, or in some other way attracts chief attention. For example, a hymn tune is usually sung by four voices, each of which is engaged in singing a succession of single sounds, therefore there are four melodies present. But if one person were to attempt to sing the hymn-tune, no matter what that person's voice or what part he or she would sing if participating in the complete singing of the tune, singing alone he or she would be sure to sing *the* melody, which would be almost certainly the part taken by the soprano in the complete rendition. Yet even in a hymn tune *the* melody is not always the soprano, or even any single voice, at all times. Sullivan's favorite tune to "Onward Christian Soldier," for example, at the beginning has *the* melody in the tenor, a fact which becomes evident at the beginning of the third line, for here *the* melody is in the soprano but is identical with the tenor at the opening. Other things being equal a melody in the soprano attracts most attention, and if a composer desires another voice to sing the melody, it is better to have that voice not only decidedly more melodious, but also stronger and if possible in a different rhythm.

The piano, although in certain aspects to be regarded as a solo instrument, is capable of playing music in several voices and hence of representing the work of a number of soloists. At different times piano music can be conceived in voices as distinct as the soprano, alto, tenor and bass of a hymn tune; at other times while voices are still present, one voice will have sometimes a single tone and sometimes several, thus making it a little difficult to say just how many voices are to be conceived as present, or to just which voice a note belongs. In such a passage as that beginning in measure 39 of the first movement of our sonata it is quite easy to separate the tones into three voices—melody, accompaniment and bass—the melody being always uppermost, the bass occurring on the first beat and occasionally on the third or fourth, and the accompaniment including all the other tones in either hand. In the Adagio from measure 11 the left hand plays both melody and bass, part of the time the two being identical and part of the time the melody being played above the accompaniment, which continues persistently in the right hand. Returning now to the first movement, in measure 47 we find three voices all melodious, although the bass, moving in whole notes, hardly gives an impression of melody, while the other two voices are part of the time of so nearly equal value as to constitute a duet. In measures 52, 53, 59 and 60 there are more than three simultaneous notes, but it is still easy to pick out the single notes that would be the only ones present were the passage to be played, for example, by bassoon, clarinet and oboe. In the Scherzo also, the first eight measures are essentially in three voices, the second eight in two, while the trio is entirely in two voices, in spite of the three chords near its close.

In the study of musical analysis it is of the utmost importance that the student learn to distinguish the principal melody in whatever voice it is to be found, so that it can be recognized upon every reappearance in spite of changed accessories. In order that this may be done, one must be able to separate the voices by ear and give attention to as many of them at once as contain important material. Whenever we can detect two or more simultaneous melodies we have counterpoint; and whenever we can recognize a melodic idea introduced in some new guise, however slight the change from the original model, we have imitation. Usually when imitation is mentioned without qualification melodic imitation is intended, but rhythmic and harmonic imitation are quite as frequent and almost as important. In the Adagio, measure 35 is a rhythmic imitation of measure 34 in the right hand part, although melodically quite different; and in the first movement measures 69-71 present several harmonic imitations called a sequence. But the intention at present is to speak only of melodic imitation.

It is not always easy to say whether a passage is to be regarded as an imitation or a repetition of some model. There must be some difference in order to constitute an imitation, but sometimes a difference is of such a nature as to be only theoretically effective. In the first movement of the sonata, the 17th and 18th measures are plainly repetitions of the 13th and 14th. The 6th measure (from the second beat) although an exact reproduction of the melodies in all voices and the harmonies of the preceding measure, differs in rhythm and is therefore an imitation, not a repetition. But take the passage commencing in measure 162 and ending with the first note of 168. This is reproduced in the key of the dominant commencing with the second beat of 168. This latter passage is a note for note reproduction of measures 27–32; but taken in proper relations it is a reproduction (but for a slight change in 35) of the passage in 33–38, and as such is part of a reproduction extending from 162 to 218 of the passage 27 to 33. But in this last and largest comparison we note only a difference of key, the latter example being universally in the sub-dominant as compared with the former, and the passages are so remote that this key difference does not attract special attention, while the passage beginning in 162 and again in 168 is widely differentiated by the difference in key, the two occurrences of the item being in close juxtaposition. The shorter example last mentioned can therefore be called an imitation, while the larger excerpt, beginning in 27 and 162, may as fairly be regarded as an example of repetition. The slight difference noted in measure 35 as compared with 27 or 170 has a peculiar interest, for this is one of the passages that many editors are disposed to amend so as to make it more strictly imitate its antecedent; it being evident that it is cast in its present form because the scale of Beethoven's keyboard lacked the notes necessary to make the imitation strict. There are very many cases in the Beethoven sonatas where it seems as if the composer felt cramped by the short scale of his instrument, and in some, where no particular design is affected by the change I like to add the notes allowed by a modern pianoforte. In such a case, for example, as the first bass note in measure 26 of the Adagio movement, I do not hesitate to take the low *e* in octaves, the same as with the following notes where the octaves were written by the composer. Beethoven's piano ended at *f*, and he plainly desired the *e*. But in the 35th measure of the first movement he has shown some ingenuity in devising an imitation that will carry out his design in effect, while yet it keeps within the resources of his instrument. I always dislike to change such passages. It seems as if we lost more of the genius of Beethoven than we gain in strict imitation by altering the original notation under such circumstances.

In studying the imitations of the sonata the beautiful canonic passage in the first movement from 46 to 57 must not be overlooked, or that from 114 to 136. These passages give us examples of that use of independent but related melodies in combination which is the best heritage from the contrapuntists. Although historically, counterpoint precedes harmony, in the practical education of the musician harmony naturally comes first, and it follows that the majority of students never reach the subject of counterpoint, and even when they do reach it they are likely to find it mostly a mass of dry bones as presented by the best known writers. But the composers going back humbly to the masters of counterpoint, preeminently to Sebastian Bach, find methods, inventions and suggestions that enable them to greatly heighten the beauty of their works. The work before us would hardly pass for a distinctively contrapuntal composition, yet it is full of brief examples of a free and thoroughly artistic use of contrapuntal devices. Look, for example, almost at the beginning, measures 9–12, or 47 to 60, or 148–155, or at nearly the whole of the Scherzo, or in the last movement at measures 56 to 70, or 78 to 97, or even to 168. These things show a grasp of musical resources and a many sided view of the subject in hand that delight the musician and bewilder the untrained ear, and while there is none of that dreary puzzle-solving that was the death of the contrapuntal school as such, there is an intertwining of melodious material that gives the curve of beauty to the work from whatever side it is inspected. As rhythm is the life and harmony the soul of music, so is melody its grace and charm, its outline of beauty and its most salient attraction. He who would know the structure of the art must let its melodiousness sink into his heart and memory and learn to find the germ and mainspring of the composer's inspiration, however involved or concealed. In another paper we will consider how the germ is developed into the completed work.

If in the breast tumultuous joys arise
Music her soft assuasive voice supplies.

—*Pope.*

MUSIC FOR THE PEOPLE.

The following clipping from the New York *Evening Post* would seem to indicate that progress is being made in developing the musical taste of the people. If opera were placed within the reach of the masses by lowering the prices, there would be less deficit at the close of the season.

There seems to be a general movement in European countries to provide the people with good music at low rates of admission to concert halls and opera houses. More and more attention is being paid in Germany to the educational influence of music upon young minds. During the past winter special concerts for school children were given in Hamburg, with an average attendance of 2270 pupils. The admission price was only 10 pfennigs (about 2½ cents), a local musical society making up the deficit. In Breslau the city council voted $5000 to the orchesterverein that four extra concerts should be given for school children. The conductor was Moszkowski. In Vienna it was then decided to establish a Volksoper in a building to be erected. At this, light operas (but not operettas), which cannot be sung effectively in the vast auditorium of the imperial opera, are to be performed, and some of the singers and players are to be advanced pupils of the conservatory, who will thus gain experience, while making it possible to charge popular prices for tickets.

In this country attempts have been made in several cities, with varying degrees of success, to provide concerts and opera for the people at rates within their reach. A Chicago periodical speaks of "the enthusiasm of music students over the Thomas concerts since twenty-five-cent seats have made them a possibility for all." While he was in New York, Mr. Thomas gave concerts for young people at one time, and during the last two seasons Frank Damrosch has done likewise. Useful work has been done by the People's choral union and other associations, while the city last summer spent $48,480 for free band concerts in Greater New York—nearly as much as was voted by the city council of London, where about $50,000 was spent on bands last season, as against only $15,000 in 1892—eloquent proof of the growth of the movement.

One of the most interesting experiments made here has just been brought to a close at Cooper Union hall. Franz X. Arens (who, some years ago, gave a series of orchestral concerts in Europe, to acquaint Germans and others with the best American music) undertook, with an orchestra of forty, to give a series of five concerts at prices ranging from fifty cents to only ten cents per ticket. He began with the earlier masters, and gradually reached the modern romantic school. The performances improved steadily, and so did the attendance. For the last two concerts nearly all the seats were sold, while the quality and quantity of applause indicated real intelligence and appreciation on the part of the listeners. Mr. Arens has already announced a second series for next season.

The ideal without the real lacks life; but the real without the ideal lacks pure beauty.—*Victor Cousin.*

FOR THE YOUNG PEOPLE.

The Young Musicians' Perseverance Club.

Conducted by ARTHUR L. MANCHESTER.

At the time this is written, vacation fun is at its height. A good part of the country has been suffering from extreme heat, and I suspect that members of the Young Musicians' Perseverance Club are principally engaged in trying to keep cool. To do that has been as hard, for the last week, as to learn a Heller Etude. The time is hurrying on toward Fall, when we will find ourselves in the midst of study and other duties, so it will be well for us to get our bodies and minds both ready for the activities of that time.

Our Missionary story ends this month, and it has some questions to be answered. A good many who answered the June questions did not have their names printed in July, because the editor was compelled to have the Club matter ready sooner than usual. They follow here:

Ada R. Marsh.
Emma Olmstead.
Susie L. Schulze.
Floreuce A. Cross.
Lauretta Hedberg.
Effie A. Frisbee.
M. Agnes Roberts.
Helen Weber.
Ethel C. Porter.
Annie E. Hedberg.
Florence Long.
Jeannie C. Davis.
La Belle Mahon.

There having been no questions to the July story, we will gather around the Club table for a chat. Our members can imagine they are indulging in cooling drinks while they talk.

Here is a new member from the North. All the information she needs this member can secure from the page. She is welcome and there are no conditions, except to take part with us and to try to do her study as well as she possibly can.

MINNEAPOLIS, MINN.

Mr. Manchester, Dear Sir—I enclose answers to the June questions on a separate sheet of paper. I hope they are all correct. I should like to become a member of the "Perseverance Club," and so would thank you very much for any information you would kindly send me concerning the Club.

Yours respectfully, EFFIE A. FRISBEE.

We are glad to get the program. It shows careful work and must have been interesting. This member is ready to give suggestions. We hope other members will tell how they accomplished their work.

HOOSICK FALLS, N. Y.

Dear Sir—Enclosed are answers to the questions in June number of THE MUSICIAN, and also a program of my teacher's last pupils' musicale. I thought perhaps you would be interested to know what we are doing in our tiny corner of the musical world. We may not, as yet, have achieved any very astonishing results, but we are doing the best we can under the direction of a very good teacher, who, as perhaps I have told you before, is a Mason pupil. During the past Winter, I have been spending as much time as my school studies would allow in improving my technique, so I have not added many new things to my repertoire. Just at present there are very few things which I can play well, for it is almost impossible for a student at school to spend a great deal of time on technical studies and still keep in practice all the old pieces. But this Summer I shall probably work less on finger exercises and will have time to work up my old pieces, with occasionally something new. Then after a rest, I shall be ready for more hard work next Winter. In the last number of THE MUSICIAN, Anna May Bartlett wished to know the best way to memorize. The way I always memorize is to divide the piece into parts of two or three measures each, and learn each group of measures thoroughly before I venture to look ahead at the next group. A certain number of these groups is learned each day and the piece is memorized quite rapidly as well as thoroughly. I have memorized everything I play in this way, and although it takes longer to learn some pieces than others, I have never found anything yet that would not come after a time with perseverance. With best wishes for the Club, I remain,

Sincerely yours, FLORENCE A. CROSS.

Photographs should be sent to the editor care of the Hatch Music Company. Those of our members who study Latin will find it a help in their music.

POMONA, FLA.

Dear Mr. Editor—I have been late for the last two months, but I hope this will not be for I always like to be on time. This month's questions are easy to find. I go right to my musical dictionary and get my definitions from there. I study Latin in school and I find it helps me a good deal with my music sometimes. One of the pieces I am practicing this week is "Caprice Bohemien," by O. Leblerre, Opus 20, also "Les Preludes," a duet by Franz Liszt. I like the duet very much. If I only had some one to practice it with me at home, it would be much pleasanter. My teacher plays it with me. Yours truly,

EMMA OLMSTEAD.

Here we have a new member from way down in Texas. The Club touches every part of the country. This member surely has been a worker. She has memorized a good list of pieces, and must be pleased with her medal.

CRESSON, TEXAS

Dear Mr. Manchester—May I join your Young Musicians' Perseverance Club. I am twelve years old the sixteenth of last May, and I have taken music lessons nine months. I am going to be a music teacher. I have taken all in W. S. B. Mathews First Grade Standard Course, then Czerny Etudes de la Velocite, Op. 299, Book I, Part 2. Rocky Glen Two-Step, by R. Streabbog; Melody, R. Schumann, Op. 68; The Merry Farmer, R. Schumann; Little Study, R. Schumann; First Loss, R. Schumann; The Wind-Up Galop, H. Engelmann, Op. 422 No. 6; Tread Softly, the Angels are Calling, J. W. Turner; The Hunter's Call, F. Boscovitz; Cornflower Waltzes, Chas. Coote, Jr.; Forest Flowers, J. Harry Gould; Evergreen Waltz, J. T. Stoddard; Gertrude's Dream Waltz, Beethoven; Bell Chorus (four hands), W. A. Mozart; Joys of Spring (four hands), Carl Sidus, Op. 71; besides studies in Richardson's Instruction. And since my teacher has gone, I have commenced to memorize Die Muhle, by Adolf Jensen. My teacher told me to learn this and then take up Clementi's Sonatinas. I won a medal on making the most progress during the nine months. I have memorized all of my pieces. I will try to answer each month's questions.

Yours truly,

M. AGNES ROBERTS.

It is a good resolution to continue to do some work during vacation. This is one of our faithful members.

WARWICK, MARYLAND.

Dear Sir—Vacation has at last arrived and although I intend to enjoy myself yet, I certainly shall not neglect to answer the questions as usual. In fact, I enjoy the letters, questions, etc., too much to do so. At our commencement on the nineteenth of June, I played "Au Roulet," by Benjamin Godard. This is the last piece I received from my teacher and I like it very much. Mary's examination paper was interesting, and I would dearly love to hear her play, as I am sure she has profited by her grand work of the past year. I know Sister M. Clare is very proud of her pupil. I missed Ida's name from the list, but hope to see it soon reappear. It would just be grand if Anna May Bartlett could win that medal. Just think, one of our own Club members victorious over many contestants. I do believe I would feel almost as proud as she. With love to all my Club members and kindest regards to you, I remain,

Yours sincerely, ADA R. MARSH.

TWO MUSICAL MISSIONARIES.

The partition on all sides of the circular stage had been removed, and so all the people in the amphitheatre could look into the underground world represented in the third scene. Orpheus in his shepherd's cloak, and with the bay-wreath about his hair, was walking here, between flames springing from rocks and yawning chasms. He was playing most beautiful music upon his lyre, and the fierce, three-headed Cerberus had ceased his barking and followed on, subdued by the music. The imps and phantoms were quiet, appearing and disappearing among the chasms. Suddenly, as by magic, the scene is changed by the helots, or scene-shifters. A beautiful light replaces the gloom and terror; the rocks and flames, and the phantoms vanish. Orpheus has passed through Hades and enters Elysium. Glorious beings lead him to Eurydice, beautiful as the seraphs about her, and she stands awaiting him, as he rapturously plays the wedding music of the first act. Then they seem to rise together, ascending through the rose colored haze toward the world above.

Romanus and Petrus, fearful of delaying too long on their journey, left the pavilion, not waiting for the closing scenes that followed, and took their way toward the city gates. Soon they were again upon the road, talking eagerly together of all the events of their brief stay in the city. Their hearts glowed with thankfulness that they had been the means of bringing about a change in what they considered the sacrilegious and corrupt musical service of the great temple; for they knew its influence and that of the cardinal in that part of the country, and felt certain of the reform being followed by all the lesser Churches in that region.

"Indeed," Romanus was saying, "one cannot tell how far-spreading, how mighty, may be the results!"

"What a work awaits us!" said Petrus. "We are absolutely fearless; none dare molest us, because of our religious dress, and our voices serve us well in portraying the beauty of these divine chants. Surely God hath ordained us to this blessed work of spreading the gospel of pure music, of bringing the people to knowledge of its beauties and Divine origin."

"Some there be," said Romanus, after a pause in which both the monks meditated joyously upon their mission, "some, who in ignorance believe music a gift to mortals from the gods, whom they imagine inhabit Olympus, a mountain north of Greece; and not only music as a cadence, having its first whisperings, perhaps, in the breezes in the Garden of Eden, or probably in the surge of waters, and the song of birds at the earth's creation, but through all the centuries that have since passed, bringing the invention of instruments, and the writing of signs to indicate the rise and fall of sounds—all these they attribute, in their heathen ignorance to their false gods. Strange! Strange!"

More of a philosopher than the practical Romanus, Petrus answered, quickly:

"Blame them not. In all souls there exists the reaching out toward a Higher Power as the Source of all things. To imagine deities upon Olympus were surely better than the still more ancient worship of senseless images of gold, or idols of stone. Let us thank God that we know Him as the true Source of all things," the monk added, fervently.

The road had ended now in a wide plain that seemed bounded only by the sky and clouds, which stretched down to meet it, far away. As they journeyed on, the cold winds blew across it from the north, the sky became overcast with leaden, gray clouds, and they hastened their steps, for the night would be soon upon them.

To beguile the way, Romanus related an Egyptian myth of the winds and the plains, which had been told him by an old monk at the St. Gregory Convent:

The Egyptians believed in the existence of the gods, also, and had named Hermes god of the winds. Maia, goddess of the plains, was his mother, and once when walking with him in a great desert, he ran from her toward a tortoise shell lying on the ground, and was soon busy boring holes in its sides, and stretching strings across it; then, when all was done, he held in his hands the first musical instrument the world had ever known. Hermes named it a lyre, and sweeping his hands over the strings, brought forth sweetest of harmonies. So the Egyptians called Hermes god of the winds, "the inventor of music."

"But, in truth," said Romanus, "his music is but the melodies which we may constantly hear all about us in Nature, and which can awaken feelings of joy and sorrow, of regret and yearning, of fear and hope, of vehement gladness and utter despair."

For many hours the monks traveled onward and for a time cheered one another by pleasant converse, or often singing together the sweetly beautiful chants of St. Gregory, but at last they fell into silence. The night was upon them, and they seemed far away from any habitation. And now the air had become filled with snowflakes, the mighty Hermes was abroad in his loudest and most sweeping mood, shrieking his scales through all keys, and from octave to octave, retarding the footsteps of the travelers and forcing them far from their way. They struggled on and on in the darkness, bravely, and with oft muttered prayers, until at last, descending a little slope, they fancied themselves on the borders of a vast lake. And it was, indeed, the Lake of Constance, to which they had come. Upon its banks Romanus sank in the thickly-falling snow, but begging Petrus to continue on, if he were able. So half dazed, Petrus went on, and it is said that an angel came to him, strengthening him for the remainder of his journey across the plain, and so finally bringing him safely to Metz at the end of many days. With Romanus, left in the snow, still greater was the miracle. Lifted in strong arms, he was borne to the very gate of the monastery of St. Gall, hard by the Lake of Constance, where he was given strength to knock loudly and demand admission, and in an old book of legends we may read that "the monks, having taken him in and tended him till he was restored to health, persuaded him that he should remain with them, and teach them the Gregorian song out of the antiphonary which he had brought with him, and this he consented to do in gratitude of heart to them. Romanus lived to be an old man, and such was the fame of his teachings, that scholars came from all parts to St. Gall, in order to learn the Gregorian music."

QUESTIONS.

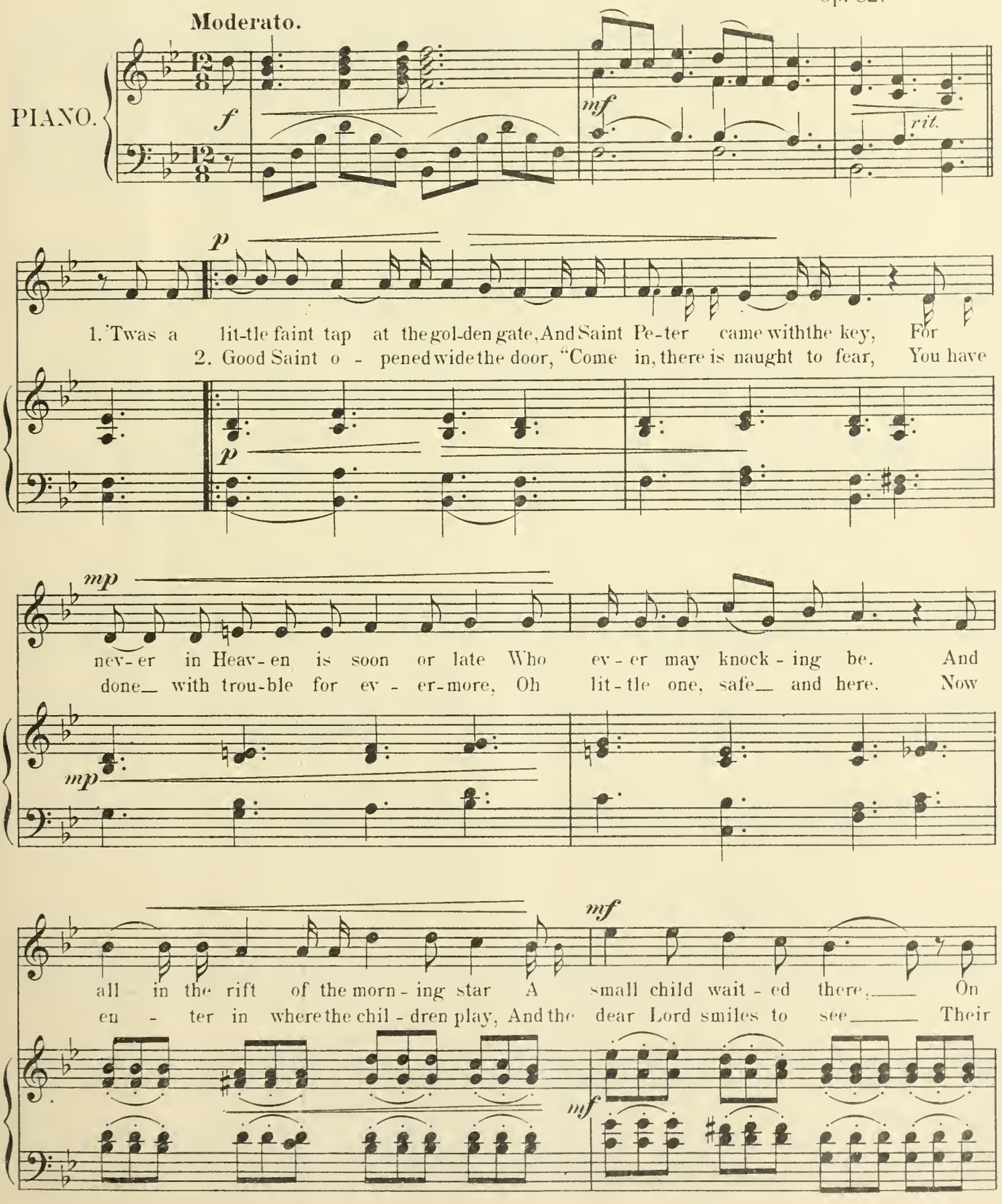
1. In the story of last month, what is the meaning of Benedictine?
2. Of *fanfare?*
3. What is a lyre?
4. Who was Orpheus?
5. Who was Eurydice?
6. What great composer wrote an opera founded on this Grecian myth?
7. What is a myth?
8. What is the meaning of Hades?
9. Of Elysium?
10. What was Cerberus?

Dedicated to Mary Clement Metcalf.

The Children in Heaven.

Words by MARGARET E. SANGSTER.

Music by OLEN LESTON CARTER.
Op. 82.



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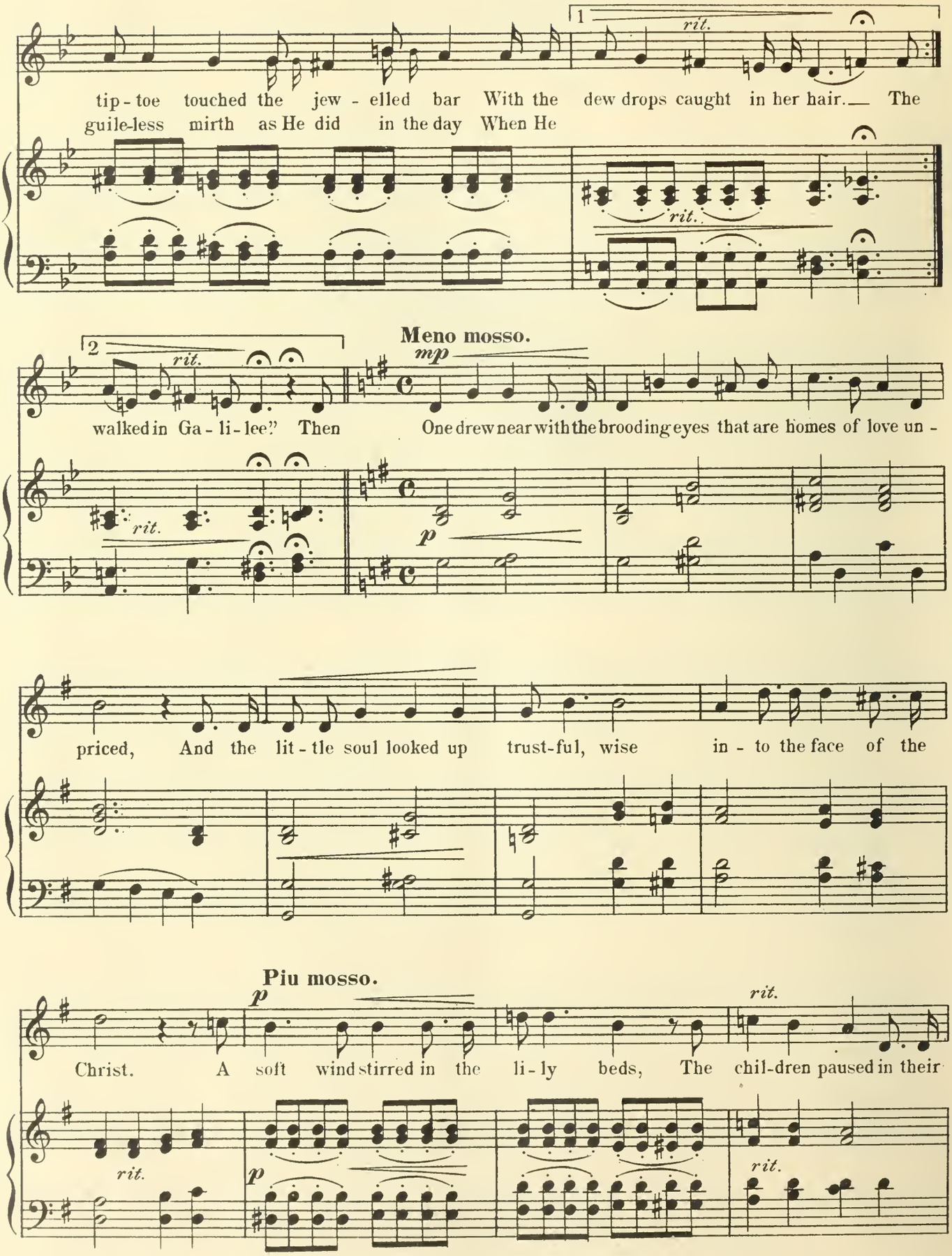
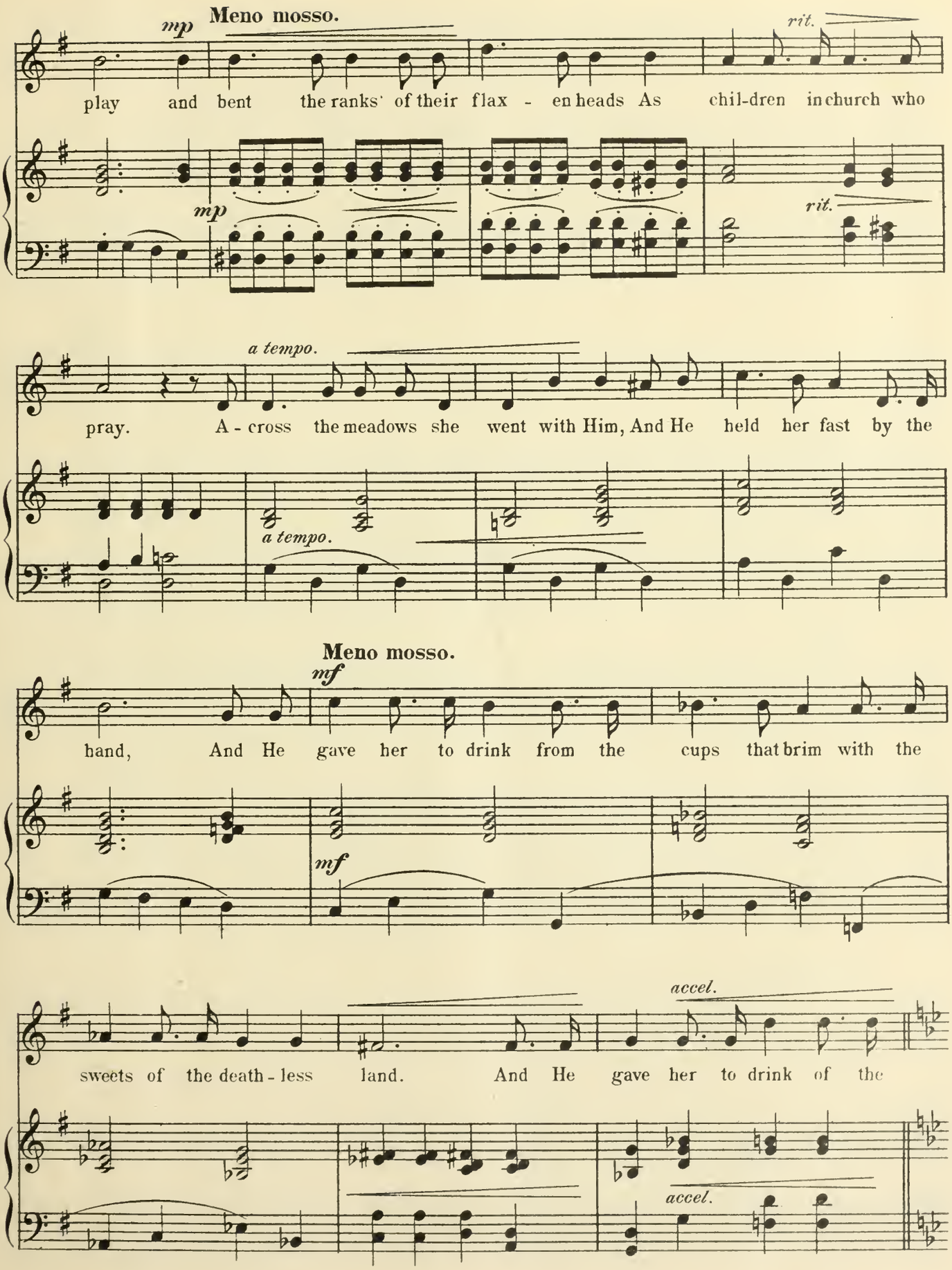
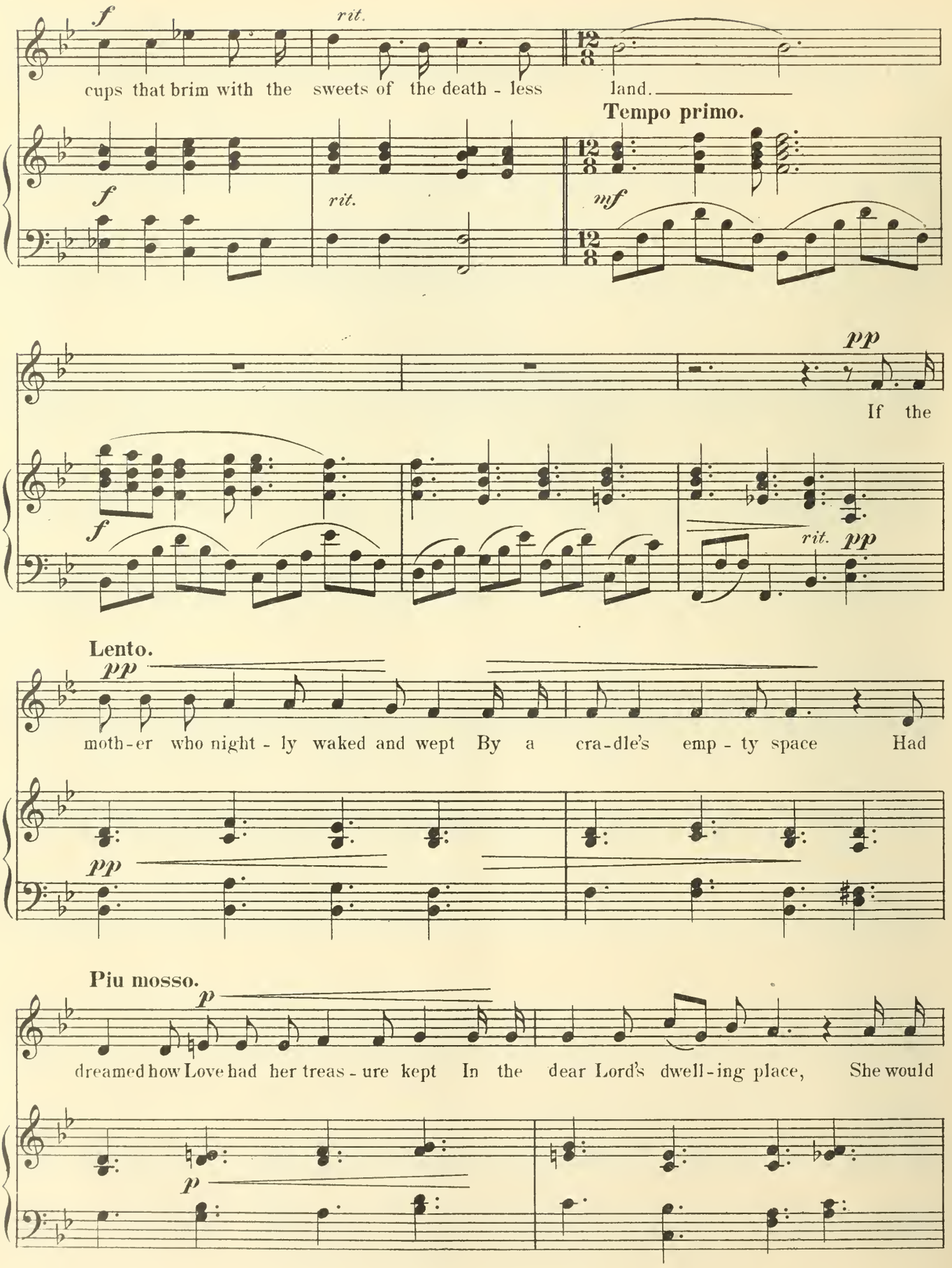
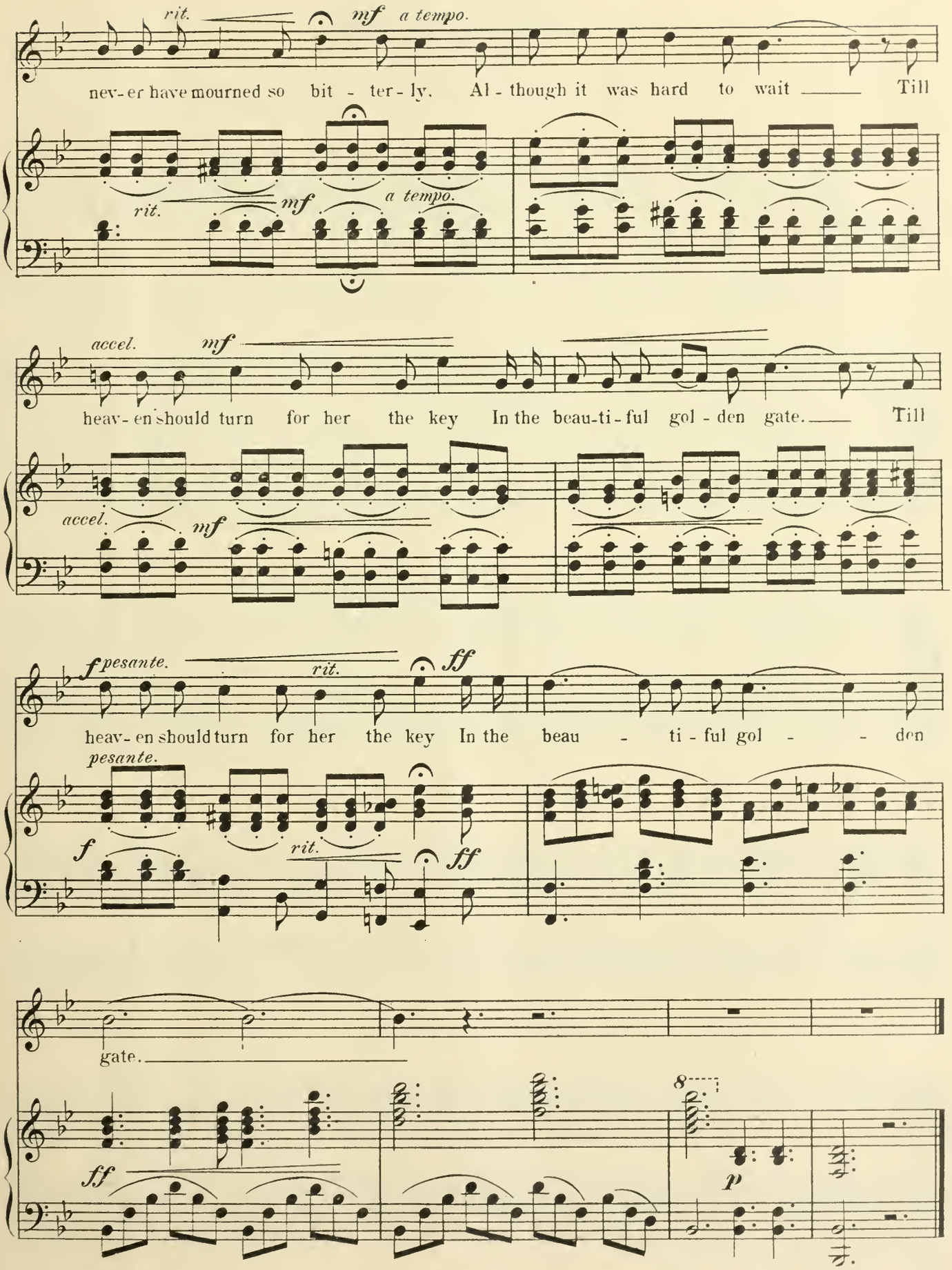

1
rit.
tip - toe touched the jew - elled bar With the dew drops caught in her hair. The
guile-less mirth as He did in the day When He
rit.
2
rit.
walked in Ga - li - lee?" Then
Meno mosso.
mp
One drew near with the brooding eyes that are homes of love un -
rit.
p
priced, And the lit - tle soul looked up trust-ful, wise in - to the face of the
Piu mosso.
p
rit.
Christ. A soft wind stirred in the li - ly beds, The chil-dren paused in their
rit.
p
rit.


mp
Meno mosso.
play and bent the ranks' of their flax - en heads As chil-dren in church who
rit.
mp
rit.
a tempo.
pray. A - cross the meadows she went with Him, And He held her fast by the
a tempo.
Meno mosso.
mf
hand, And He gave her to drink from the cups that brim with the
mf
accel.
sweets of the death - less land. And He gave her to drink of the
accel.


f
rit.
cups that brim with the sweets of the death - less land.
Tempo primo.
f
rit.
mf
pp
If the
f
rit.
pp
Lento.
pp
moth - er who night - ly waked and wept By a cra - dle's emp - ty space Had
pp
Piu mosso.
p
dreamed how Love had her treas - ure kept In the dear Lord's dwell - ing place, She would
p


rit.
mf
a tempo.
nev-er have mourned so bit - ter - ly. Al - though it was hard to wait Till
rit.
mf
a tempo.
accel.
mf
heav-en should turn for her the key In the beau-ti-ful gol - den gate. Till
accel.
mf
f pesante.
rit.
ff
heav-en should turn for her the key In the beau - ti - ful gol - den
pesante.
f
rit.
ff
gate.
ff
8
p

MINIATURE.
(BLUETTE.)

HENRI VAN GAEL, Op. 35.

(A) Smoothly: in flowing style.

(B) Light wrist stroke for *staccato*.

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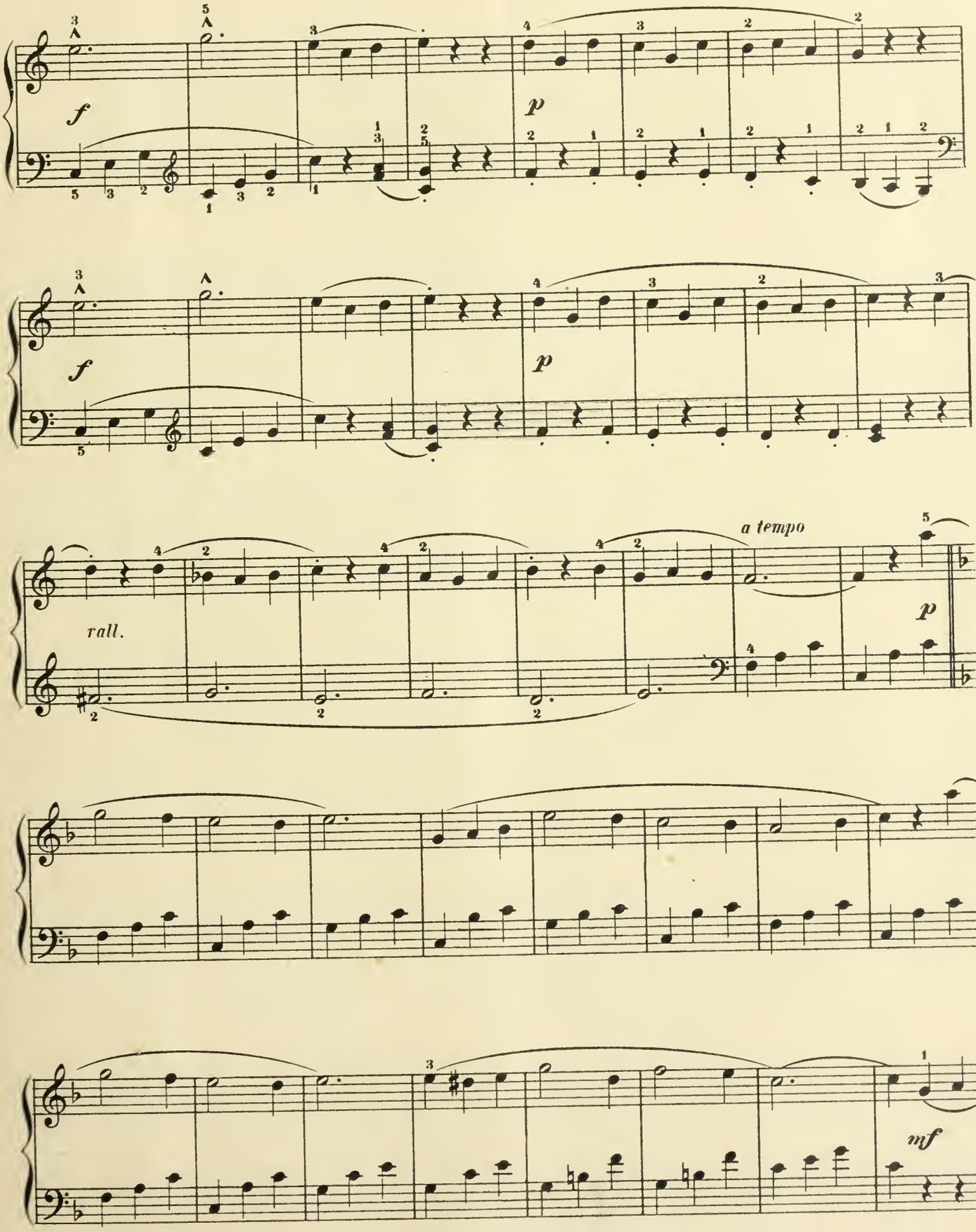
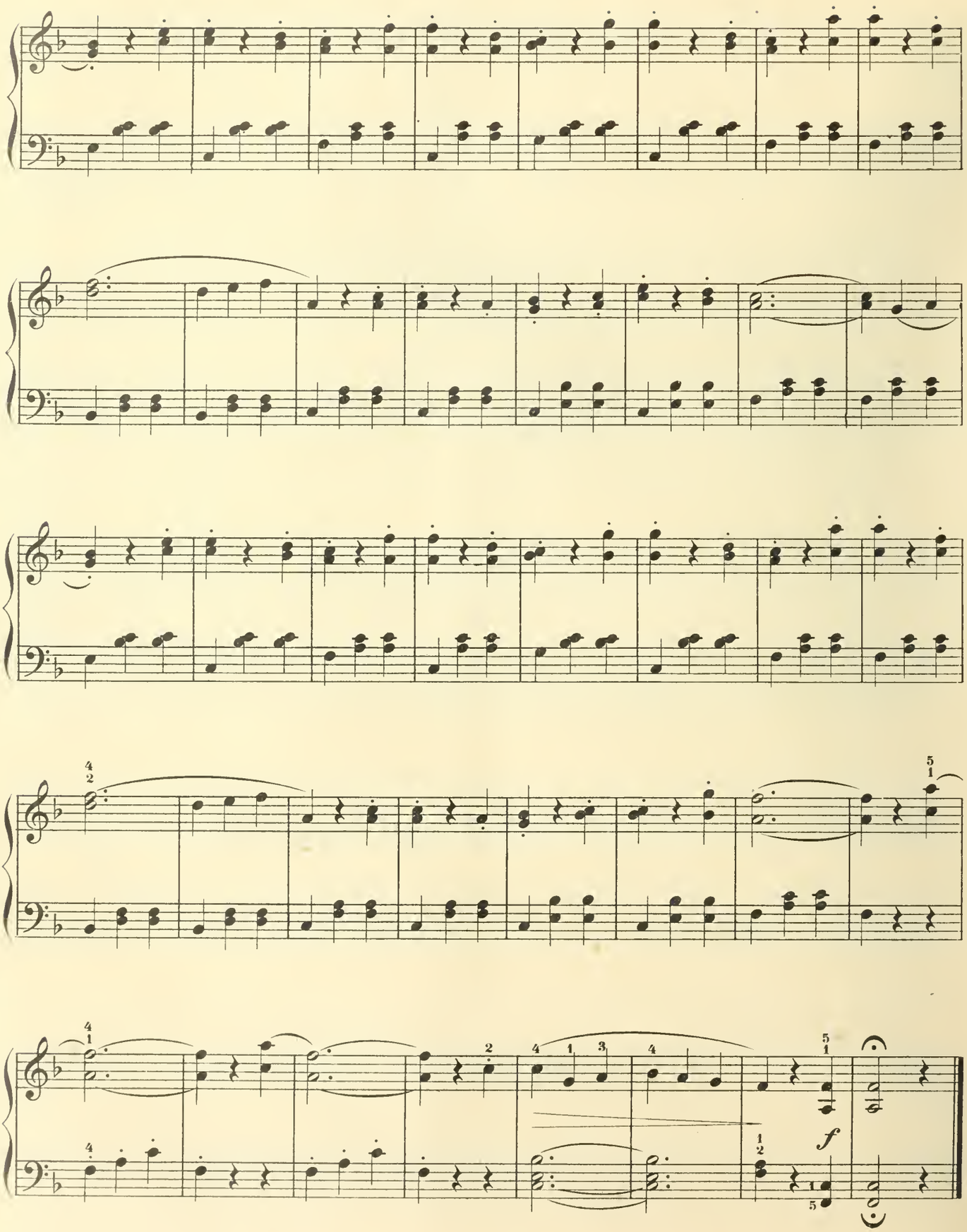
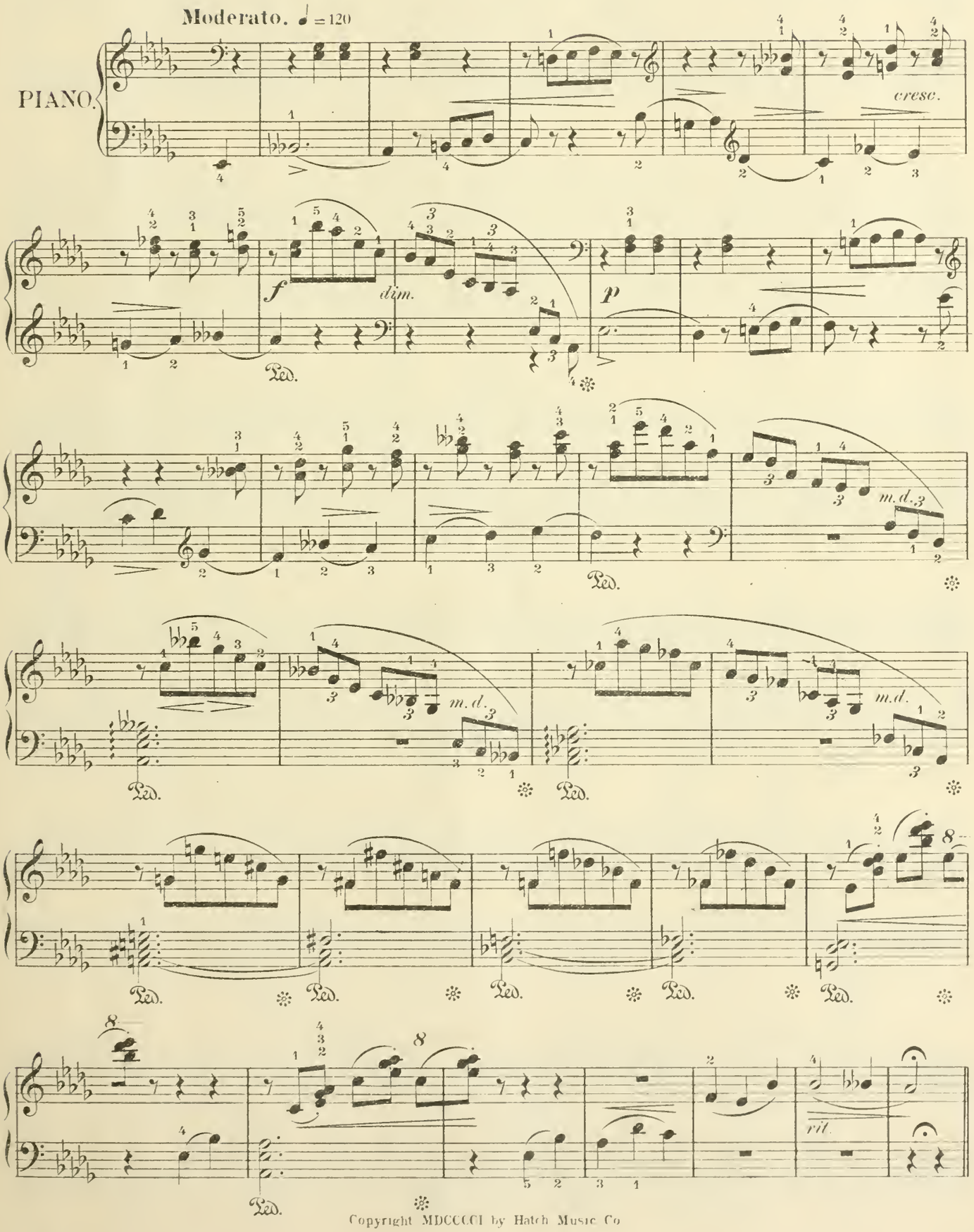

f
p
f
p
rall.
a tempo
p
mf


f

VALSE DE SALON.

OSCAR SCHMIDT. Op. 47



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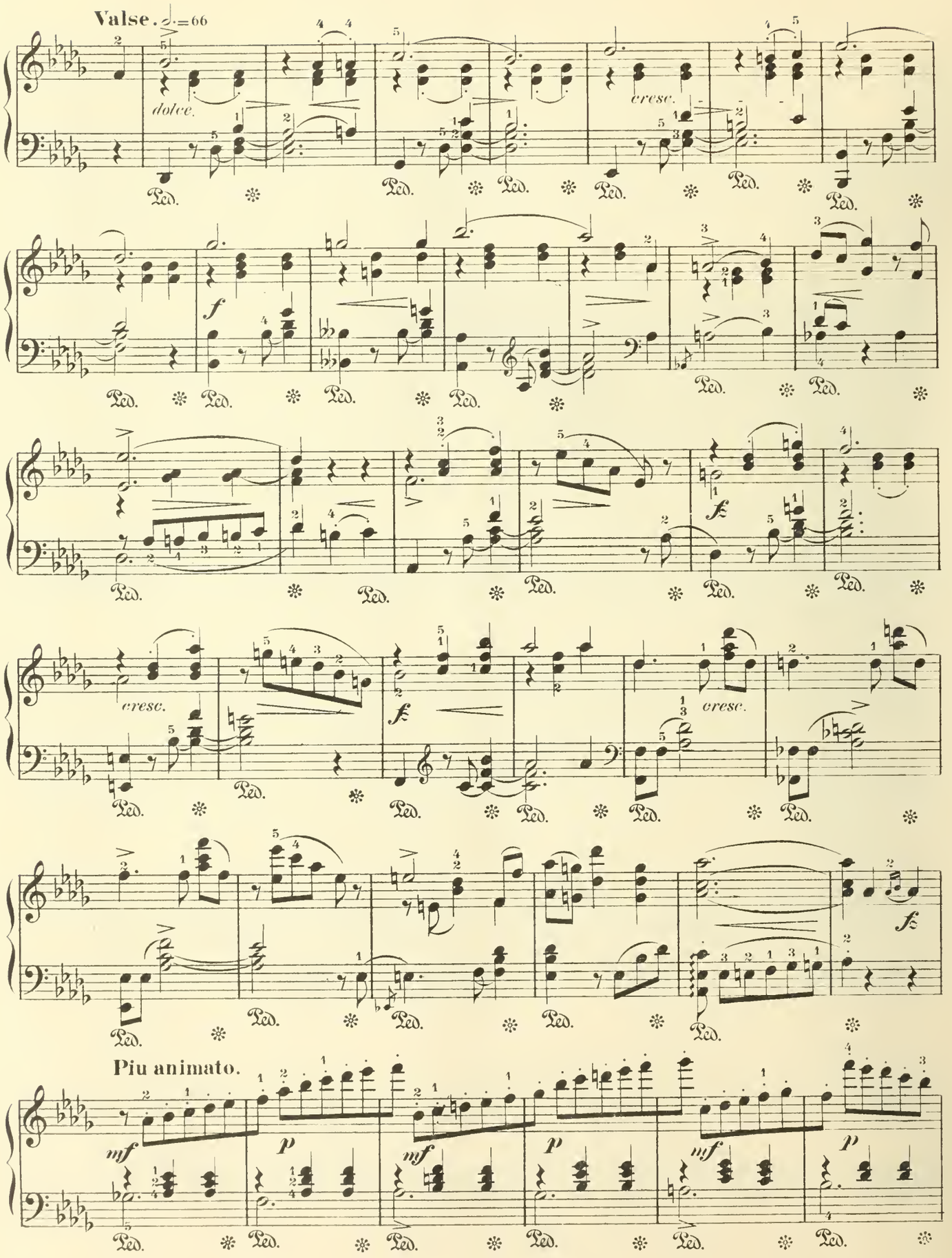
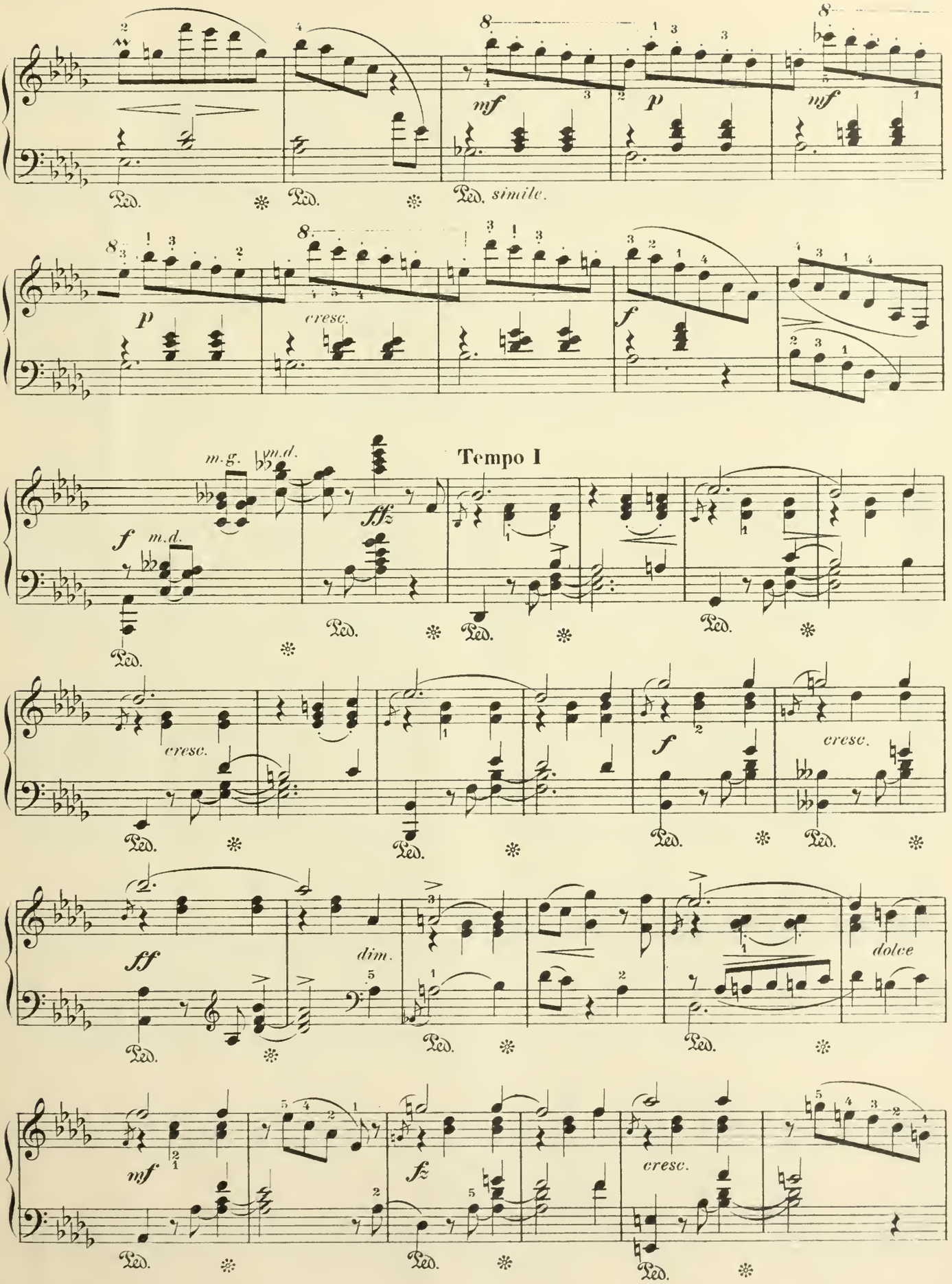
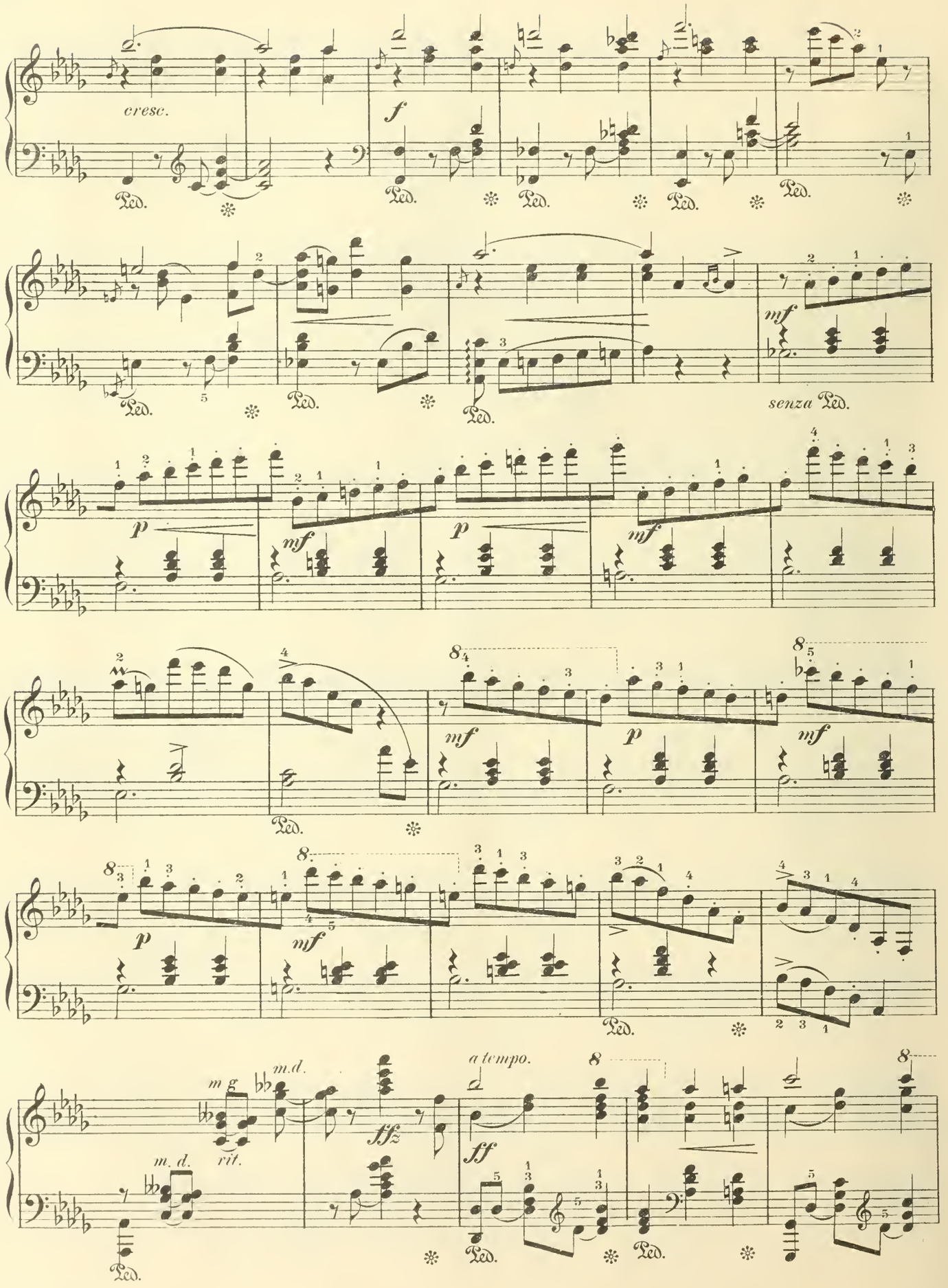
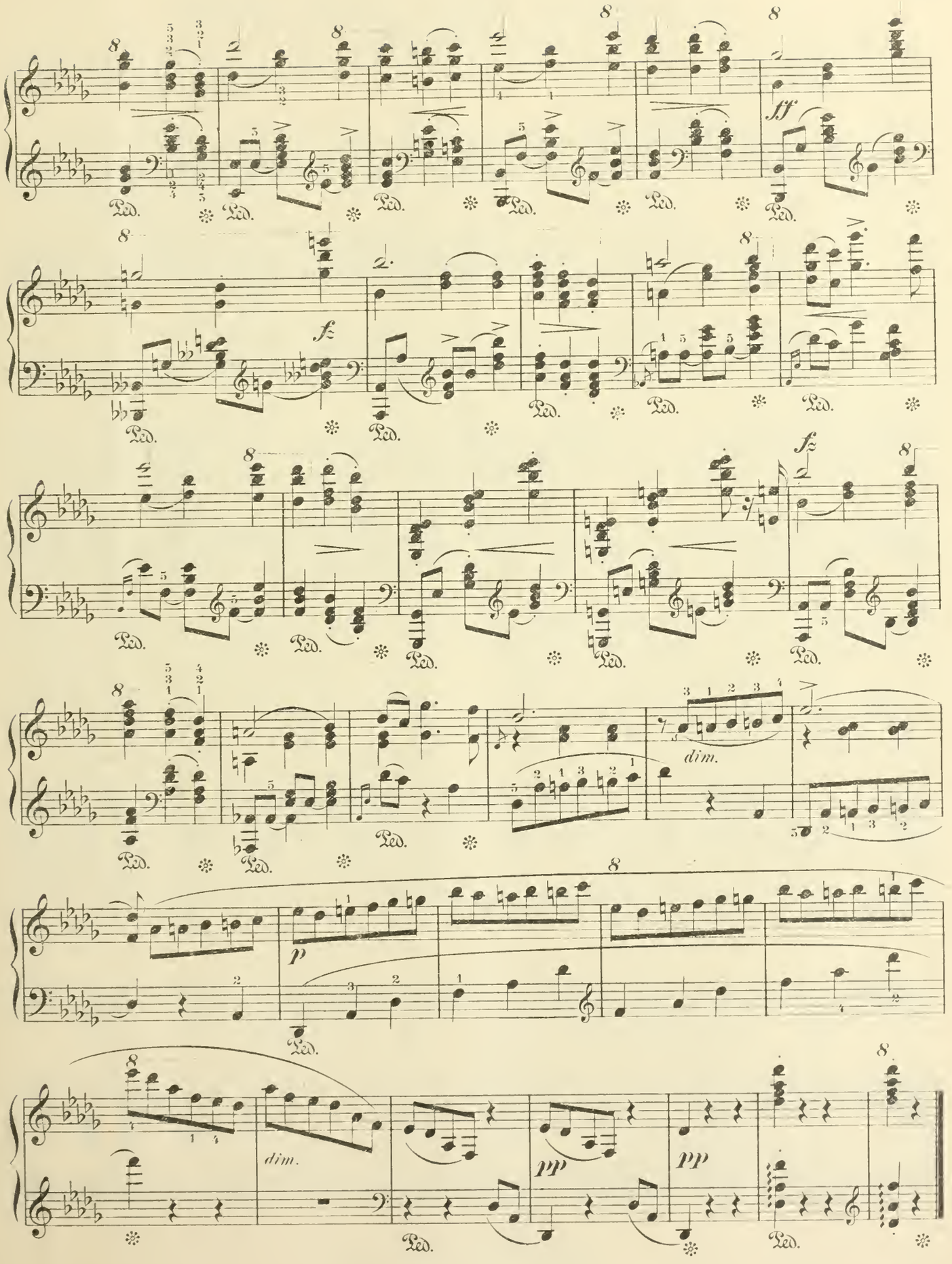

Valse. ♩=66
dolce.
cresc.
f
fz
cresc.
fz
cresc.
fz
Piu animato.
mf
p
mf
p
mf
p
Ped.


mf
p
mf
Ped. simile.
p
cresc.
f
Tempo I
m.g.
m.d.
fffz
f
m.d.
cresc.
f
cresc.
ff
dim.
dolce
mf
fz
cresc.


cresc.
f
Ped.
mf
senza Ped.
p
mf
p
mf
mf
p
mf
m. d.
m g
rit.
m. d.
fffz
a tempo.
ff
Ped.

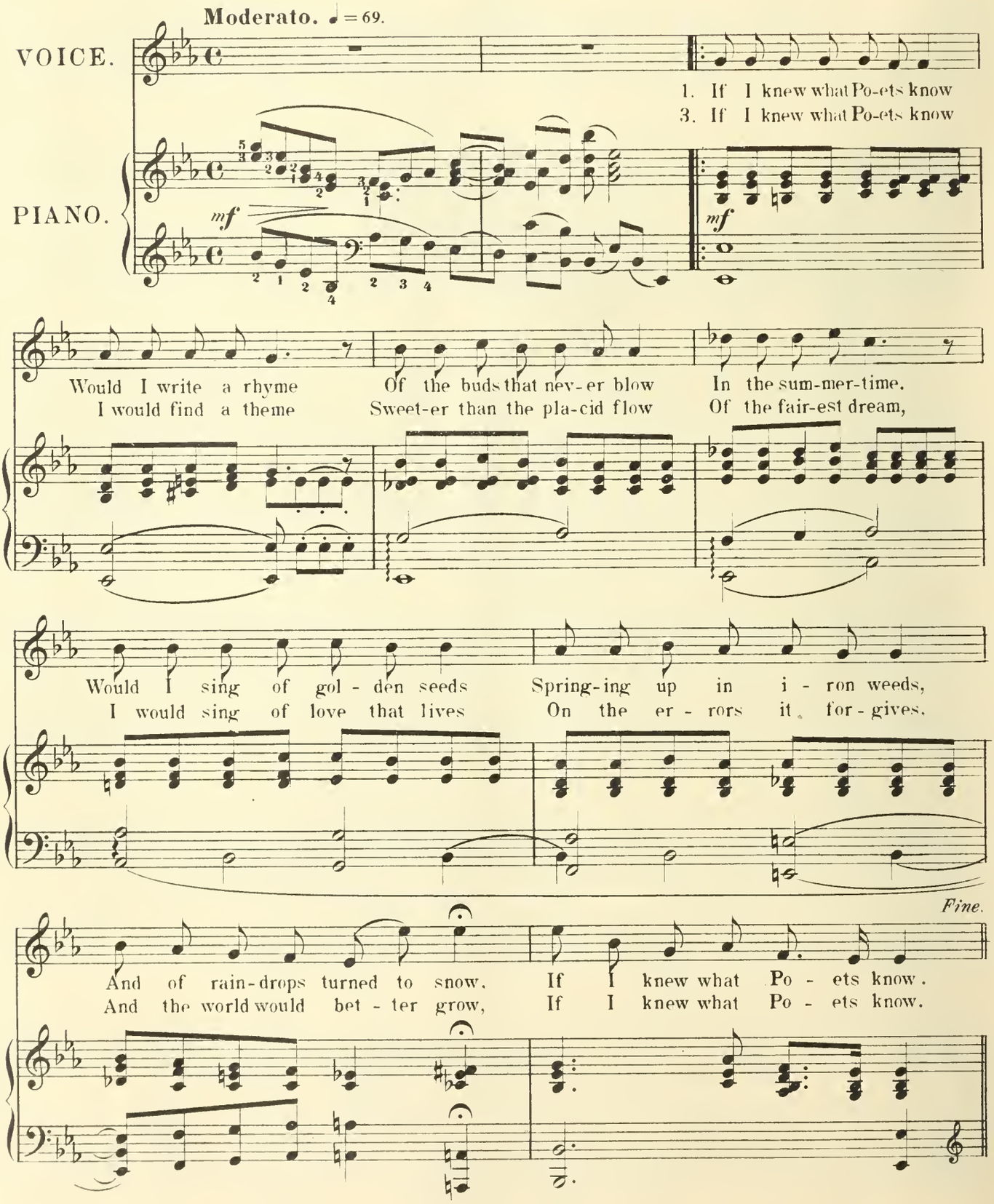

ff
fz
fz
dim.
p
dim.
pp
pp

If I Knew What Poets Know.

Song for Medium Voice.

Words by
JAMES WHITCOMB RILEY.

Music by
WILLIAM D. ARMSTRONG.



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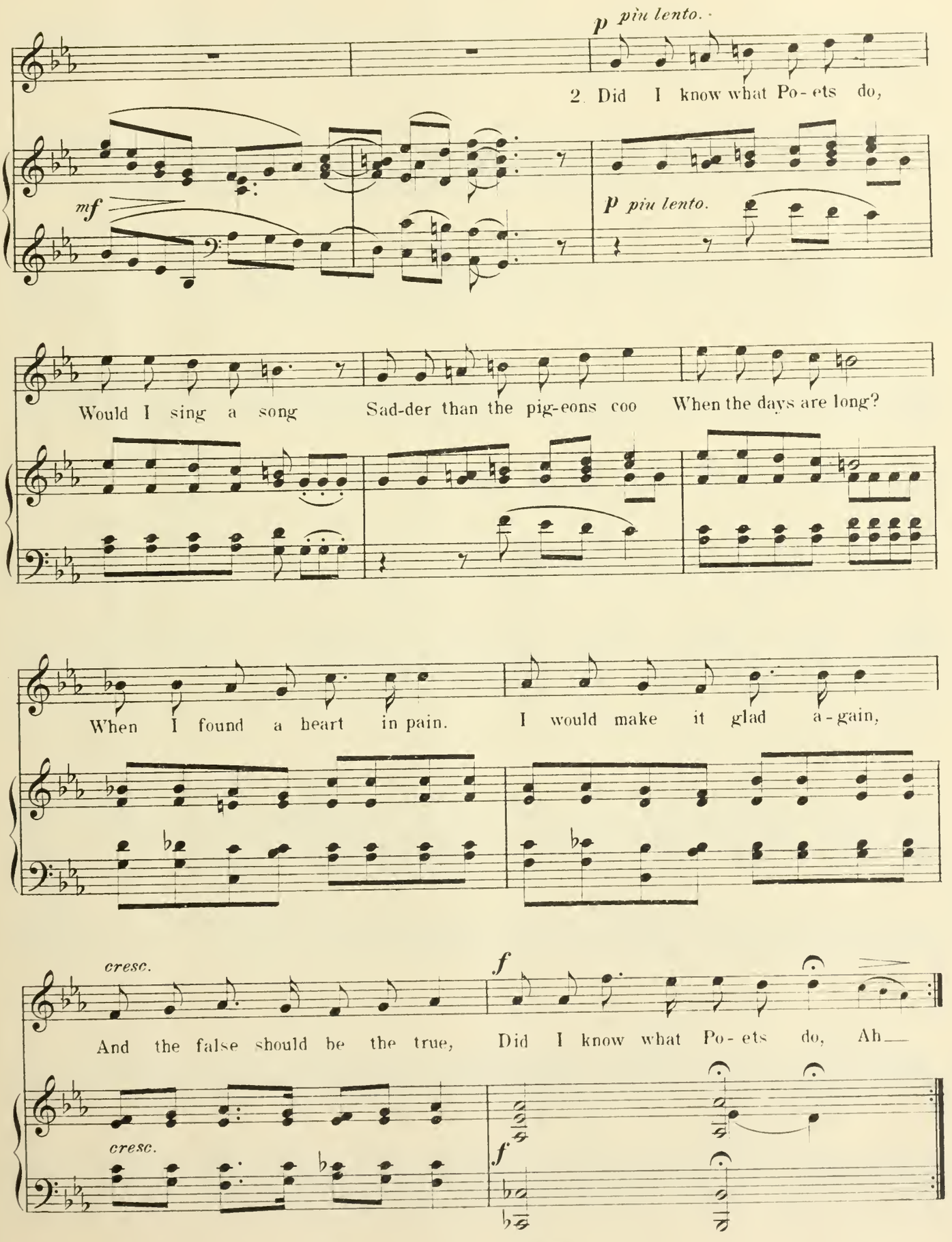
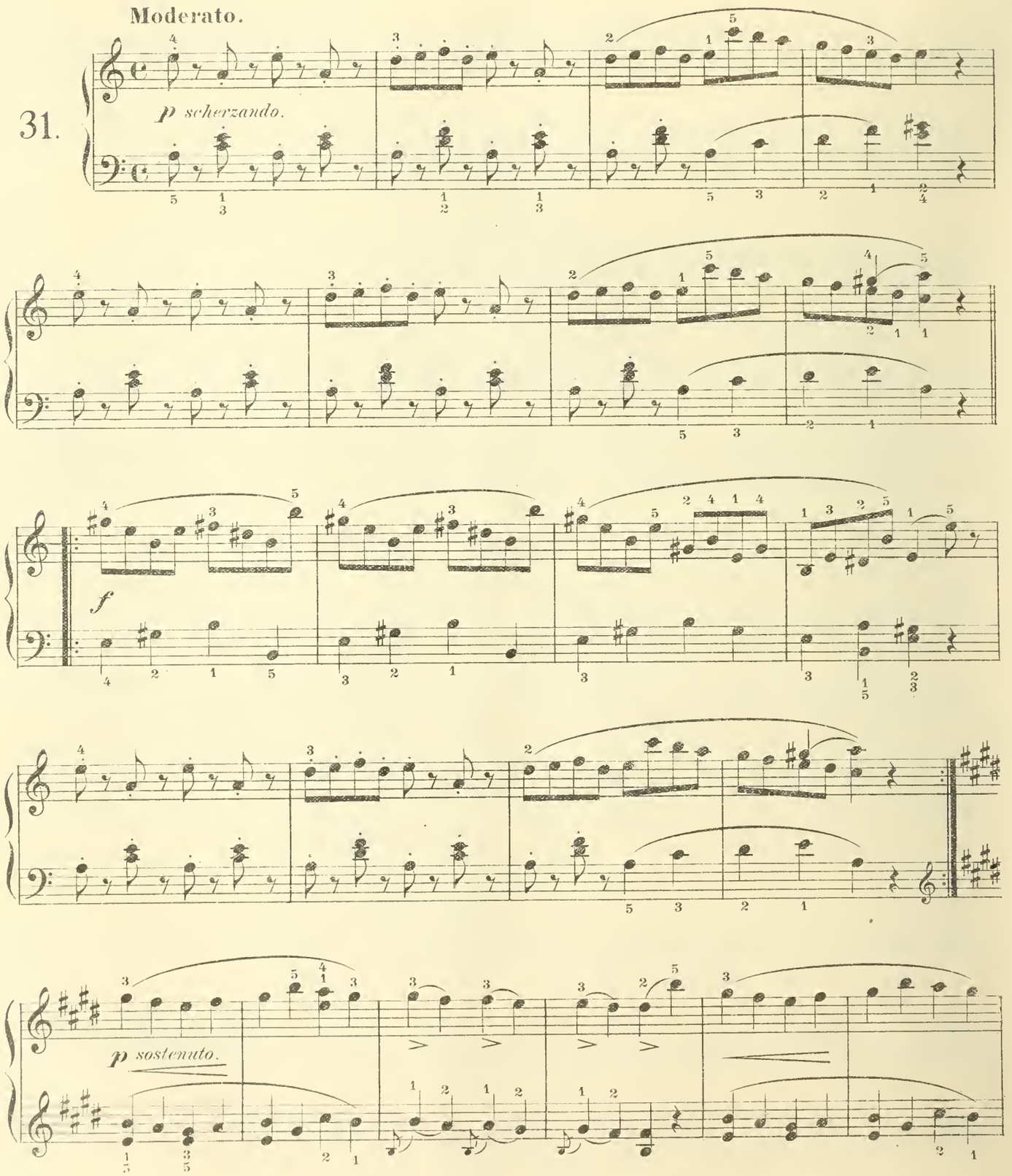

p più lento.
2. Did I know what Po-ets do,
mf
p più lento.
Would I sing a song
Sad-der than the pig-eons coo
When the days are long?
When I found a heart in pain.
I would make it glad a-gain,
cresc.
f
And the false should be the true,
Did I know what Po-ets do, Ah—
cresc.
f

Gavotte.

CORNELIUS GURLITT, Op. 117. № 31

The Gavotte is a French Dance, used by the Gavots, inhabitants of Gap, in the Upper Dauphine; its interpretation should be clear and elastic.



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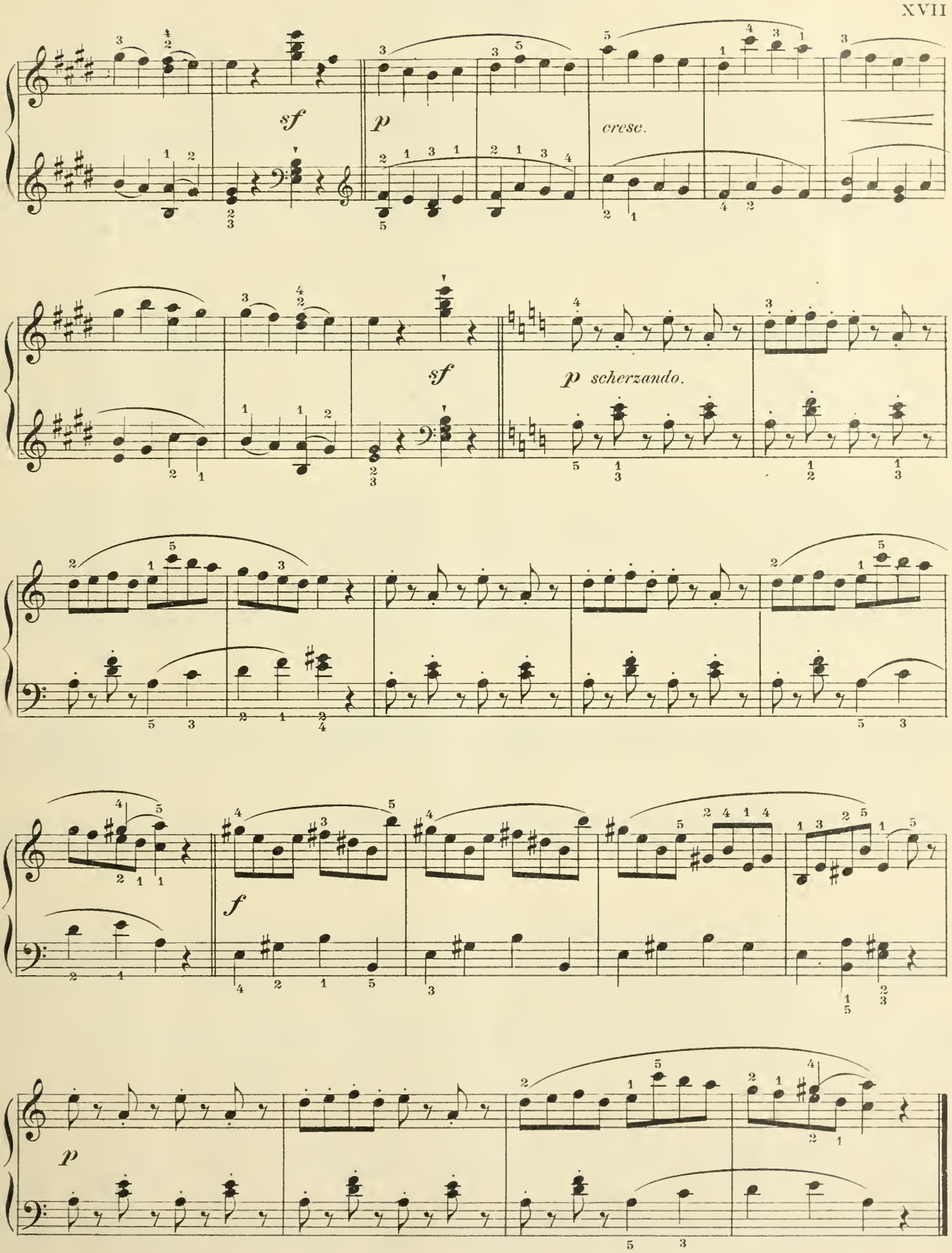
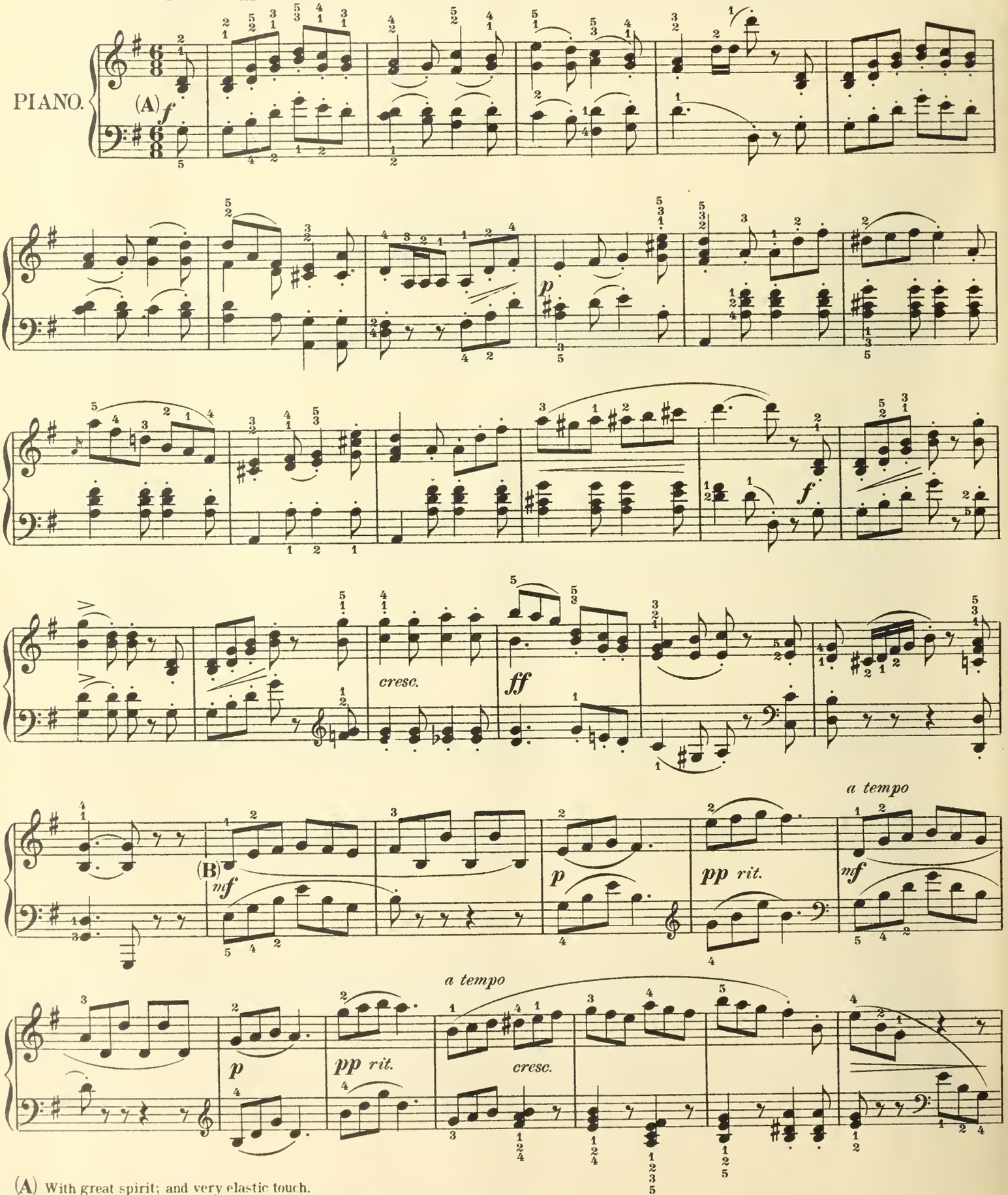

sf
p
cresc.
sf
p scherzando.
f
p

HUNTING IDYL.

(JAGD-IDYLLE.)

Vivo. ♩.= 112.

ARNOLDO SARTORIO, Op. 345.



(A) With great spirit; and very elastic touch.

(B) Very *legato*, in strong contrast to preceding strain. Observe echo effects.

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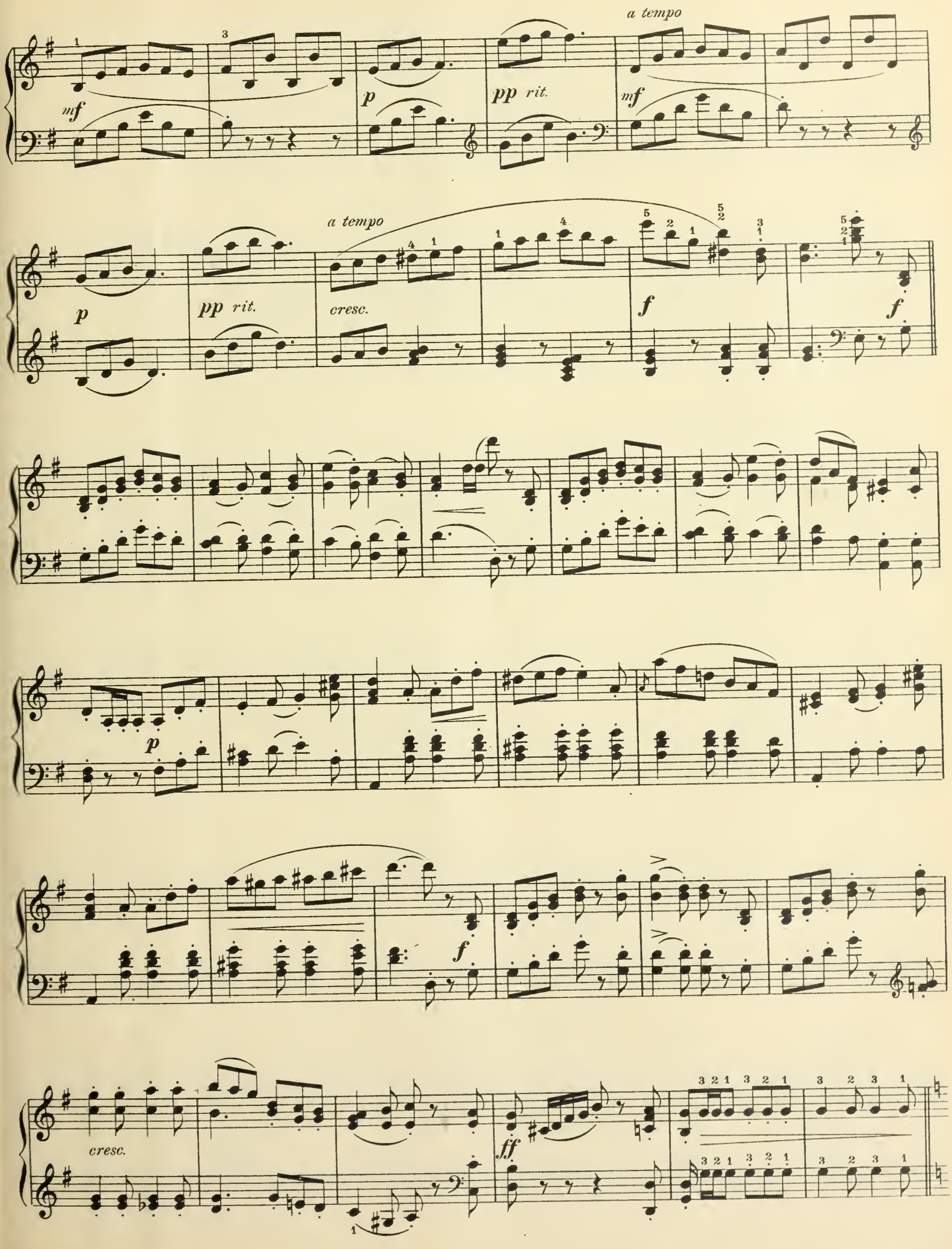
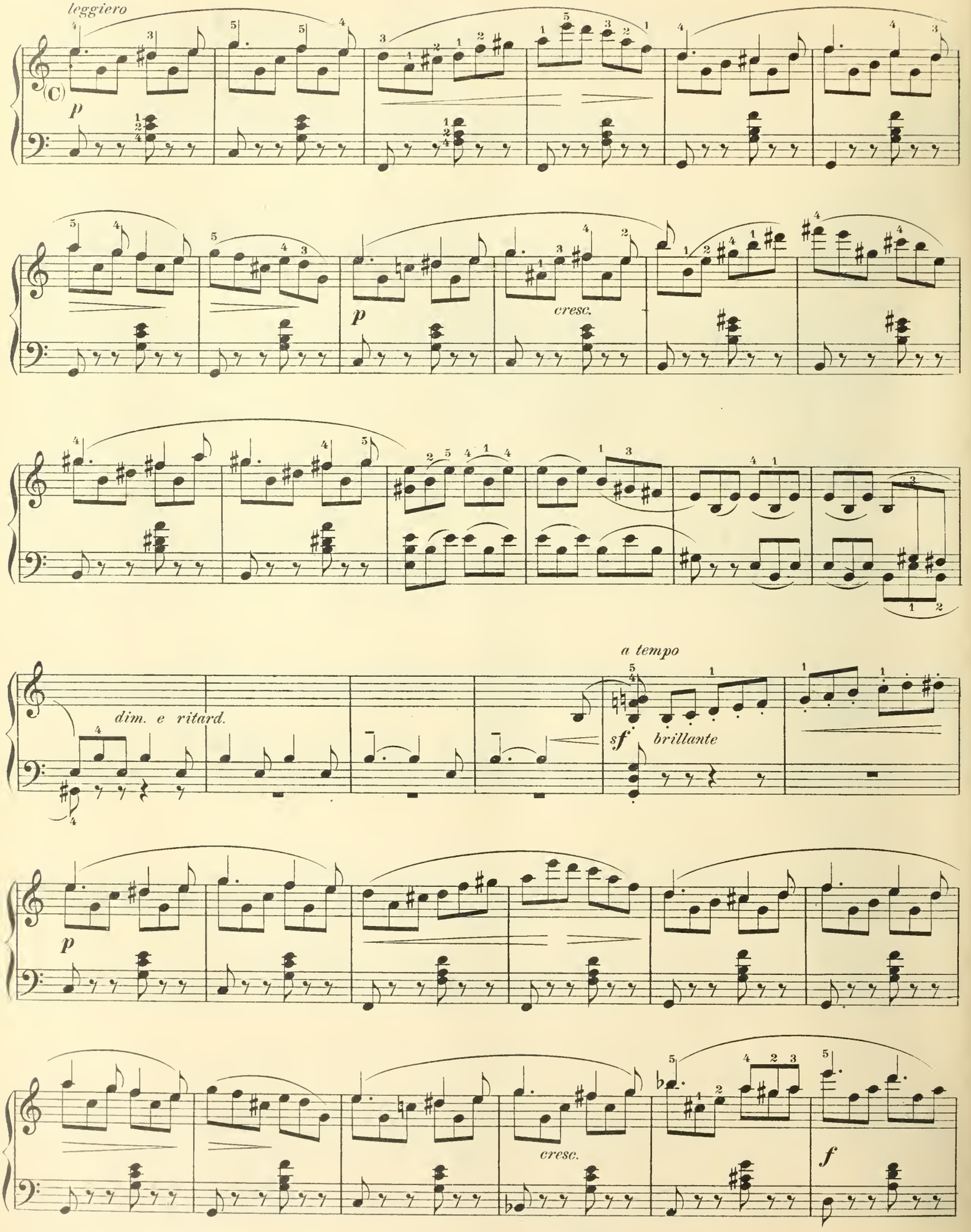
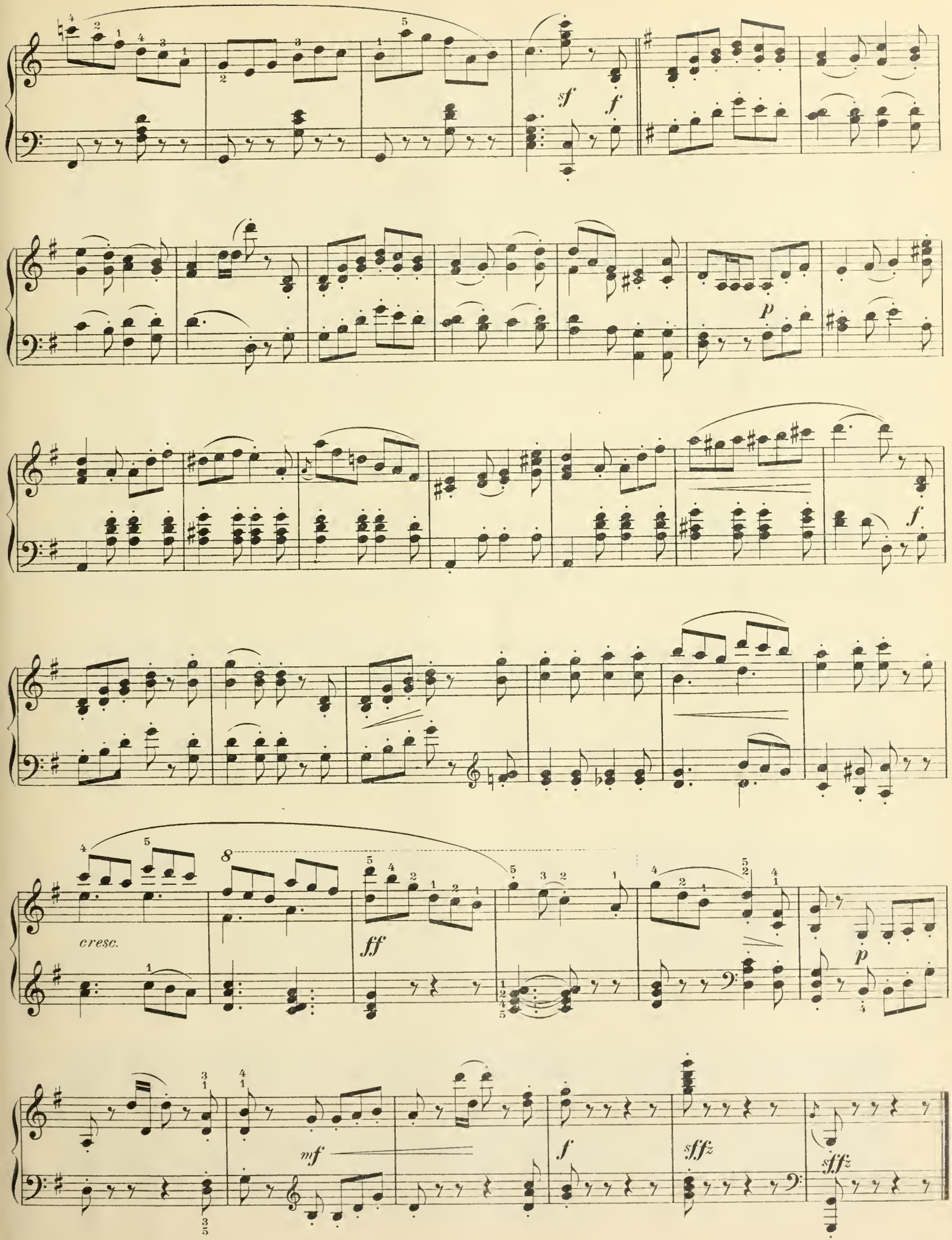

a tempo
mf
p
pp rit.
mf
a tempo
p
pp rit.
cresc.
f
f
p
f
cresc.
ff



(C) Connect well the notes of the melody.


sf
f
p
f
cresc.
8
ff
p
mf
f
sfz
sfz

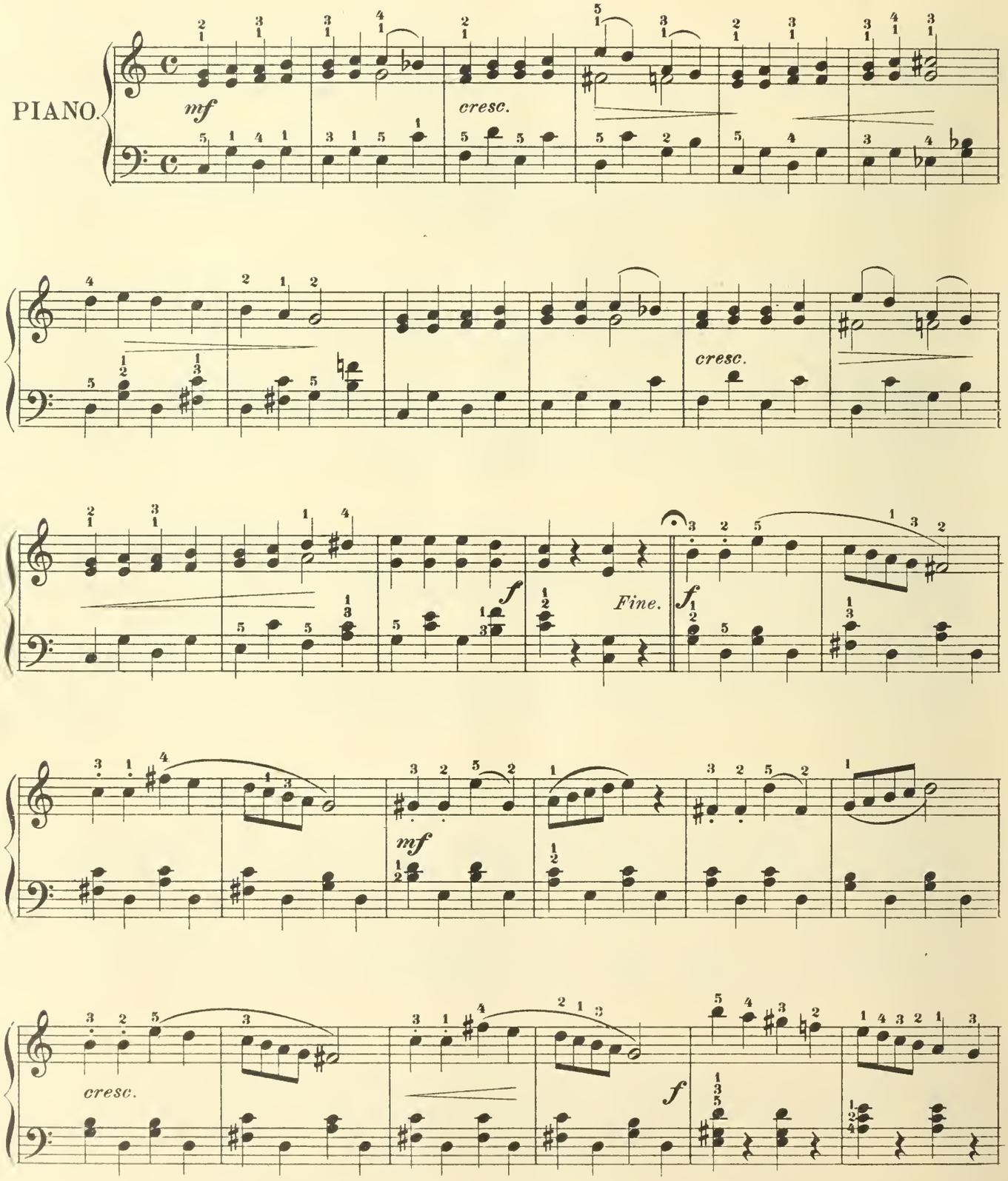
Dedicated to Miss Amy Watts.

FOX-GLOVE.

MARCH.

T. L. RICKABY. Op. 37, № 6.

In March time. ♩ = 112-126



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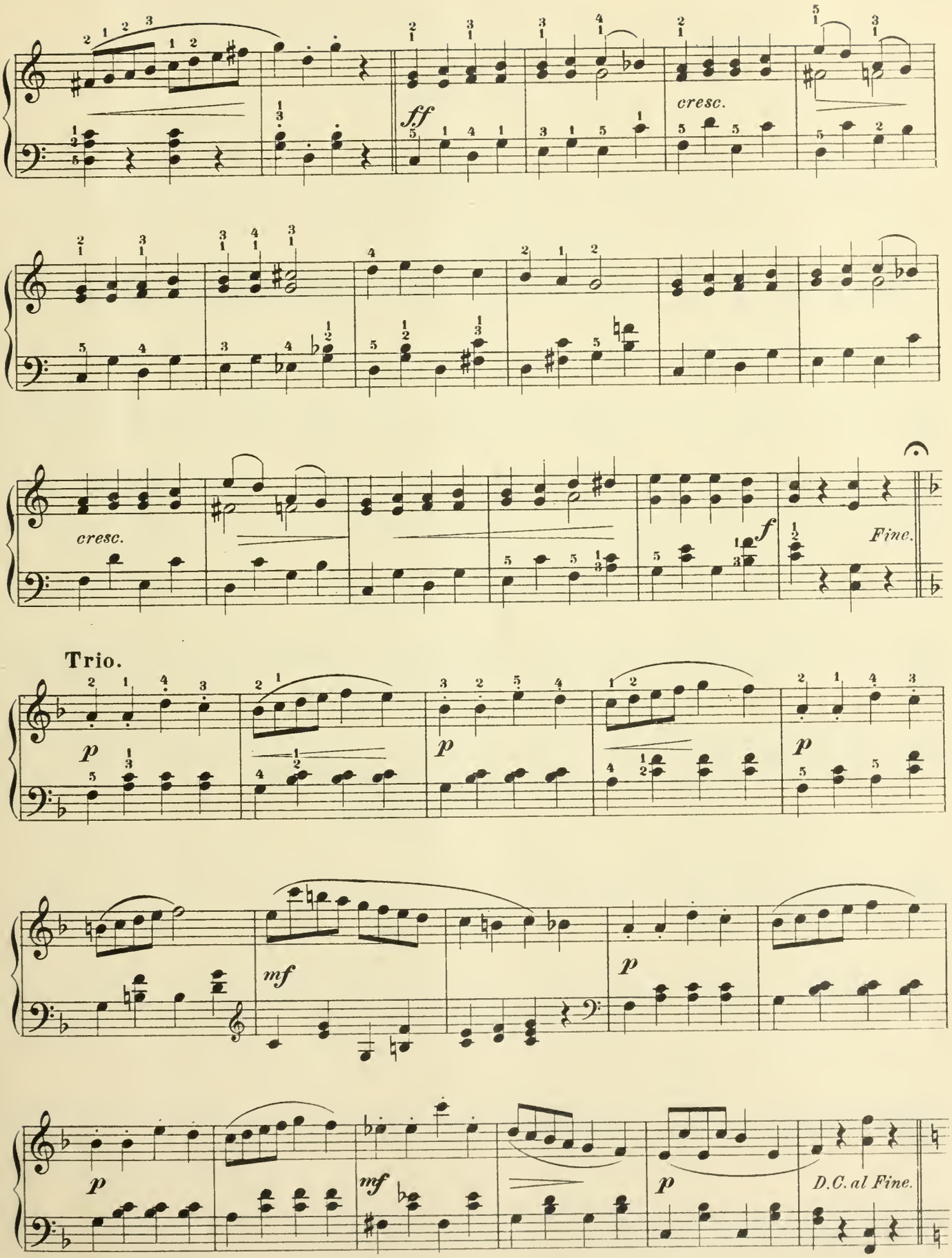

ff
cresc.
cresc.
f
Fine.
Trio.
p
p
p
mf
p
p
mf
p
D.C. al Fine.

Short Service Prelude for the Organ.

I. Open Diapason and Melodia.
II. Sw. Op. Diap. St. Diap. Sal. and Flute.
Ped. 16 ft. Bourdon. II coupled to I and Pedals.

No. 4.

MODERATO.

WM. HORATIO CLARKE.

♩ = 80

II Sw. Op. and St. Diap. Sal. and Flute Harmonique.

Ped. and Man.

I Gt. Open Diapason and Melodia.

add 16 ft. Ped. open.

take off I. Open Diapason.

II. both hands.

Take off 16 ft. Pedal open.
Manual bass alone.

I. R. H. Melodia.

II. both hands.

II. Open Diap. and Flute off.

rit.

St. Diap. off.

WOMAN'S PAGE

Conducted by Miss S. C. VERY.

CLUB NAMES.

Distinct in nomenclature are the musical organizations of men and women. The former have their Philharmonic societies in New York and Vienna, in Berlin and London; their Symphony societies abound, only named differently here and there, as in France, where they have become identified with its famous Conservatoire, or the name of Colonne.

In America, Land of Women's Clubs, from that territory of which the mining camp is the nucleus, to the great Metropolis, the variety in Club names, attests feminine zeal in music and wish for more personal associations. In the South, a Euterpe, in the West, a Clara Schumann, in New York State, a Chaminade Club proclaim fealty to some presiding womanly presence. A Saint Ambrose in Connecticut brings very primitive claims "up-to-date." Santa Cecilia, of blessed memory, is enshrined in every corner of the land, a rival, perhaps, only of the "Lares and Penates"—so to speak—the name of the locality in which the Club was first organized as Hartford Music Club, Martinsburg Music Club, etc. Some names very practically declare the Club's *raison d'etre* as The Piano Club, The Vocal Club, Music Students' Club, while in Kentucky, a Philharmonic and, in Iowa, a Symphony, show aspirations there of Lovers of Harmony toward that attainment, those names ever suggest in music's world. The Key Note of Illinois rings forth its purpose clearly, and who can fathom the mysticism possibly implied beneath the title Wednesday Club, Thursday Club? For philology informs us that they perpetuate remembrance of worship ascribed to old Wotan and Thor. Rossini may boast of devotion most lasting, belonging, as does his name, to the oldest Club, that of Maine. Brahms and Wagner hyphenated is the sign manual of the Club of most modern aims, in Washington, D. C. The youngest yet, a Club born in 1901, with an independence that is refreshing, asserts a title hardly yet used, *i. e.*, The Musical Circle. "The Musicale," seems least happy a name, for it is ever a foreign guest in English-speaking circles. Fortnightly, savors of literature, not apparently connected to a "concourse of sweet sounds." The modest title of The Music Section usually stands for one of the strongest forces, ally as it is of Clubs with other aims, its succor asked and readily given, making activity constant, results in a healthful vitality.

The great English dramatist is anthority for the statement that in mere name is a vacuum. Moreover, in our special corner of Clubdom's field, the designation Musical, ensures future happiness enough to counteract any evil results from other powers attendant upon the christening of a newly organized Club.

THE CLUB OF ONE.

"You will be sorry to learn that in my absence on a little trip, the Club went to pieces." Thus despondently writes a Club president.

"I resigned, because the whole burden of the Club was placed upon my shoulders—it proved too heavy." This from another president.

The enthusiasm of some One—how frequently it organizes a Club; she pilots its incipient career, suggests plans; she it is, not the secretary, who writes for advice, appeals for help, and if organization be submerged is last to go down with the wreck.

At the commencement of the Club year, why not impress upon the Club the duties of a secretary (a position so often a sinecure), and read them aloud from the constitution? Why not rouse in committees a keener sense of responsibility? In union there is that strength which the Club of one may never hope to gain. Zeal is contagious, and once awakened, like the letter-chain, augments possibilities for advance marvelously. Has your printing-committee experienced the gallantry of the local printer? "For printing received," his notices of Club work are ever encouraging, and in towns where there are two printing offices, emulation in flattering attention to the Woman's Club is marked. Why not add to that constitutional cluse "For self improvement" another, "and others benefit?" Extend the tenuous boundary-line, fast narrowing to the Club of one, beyond music's field, into other Clubs; into hospitals; to the poor; to the afflicted? Thus, far-reaching possibilities for good will be illimitable and the Club of one, amalgamated into the Club of many, will surely become that new force of a nineteenth century identified with all power for good—a prosperous Woman's Music Club.

THE CLUB AN APOLOGIA.

An old friend, a teacher of art, called yesterday; wearily throwing her arms upon the table she laid her head upon them, exclaiming: "I am so tired of apologizing for the old masters!" She touched a sympathetic chord in the heart of many a music teacher as well as of Club women, who, when they banish the trivial from their hamlet or town, in desiring the good, are obliged to apologize, to appease, to conciliate, to confess that the great masters do not bring to the populace the glib message of the musical charlatan. Fortunately they substitute for the latter's tune, jingle and monotone, their melody, rhythm and harmony.

In early days of its history, therefore, the Club's attitude is defensive and its programs are given under protest. Within its walls the names Bach, Beethoven and Mozart are cherished personalities; outside, if known at all, they are mere epoch-making terms. However, the devotion of the populace vacillates constantly, proving the music it craves ephemeral, while that of sound musicians is for all time.

Abroad where the greatest lived, they are more widely known and better loved by the people. Regarding art, De Amicis writes: "On Sunday you should see little children, young people, women of the people before these art creations; see how their countenances lighten, hear the sweet words from their lips. Murillo to them is a saint; they smile as they mention his name as if to say, 'He belongs to us'—He is more than a sovereign master of the beautiful, he is a benefactor, an inspirer of good deeds—one of those men whom instinct tells us we shall see again, who has not gone forever, whose life is an inextinguishable light. Before one of his pictures, a hope entered my life of being nobler, more useful—I never had such perfect faith as at that moment." In music as one sees constantly abroad, mechanics, shopkeepers, little children listening to the familiar music of Wagner, Beethoven, etc., or in the gardens where whole families assemble, sees some worthy Frau knitting an accompaniment to works called classic in phraseology of the student, then she says. "So is music's message realized, its great ones appreciated." When they become household friends, apologies cease to be heard.

CLUB WORK.

THE MUSICAL CIRCLE OF VINTON, IOWA.

Here appears, we believe, the youngest Club of all. Its future anniversaries will date from 1901. A year book of white and gold adornment contains a program comprehensive enough to include the most up-to-date studies of music by women and by American composers, with that also of the works by J. S. Bach and Beethoven. At the commencement of its calendar is the inscription:

"Music is the key to the heart
Progress, a duty of life."

The usual corps of officers with a Program Committee and one of Printing systematize duties, and to each one of its nineteen members assign duty throughout the year, thus ensuring general interest. It elects as studies, the following subjects: Music as an Art; Early Music History; Primitive Musical Instruments; Early Forms in Music. From such a starting point, it proceeds to Bach and the fugue; Haendel, Beethoven, Mozart and Gluck, alternating with modern works by De Koven, Nevin and Margaret Lang, while The Romantic writers also receive consideration. The illustrations are by piano, violin and song. These youthful enthusiasts have selected a Club color, the combination green and white, and quotations from Ruskin, Bulwer and Shakespeare in praise of the art to the study of which many of their coming years are to be dedicated, are interspersed among the portions of their musical program.

Many will watch with interest this Circle—we trust an ever widening one—and, if unbroken with coming years, it will bring joy to its members and benefit to its community.

CORRESPONDENTS' COLUMN.

"We desire hints for beginning Club study:" General music history as a study is the avenue of approach to the broadest outlook for Clubs. Two concise text-books are: The Story of Music, by Henderson; Bonavia Hunt's History of Music.

"How shall the year's program be arranged?" Insist on making the work general by assigning a duty to each individual; vary essays with music; endeavor to have the course of study systematic in development from October to June.

"Kindly outline a year book." Experience is the best teacher; we forward year books of other Clubs.

"Please recommend books on the subject of opera:" The essays in Grove's Dictionary, by Rockstro and Jenks; The Music Dramas of Richard Wagner, by Albert Lavignac, students find indispensable (this is translated by Esther Singleton); Esther Singleton's Guide to the Opera and Mabel Wagnall's Stars of the Opera are reliable; The Opera Past and Present, by William F. Apthorp, is the latest, and welcomed by all familiar with his writings.

"Please give assistance in finding data about modern composers of to-day:" See files of THE MUSICIAN, 1899–1900, from December to July, inclusive, The Woman's Page.

NEW PATHS.

Iowa:—The Musical Circle of Vinton, Iowa, announces its entrance inte Club life with a year book tastefully adorned in white and gold. A program of study carefully planned and comprehensive, proclaims earnest aims.

Massachusetts:—The Music Section of the Woman's Club at Amherst, is to devote time during the seasons 1901–1902, to the subject of Musical Instruments.

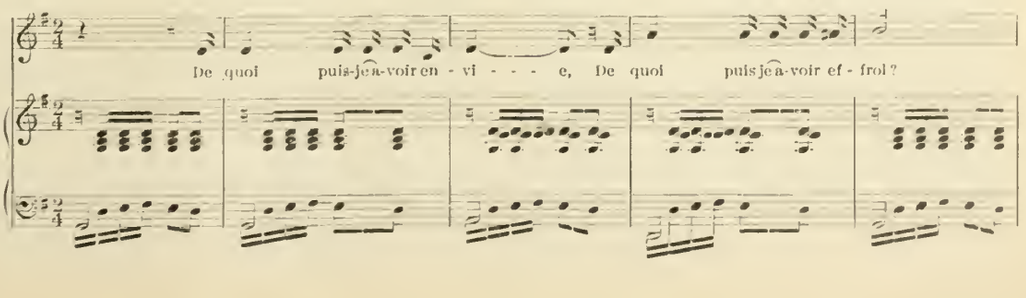
Connecticut:—The Piano Club, whose members by earnest study of eight hand arrangements, are familiar with the trios and quartets of the greatest composers, contemplate a series of concerts by leading organizations to be given under their auspices.

New Jersey:—The Cæcilian Club of Freehold, plans to visit, as a body, the Crosby-Brown Collection of Instruments at the Metropolitan Museum of Fine Arts, New York City.

Let us accept music as a gift, a most precious gift of God. Let us study it with reverence. Let us practice it with humility and diligence, so that we may catch and drink in the spirit of love which it breathes, which is of God and which leads back to God. Finally, let us stand, and with uncovered heads and uplifted hands, say, "I thank thee, Oh God, for the gift of song."—*From Northwest Journal of Education.*

SANS TOI.

GUY D'HARDELOT.



THE SONATA-SYMPHONY FORM.

A Lecture delivered before the Metropolitan College of Music.

CHARLES S. SKILTON.

(*Continued from July.*)

Let us select the greatest of all symphonies, Beethoven's Ninth. This work is an outcome of the ideas developed in the French Revolution, expressed by Schiller in the "Ode to Joy." The subject is the coming of joy into human life. The first movement is a picture of life without joy. Few things sadder and more hopeless have ever been written, but through it all we feel that we are hearing the suffering of a great spirit, an heroic, manly soul that will strive to the uttermost and never utterly despair, even when all hope is lost. The second movement is a scherzo. In a bitter, terrible way it is playful; playful as a man who laughs in the bitterness of despair, who laughs that he may not weep, though weeping might be his salvation. In all instrumental music there is only one thing sadder than the bitter mirth of this scherzo, and that is the third movement, the *adagio*. In a major key, restful, religious, beautiful—in what does its intense sadness exhibit itself? In its retrospective character. Said Dante, "There is no greater sorrow than to remember happy times in the midst of misery." Said Tennyson, commenting on this passage with happy paraphrase:

"This is truth the poet sings
That sorrow's crown of sorrow is remembering happier things."

So this beautiful adagio, calling to mind a former happier state after the hopelessness and despair of the preceding movements, realizes the song of the poet and reaches the lowest depth of human misery. It is followed by a discordant outcry of all the instruments and a passionate questioning in furious recitative of the basses. A mighty voice seems struggling for speech, a tormented spirit seeking relief. In quick succession are heard the themes of the first three movements—hopelessness, bitter despair, memory of lost joys—are these all existence has to offer? Again the discordant outcry, renouncing all existing conditions, again the passionate question. And at last the answer is heard, a few measures of the "Ode to Joy." The orchestra seems to listen as the shepherds at Bethlehem listened to the angel's message. Softly it is taken up and spread from part to part, a veritable gospel; voices join the instruments, the sorrow and torment are all forgotten and everything united in the joyous hymn which carries all before it to end in a tumult of unbounded happiness.

Having thus surveyed the general plan of a sonata, let us examine its architectural structure more in detail. The first movement usually exhibits the most highly developed form. Like organic life the sonata grows from germs. These are generally three in number and may be called the *main theme*, *secondary theme* and *closing theme*. They are joined with one another by more or less extended passages with which they are so closely connected that it is often difficult to define their exact limits. The whole movement is divided into three groups. The first is devoted to stating the material, the second to developing it, the third to its recapitulation In the first group there is danger that the mere statement of the material may be taken for the entire movement. To avoid this the secondary and closing themes are placed in a different key from the main theme, so that the impression of a close which is made at the end of the first group is not final, but only indicates that the material has been fully presented. This first group is usually repeated, partly to impress the material more deeply upon the hearer's mind, partly to preserve a proper balance of parts. In these days it is becoming fashionable to omit this repeat. Beethoven in two of his thirty-two sonatas has done this, inspiring one editor to cavil at the repeats in the remaining works, many of them written *after* those two. The editor calls them a "meaningless tautology," and intimates that they are a servile concession to tradition, a weakness to be lamented in a musician otherwise so great. The same thing applies to all other sonatas, *e. g.*, those of Schumann and Chopin, both of whom used the repeat. Each of these was a man of the highest genius, each possessed the keenest sense of form and proportion, two at least were pathbreakers in new fields, and none of the three hesitated to break with tradition when anything was to be gained. Each believed that the repeat was essential to the architectural structure of the sonata. Is it not strange that they were wrong and our *fin de siècle* critics right! Perhaps, after all, the fault is with our age of hurry and unrest, and our preference for little things. Perhaps we have lost sight of the principle of repose and do not entirely appreciate the massive proportions of the larger forms of art. The second group of a first movement is devoted to the development of the material stated in the first group. Here the composer gives free play to his imagination, modulates into remote keys, makes new and unexpected combinations and forms a climax.

In early sonatas this group was of minor importance; in later ones it is the essential feature. The third group repeats the material stated in the first, but keeps all three themes in the principal key, making the close final and satisfactory. To make the ending still more perfect a short *coda* is often added, developed from the main theme, and sometimes so extended as to form a fourth group. This is the form in which overtures for orchestra are usually written. One who understands it will have little difficulty in comprehending any of the other forms used in music, except perhaps the fugue. For the sake of completeness the others will be mentioned and briefly explained. The *song* form is a simple group of periods, illustrated by all familiar hymns. Its first part usually ends with a half close on the chord of the fifth degree, in contrast to the full close of the last part. The *theme* and *variations* is another variety of this form, the theme being a song and each variation having the same fundamental structure, though a more extended coda is often added. The *minuet* form is composed of two song forms put together, the first being repeated after the second, making a threefold structure. The second was originally written in three part harmony and hence called a trio. The minuet form, more or less modified, is that in which most of our popular short piano pieces are written. It is one of these forms which composers usually choose for slow movements of sonatas, though occasionally we find a sonata form without a development group or a rondo, the form which remains to be considered. The scherzo or minuet of a sonata is always written in minuet form. Schumann and later composers have made the form fivefold instead of threefold by adding a second trio and then repeating the first part again. The rondo form allows of much external brilliancy and is easily understood, characteristics which render it peculiarly suitable for the closing movement. It consists of a leading idea recurring three or four times, with episodes between in different keys and styles. Sometimes the rondo and sonata forms are combined by repeating the earlier episodes near the end in the principal key. The rondo, too, usually ends with a coda.

(Explain Mozart's C minor sonata, compare with Beethoven and have it performed with second piano by Grieg).

The intelligent listener can hardly fail to be impressed with the threefold structure of music and to wonder why we should take pleasure in hearing again near the end what came at the beginning. The threefold form is the expression of an underlying principle that has manifested itself in all ages and been interpreted in various ways. Six centuries ago, men said that triple time in music was the only perfect time, because it was suggestive of the Holy Trinity. Dante in his *Vita Nuova* or *New Life*, gives an interesting application of this idea. The *Vita Nuova* is the story of the great poet's early attachment for Beatrice. Speaking of the frequent occurrence of the number nine during this experience he explains it as follows: "The number three is the root of nine, because without another number, multiplied by itself alone it makes nine, since we readily see that three times three are nine. Then if three is in itself the factor of nine, and if the factor (or maker) of miracles is three, that is, the Father, Son and the Holy Spirit, which are three and one, then the fact that this lady (Beatrice) was accompanied by the number nine means that she was a nine, that is a miracle, whose root is only the Holy Trinity. Perhaps some more subtle person may see a more subtle reason for this, but this is the reason which I see and which pleases me best." Dante need have felt no concern; his reason has endured for six hundred years as an unapproachable model of subtlety. What is the principle underlying threefold structure, that which Dante saw as through a glass darkly? Do we see more clearly in modern times? The threefold structure of modern music as exhibited in the sonata form, is typical of the natural law of development, of growth, maturity and decline. One who has watched the rising sun "gilding pale streams with heavenly alchemy," who has felt its noonday heat and seen its life-giving power, and who has witnessed the mellow radiance of its setting, reproducing the gorgeous morning tints with some slight, indefinable change; an observer of such phenomena can understand the beauty of the threefold sonata form with its statement of material, development and recapitulation. Or again, if we consider the life of man, we see that the same form is typical of childhood, manhood and old age; the statement of material typifying the amassing of facts and experience to which childhood is devoted, the development typifying the period of storm and stress and adjustment in which early manhood is passed, while the recapitulation, presenting the material once more and finding new meanings in it after the development through which it has passed, is suggestive of old age to which experience has given fixed assurance of life truths that in childhood were believed without question. And higher still the student of history may trace the threefold form in the growth, maturity and decline of nations, while the geologist assures us that the earth itself has passed through such a stage of formation, is now in its maturity, and has the prospect of a dissolution in which there shall be a return to earlier conditions. The keenest vision of poets, the most daring speculation of philosophers, conceive of such threefold rhythmic changes progressing through the universe from one planet to another. In short sonata form is the artistic type of the law of evolution. And thus we see the infinite variety of feelings which can be expressed in this form. Does a composer wish to suggest such human relations as friendship or love? What more appropriate than a sonata for violin and piano with its two contrasted personalities? Is one filled with the joy of communion with nature? Let him hear Beethoven's Pastoral Symphony or Schumann's in B♭, often called "Spring's Awakening." Is he thrilled with the grandeur of conflicts of nations and upheavals of society? There is Beethoven's Heroic Symphony inspired by the career of Napoleon, and, as some say, of Washington. Or does one entertain loftier ideas—of fate and tragedy—of human nature struggling from darkness to light? They are expressed in the Sinfonie Pathetique of Tschaikowski or the Fifth of Beethoven. National characteristics are embodied in the Scotch or Italian symphonies of Mendelssohn and Dvorak's "New World," and it is well known that Beethoven contemplated a tenth symphony, of which he said, "I will reconcile the ancient and modern worlds."

Such examples of the employment of the sonata form render it difficult to conceive of a style of instrumental music better suited to the expression of broad and lofty ideas. Still we are continually being told that the sonata is passing away and yielding its place to the shorter forms now in use for our popular concert pieces. Some one has remarked that this is an age of little things. We prefer the microscope to the telescope, the short story to Shakespeare, the epigram to the oration, the romance to the sonata. It is probably true that in piano and vocal music the smaller forms are predominant. In other fields their claim may be challenged. Of violin music we find no modern compositions more familiar than the concerts of Bruch or the sonatas of Grieg. No recent organ music surpasses the sonatas of Guilmant and the symphonies of Widor. For the trio or stringed quartet, other forms than the sonata are hardly ever employed, while for orchestra not even the symphonic poem has been able to displace the symphonies of Brahms, Tschaikowski and Dvorak, or to prevent other composers from frequently producing them.

A prominent singer has recently complained of American composers for their devotion to small forms of composition and their neglect of larger works. But what piano music in this country has commanded more respect than the sonatas of MacDowell? What violin music has received more favorable comment than Bartlett's concerto? What orchestral music has awakened more interest than the symphonies of Chadwick and Shelley? With these examples in mind chosen from our own times, I do not hesitate to express my belief that, whatever the temporary fashion of one day and generation, the sonata is as enduring as the natural laws it typifies, and will be written so long as men feel impelled to express in music what is deepest and noblest in human life.

A bit of work of the highest quality is a key to a man's life because it is the product of that life, and it brings to light what is hidden in the man as truly as the flower lays bare to the sun what was folded in the seed. What a man does is, therefore, an authentic revelation of what he is, and by their works men are fairly and rightly judged.

VIOLIN STUDY—FOUR FACTORS IN THE ART OF STUDY.

GEORGE LEHMANN.

If the average human being of to-day has reason to be thankful for having been born in an age of enlightenment and civilization, musicians, and more especially violinists, of the present century may consider themselves extremely fortunate that they were not born amidst the social conditions which prevailed in our great-grandfathers' days. Violin-playing, in those days, was hardly a much admired accomplishment in most communities; and in England as well as in America, "fiddler" was a term employed by many to express deep pity and contempt. Indeed, something of this sentiment still attaches to the term among affluent though uncultured people; but only a vestige of it yet remains to shame our civilization. To-day, violin-playing is universally enjoyed, and no longer occupies a doubtful position among the arts. But the average lover of violin-playing little appreciates what it means to become proficient in this art. He has a hazy sort of an idea that the training of the arm and the fingers requires a player's attention for several years, but that, after all, the violinist's art is a gift from heaven which may be exercised without great toil. Nor does the violin student himself always appreciate the requirements of his art. He, too, is apt to believe that Nature's generosity is all-sufficient. From year to year he gives the crudest expression to his emotions, little suspecting that his greatest need is knowledge of the art of study. When he listens to the exquisite musical utterance of a truly great artist, he sighs that Nature has not blessed him, too, with such a wonderful gift. He does not realize how earthly is the process by which such things are attained.

The art of study is hardly to be reckoned with in the student's earliest experiments. It is an art whose subtleties cannot be appreciated by the young and undeveloped mind. In the beginning, violin-playing is at best erratic experiment—a series of attempts to achieve by means of purely mechanical effort. Imitation, and a fair degree of technical precision, are the most that may be hoped for; and it is only with the ripening of intelligence that the player's individuality asserts itself. But when this day arrives (and in music it frequently comes at an early age), the player has much to accept from others, much to reject. In his striving for originality, he must not imagine that his purpose is best accomplished by giving a loose rein to all his peculiar musical emotions. Observation, Analysis, Comparison and Selection are the chief factors in the struggle to develop originality.

At the Hochschule, in Berlin, the art of study means neither more nor less than a slavish attempt to imitate Joachim in every detail of his work. The result is deplorable. Every year the Hochschule sends out into the musical world its feeble imitators of a great violinist—imitators who have failed to catch the fine spirit of their master, whose best work is characterized by distortions and exaggerations. The original beauty of Joachim's playing they do not reproduce for us; nor do they reveal what has been slumbering in their own minds and breasts throughout all the years of their musical apprenticeship. Dogged imitation, unassisted and unrelieved by the higher motives which alone make imitation useful and desirable, is but the dead and fruitless branch of a burgeoning tree.

Observation may correctly be considered as standing first among four essential requisites of the art of study. "To behold," as Humboldt says, "is not necessarily to observe, and the power of comparing and combining is only to be obtained by education." Observation of a great violinist's art means far more than the effort to memorize an impression. A musical performance is but an evanescent thing, and its thousand details of beauty and imperfection cannot accurately be stored away in human memory. But if this were indeed possible, a mere accumulation of such details would still be far from being observation in its truer sense. Truly to observe a player's art means not only cognizance of its characteristics, but careful investigation and exact knowledge of their origin and cause. It is not enough merely to remember that a player has produced a beautiful, sympathetic tone in passing from one position to another. The remembrance may act as an incentive to create an equally beautiful tone, but it necessarily remains only a mental record of the effect, and does not help to reveal aught of the process of its production.

Possessed of the knowledge of technical processes, the most serious obstacle to achievement is removed. This knowledge enables the player to proceed with the greatest economy of mental effort and valuable time. No longer does he flounder and grope in the dark, but goes straight to the shortest and surest road, avoiding innumerable pitfalls. No longer does he blindly endeavor to imitate what he has heard, but, understanding thoroughly the *principles* which underlie what he attempts, he sacrifices nothing of individuality in the attainment of his end. Thus does observation contribute to original expression.

Analysis is, in the art of study, closely related to observation. It is, so to speak, a minuter investigation of what has been observed. Important a factor as it is, however, both in technical achievement and in the development of originality, there is in the pursuit of it always an element of danger. Music justifies and demands a certain degree of analysis, but never tolerates it in the form of absolute dissection. Scientific analysis, for instance, of musical emotions, must inevitably end in either the suppression of those emotions or in their absolute extinction. This is the danger. It is difficult, perhaps impossible, to draw the dividing line between profitable investigation and destructive analytical methods; but the endeavor to be on the safe side of such a delicate question leads one naturally to the following conclusion: In all that appertains to purely technical matters, the coldest and closest scrutiny may safely be recommended; but outside this region there is unmistakable peril in every application of the dissecting knife.

Comparison, too, is related to observation, for it gathers together what has been perceived and heard and felt. But it has its own particular field of profit and activity. It seeks to differentiate, to weigh one quality against another. Its vast accumulative possibilities offer the mind an endless variety of opposites; and these opposites, considered first by themselves and afterwards contrasted, form a remarkable assemblage of educational facts. Consider the work of the two great artists, Joachim and Sarasate, each a unique representative of a distinct "school" of violin-playing. Great profit can certainly be derived from a general comparison of their work; but if we scrutinize the various methods employed by each in the performance of a particular concerto (let us say, the Mendelssohn), and then compare their respective musical and technical achievements, the value of such comparison is greatly enhanced by the consequent revelation of extraordinary facts.

Now, such comparison, to be truly serious and instructive, should not take into consideration technical flaws which are obviously the result of accident. Experience soon enables the thoughtful student to distinguish between temporary disorder and actual inefficiency. The groundwork of comparison must not consist of puerilities It must neither magnify a mere mishap, nor seek to transform it into a chronic and vital weakness.

The comparison may be conducted as follows: (1), The Tone—its quality, character and variety; (2), The Technical Equipment—its character, fluency and precision; (3), The Phrasing—its beauty, logic and characteristics; (4), The Style—its strength, purity and individuality; and (5), The Interpretation—its refinement, intellectuality and impressiveness.

Selection separates the good from the bad, the desirable from the undesirable. It is the outgrowth of Observation, Analysis and Comparison. It reveals your musical and instrumental virtues, it bears witness for or against you. What you ultimately accept or reject decides the quality and character of your art, and proves how well or ill you have observed and analyzed and compared.

Though, in a certain sense, this fourth factor is the weightiest one of all, it is clearly *a result*, a development of the other three. You observe, you analyse, you compare, so that you may, in the end, be properly qualified to select.

The moral quality contributes sincerity, veracity, solidity of structure; the intellectual quality is disclosed in order, lucidity, and grasp of thought; the artistic quality is seen in symmetry, proportion, beauty of construction and of detail; the spiritual quality is revealed in depth of insight and the scope of relationships brought into view between the specific work and the world in which it is done.

As the master workers gave form and substance to their visions and insight, the power to see and to understand deepened and expanded apace with their achievements.

A NEEDED ACCESSORY IN TEACHING.

H. L. SPAFFORD.

While the art of music is one of which, comparatively speaking, so little can be understood or fathomed of its deepest meanings, a fine mental discipline is gained in the study of how best to impart even its simplest principles. To present truths skillfully and clearly to all classes and orders of minds requires not only a clear comprehension of that which is to be imparted, but also an ability that can be gained only through close study and original thinking on the part of the teacher: that of being able to analyze readily the state of mind he would instruct, to understand what difficulties are in the way, and to remove them. He must be able to express his ideas clearly in a great variety of ways, cultivating constantly the imaginative faculties as an aid in the use of apt illustration.

Thus it is evident that a *well-trained mind* is an all-important necessity to the music teacher. But after all, there are many differences of opinion as to the nature of the training requisite. Are there not schools of music in which students may complete a course of musical study, and graduate without giving evidence of the slightest acquaintance with any of those branches of study which are considered so important in other special lines? Do our Schools of Music require any standard of proficiency in Mathematics, Sciences, Latin, and English before they send out their graduates "full-fledged musicians?" Perhaps there are some who imagine that the study of music itself is sufficient for the necessary development of the intellect, and that the time which would be expended in the acquirement of other things is more advantageously employed by giving it all to the study of *music*. This would easily account for the predominance of "cranks"—or people of one idea—there are in the musical profession.

The study of music itself may be made a fine mental exercise, but only to that student whose mind has already been so thoroughly disciplined that he can enter into the hidden truths that lie so deep in music. Music is philosophy—only to the philosopher.

Let it then be conceded that the music teacher has as much need for first-class college training as any other professional man. He needs Mathematics and Latin, Greek, Natural Sciences (especially Botany and Geology, that he may learn to observe with the eyes as well as the ears), English, and, if possible, German and Logic. He needs also to confine himself, more than any other man, to the classical in literature. For music renders one's mind peculiarly susceptible to the influences of highly-wrought emotional literature, while he, of all men, needs precisely the opposite style. The lawyer, who, in his professional work is constantly engaged in plain matter-of-fact thinking, should doubtless often indulge in Dickens and George Eliot, but the musician would do better to read Homer and Chaucer.

To consider briefly what benefit the musician is to derive from these studies besides the mental training which he so much needs, we find that:

He will save much time. This is not mere supposition, but is based on reason and actual observation. Most persons who study music alone spend ten years in learning as much about music as they ought to learn in four or five, for the sheer lack of ability to comprehend the principles involved. A prominent teacher of music, who teaches in a conservatory of music, and also part of his time in a classical school, was heard to say that his pupils in the classical school made much more rapid progress, in spite of the fact that they carried a full collegiate course in addition to their music, than his conservatory pupils, who studied music alone. If time is saved, even in the preparation for the teacher's work, how much more will be saved after the regular independent work of teaching begins.

He will have a wider influence; and, finally, he will teach more wisely and safely.

How great is the responsibility which every teacher bears. So many young lives are blighted by unwise, uncultivated teachers, who either induce their pupils to squander their time and talents in unprofitable things, or at least fail to lead them in the right direction.

While there are other and not less important benefits that the teacher would receive, all may be comprehended in a strong, final statement—that the man who has a thorough general education, with no previous musical training, will succeed as well teaching music as the life-long piano player who has had no general education.

The M. T. N. A. Convention.

The M. T. N. A. has just rounded its first quarter of a century in admirable style. What was at first a very small and feeble plant, has struck root downward, and spread out its rootlets in every direction and lifted its ambitious stem and extended its flourishing branches till it is now a great tree, full of fruit, and still fuller of the blossoms of promise. Despite the fact that it has rounded some sharp corners financially, and has at times seemed to lose hold upon the general mind of the nation, it is now in a solid condition and with a fairly representative constituency, which may justly claim the name, National. There is certainly much yet left for the musicians of the United States to do, and many and complex are the questions which press for a solution, for music is a vast subject, and the society is so expansive and so cosmopolitan in its aims and scope that nothing musical is alien to it. The spirit of the membership, however, is free from overweaning selfishness, and there is a brave confidence in attacking live questions which in itself is an augury of certain victory.

The session of the Senate of the body assembled on Tuesday, the second of July, at Put-in-Bay, as proposed and the attendance was good. The burden of the president's message was the recommendation of a closer and still closer relationship between the National and the State societies, for much of the work done in the way of papers, debates, recitals and the like, may be as effectively done in the more local body, while the shorter distances render attendance easier and relatively larger. This matter of distance will always be a modifying element in the construction and operation of the M. T. N. A., and it is idle to think of utterly doing away with it, but there may easily be constituted a really representative and active body of delegates whose action may be made a most positive and recognizable force in the work of the country.

The complete gathering took place on Wednesday the third, and the program as announced in the printed prospectus, was carried through the remaining three days with a remarkable degree of exactitude. Indeed, very seldom has there been so near an approximation to what was desired and announced. The morning was opened up bright and strong with the various specialties in separate sessions, each presided over by a competent man. The Public School music which, was the very core of the system in the State of Ohio, and has always been a most vital active force in the M. T. N. A. as well, was in charge of the former president of the society, that versatile and accomplished musician and promoter, ex-President Gantvoort, of Cincinnati. The questions which come into the discussions of these teachers of the fundaments, while intensely interesting to those engaged in imparting them to the children of the country, are necessarily so minutely technical as to be quite impracticable to use in a public report for the general musical reader, so I must content myself by saying that there were many earnest men and women present, and their debates elicited much suggestive and helpful talk.

The department of piano was presided over by Mr. O. W. Pearce, of Indianapolis, and the question of ornaments was presented by Mr. Corey, of Detroit, and debated with spirit. In the theory specialty, the questions of diatonic and chromatic harmony, and of the best way to use text-books and a number of kindred ideas received attention, while in the voice department, Mr. Perley Dunn Aldrich, of Rochester, N. Y., gave a lucid exposition of the nature of resonance, calling out, as one always does when the voice is the matter under debate, a vast deal of lively talk.

The latter half of the forenoon was devoted to the hearing of a general lecture upon music and its relations to the whole subject of human culture, by Prof. W. S. Pratt, of Hartford Theological Seminary. This lecture gave, in a clear, didactic and formal manner, precisely similar to the discourse of a professor before his class, a goodly number of sound and solid ideas as to the various ways in which one might be a musician, how each may be most successful and happy, and what is the duty of each class toward the other. One of the most important features of Mr. Pratt's lecture, was the glorification of the usefulness of the amateur in the scheme of musical life, and the exhortation of the musicians who work in the art to read, read, read.

Each afternoon was occupied, as to its first half, by a new feature never before used in so definite a manner in the M. T. N. A. This was a lecture lesson upon piano technique, and another upon the voice, each given by one person and made in the form of a regular series of instructions as to pupils. Here the work in the piano specialty was entrusted to Miss Kate Chittenden, of New York City, who presented her ideas with such clearness, accuracy and orderliness as to be of great benefit to the large numbers who attended. In like manner Mr. Wodell, of Boston, carried out a series of logical lessons upon the foundations of an artistic voice, and many eminent specialists, among them Mr. Frederic W. Root, of Chicago, Mr. Aldrich, of Lexington, Ky., and Mr. Blumenschien, of Dayton, Ohio, and others took part.

Here again, as in the round table discussions, there was a vast detail of animated talk and it took a wide range, but throughout there was a marked spirit of brotherliness, of gentlemanly breeding and of cheerful good-will quite refreshing to observe. No casual stranger who dropped in upon one of these lessons or round-table discussions, would have for a moment been reminded of that old, old, old remark, which has certainly been worked to death: "Musicians are the most irritable and conceited people in the world." There never has been much of this irritability in the M. T. N. A., and this time there seemed to be less than usual.

Of this entire department of the work, *i. e.*, the strictly didactic, it may be simply said that there was so wide, so progressive and so comprehensive a view taken, that every teacher who attended and listened with concentrated attention, certainly obtained from these alone the full value of the outlay necessary to secure the trip and the membership, even in the enlargement and sharpening of the special knowledge in which he or she was particularly concerned, and all the delights of the recitals and the powerful stimulus derived therefrom was additional.

The first artist to be heard was the great American virtuoso and teacher, W. H. Sherwood. He, in collaboration with Mr. Marcosson of Cleveland, presented a large and impressive program in that large and impressive manner for which he is famous when he is in his best trim. His art, if not fully at its best owing to certain unlucky embarrassments in purely physical conditions, nevertheless was admirable. Mr. Sherwood was not able to play the piano of his choice, because the wrong set of legs had been sent, so he was compelled to use another which was in very indifferent condition, and that he could secure such fine finish, clearness and manly breadth of interpretation under these circumstances, certainly redounds greatly to his credit. He gave beside a number of brilliant and lyric solo pieces, two most interesting sonatas for piano and violin, in conjunction with Mr. Marcosson, the distinguished violinist of Cleveland.

The evening of Wednesday was surely a red-letter time, for it brought us one of the most fascinating song and piano recitals ever heard at this or any other convention. Those two superb artists, Messrs. Hamlin and Biden, both of Chicago, gave us something entirely unique and as charming as it was unique, viz., a recital consisting of duets and soli for male voices. The art of these gentlemen is so admirable that the West may well be proud of them, and it was pleasing to note the surprise and honest delight of the men from the East. Mr. Hamlin gains with every year, and to-day has few, if any, peers among American tenors. Mr. Biden has just returned from three years with Alfred Blume, the teacher of Brema, Pluncket, Green, and others of like caliber. The range of the program may be guessed by the names of the composers chosen from. Schumann, Weingartner, Bruckler, Brahms, Sjogren, Hildach, Göetze, Franz—was not that an array? These songs were sung with great finish and spirit, and the applause of the public was rapturous. The difficult task of accompanying all these intricate things, where the tone-picture lies quite as much in the piano as in the voice, was admirably sustained by Miss Elinor Scheib, of Chicago. This young lady has a positive genius for this charming and highly artistic work of accompanying. Mrs. Cragg, of Detroit, contributed a series of interesting piano solos, among which there was a really musical polonaise, by Mr. Hahn. The playing of the lady was nimble and in a high degree artistic.

The morning of Thursday opened full of energy and activity with the specialties as before, with Mrs. Thomas upon Normal Methods. She unfortunately was afterward called away, and this constituted the only break in the entire program. The last half of the morning was given to a fine and varied concert of a highly instructive character. First there was a novel feature, which was the playing of three noble works for two pianos by two of Cincinnati's prominent artists, viz., Mr. Philip Werthner and Mr. George Schneider. They gave us a lovely concerto for two pianos with orchestra by that prince of pure beauty, Mozart, then a superbly ingenious set of variations in the Protean style of extreme transformation which Brahms so loved, and lastly an equally ingenious, and perhaps more touching and heart-stirring one by Sinding. The delivery which these works received was clean, solid and masterly. Mr. E. R. Kroeger, of St. Louis, appeared with Mr. Sol Marcosson in one of his own duo-sonatas, and both the work and the performance merited high praise. Mr. Kroeger is an earnest composer who has ideas and his handling of them is usually that of a skilled tone-constructor. Mr. Moore, of Detroit, sang with a thrilling and robust tenor tone, a number of American songs, by Brockway, Mrs. H. H. A. Beach, Ford and Van der Stuecken. Again I was reminded of the impression which I always have when hearing American compositions, that they are most certainly meritorious, and at times have a real swing of inspiration which melts the listener's heart, but more frequently they only arouse respect. Never mind, however, we are arriving, and like Paracelsus, we shall arrive. I am one of the optimists for America in all ways, music and musical creation not excepted.

Thursday afternoon brought to our attention a remarkable pianist who has not half the reputation which he deserves, viz., Mr. Alberto Jonas, of Detroit. This artist is a most distinct and recognizable quantity. He has technique in abundance, not absolutely without flaws or limitations—who does possess any such fairy gift as that? And behind this technique there is an artistic personality full of fire and the true tingle of the divine spark. When it is called to mind that Mr. Jonas is quite hard of hearing, some of his roughnesses and blurs are amply accounted for and the charm of his playing is augmented to a wonder. He certainly hears music in his heart and soul, and he can deliver it to us through his fingers so that we glow and shiver under its impact. Mrs. Clements, of Detroit, gave a number of good American songs, among them a series by that distinguished teacher, J. H. Hahn, of Detroit.

Thus far our American composing genius has manifested itself mainly in the sonata form, either solo or duo, more rare in quartet. Again in the musical piano sketch which is now-a-days quite the elegant fad in songs of the diluted German sort, with much striving after honest accents of heartfelt emotion, and with picturesque accompaniments, and in salon pieces of more or less depth or shallowness, and finally in Church music in every possible form, particularly the standard anthem form. We have done much good work also in orchestral writing, and many American concert overtures and symphonies are fully up to all that is done in Europe, if the half dozen really great stars of the first magnitude such as Saint Saens, Richard Strauss, and the like, are omitted. Of these two very noble and important styles, the orchestra and the sacred, we had no opportunity to take any taste or pass any judgment at this meeting of the M. T. N. A., and for this there were two convincing reasons: First, the hotel which was perfection in every other particular had, of course, no pipe organ, and furthermore, the effort made on former occasions, notably at Detroit in 1890, to bring out large American works with grand orchestra, gave the M. T. N. A. meetings too much the character of a festival, and somewhat militated against its strictly educational character.

The trend of recent opinion and effort is very decidedly toward the educational side of its work and here there is at once more hope of success and a greater need for its influence. If there could, by some means, be secured an organ for next year, the arrangements would be much improved, and it would certainly be quite within the bounds of the feasible to have that exquisite and in America seldom heard type of art, the string quartet, represented with complete adequacy. I am inclined to the view that we run our programs even yet too much to display occasions for singers and pianists, especially the latter, and everything which tends to sink the individual in the art,

would be welcome. There is such a vast amount of treasure in the store-houses of concerted music that it seems positively a shame to lose or consume one moment at such an assemblage in hearing the tinkling or tril'ing or piping of the soloist, while we might be learning the richer and higher things of Art's holy mysteries. The example of Messrs Werthner and Schneider was most commendable in this regard. They gave us nothing but concerted music and thus we heard that which is not hackneyed and is of a higher and deeper order of musical beauty than any mere single performer can call out.

In the evening of Thursday the opening number was a performance of that historic piece of violin virtuosity, "The Devil's Trill" of Tartani, given in good style, by Mr. Yunck, of Detroit, the leader of the Philharmonic Quartet of that city, and Miss Agnes Andress, pianist. There was at first a little indecision or uncertainty as to their mutual intentions, but in many particulars it was a fine performance. Mr. Yunck has a large and noble tone. Mr. Fletcher Norton sang some songs from Grétey, and in his French he was good, using that full nasal resonance which is native to the genius of the French language, but so little understood or relished by those who do not know that tongue. In singing English his French manner was not quite so appropriate or fortunate. The protagonist of Thursday evening was the pianist, organist and composer, Arthur Foote, of Boston. This gentleman is one of our most genuine and capable art-workers, and whatever he does bears the stamp of sincerity and native ability. His sonata for piano and violin, in C minor, Op. 20, is certainly a good work with stuff in it, and at a recent performance of it upon a program, in Cincinnati, it took the audience even better than the Op. 18, of Richard Strauss (his only work in that form) but, for my part, the piano and string quintet of Mr. Foote, in A minor, is a better work. Later he delivered a set of four pieces, Op. 41, based upon quatrains from Omar Khayyam. These were musical sketches embodying the moods of the poetry and they did it admirably. The third and fourth, particularly the latter, delighted me. The reflection of the melancholy, uttered by the poet upon contemplating the brevity of Man's life in contrast with Nature, was excellently given by the sad, wandering melody, in E flat minor, in the left hand. Mr. Foote is a man whose music is music and not merely good mechanical practice work.

After the evening concert there was an informal reception which was, in many ways, very enjoyable. The object of these occasions is not, or certainly should not be, the mere exploitation of solo players, it is to bring representative members of the fraternity of music workers into closer and more mutually appreciative relationship. This reminds me of two things: first, the deplorable habit of the artists who rush in, play their little string of tunes and rush for the next train; and, secondly, of the total misapprehension on the part of the artists as to their real function and value. For example, there were ex-officers of the Association who played, then made a bee-line for the boat, quite forgetting their own former exhortations to others to stay and meet others and contribute to the occasion. Again, one of the pianists said to me, what I have often heard before from such members, that one recital did more good than a dozen speeches and debates.

As one who has looked at music from every possible point of view and cultivated several of its branches, and as a member of this M. T. N. A. since its very inception, I feel deeply and strongly upon this head. It has been a matter of pain and surprise to me to hear sentiments from my intimate friends which were models of inconsistency. For instance, an eminent pianist, who has been at the assembly many a time and oft since the beginning, once asked me, some ten years ago, "if they had really accomplished anything?" Yet, on this occasion, he ran in and played and ran away. This spirit seems to be practically universal with the music-makers of the occasion, and to hear them one year inveigh against those who take no more than a selfish interest in the society, then the next time, in a year or so later, do precisely the same thing which they have condemned, is enough to make one smile first, then sigh, alas! for poor human nature. The letters, M. T. N. A., stand for Music Teachers' National Association and not Musical Artists' Association and, for one, I should be glad to have all recitals and artists' concerts abolished and let it be in no sense a festival, but a real convention of the art of music, who come together to debate the teaching of the art and to compare experiences and to cheer and console and sympathize and hearten each other upon a mutual ground of neutral territory, where the possible warping of rivalry cannot come in to do mischief and vitiate judgment.

Were there only such picked-up concerts of extemporary volunteers as we used to have at the Ohio Association and the M. T. N. A. in its early days the society would achieve its purposes well, possibly better than now. However, far be it from me to decry the value of the models of art which the virtuosi contribute. It is only this narrowness and spirit of rivalry and mere business competition which, it seems to me, militates in no small measure against the real object of the Association and its highest usefulness to the world, which I regret and protest against. Some years ago I heard a German musician of high abilities, from Cincinnati, who had himself often read essays and made speeches, as well as played before the O. M. T. A., says that the debates would kill the society, yet he has been dead seven years and the O M. T. A. is stronger than ever.

On Friday morning the various specialties opened in full force, and among other valuable matters certain questions of a much-needed reform in pedal notation were brought out. Certain it is that the utter barbarism and senseless confusion in the nomenclature and the typography of our art does much to keep it still from free and full recognition among the sciences and in that high and honorable place among the humanities which it certainly deserves. Such bodies as the M. T. N. A. can do much in this line and owe it to the art and profession so to do. The morning of Friday brought us a thoroughly enjoyable recital from Mr. Alan O. Spencer, of Chicago, pianist; Miss Camper, of Flint, Mich., soprano; Mrs. Bonbright, accompanist, and Mrs. Lillian Apel Emmery, of Detroit, pianiste. Space would not permit a detailed analysis and comment upon this program, but a few words ought to be set down. Mr. Alan, in his brilliant and decidedly modern program, gave evidence of a good, strong touch, full of resonance and elasticity, and also a true, artistic feeling for the work in hand. In such strongly contrasted things as the Scherzo, Op. 4, by Brahms, and the Improvisation upon the Prize Song from the "Meistersinger," he gave us more than a taste of his quality – it was a good proof of it. This Scherzo, by the way, is that work of the boy Brahms, which caused Robert Schmann so to blow the trumpet of glorious annunciation and thereby lay the foundation for that wide acceptation of Brahms in the inner circles of the cultivated which gave him his enviable hold upon the publishers and enabled him to live like a lord all his life and yet leave a fortune of one hundred thousand dollars behind him. Lucky, lucky Brahms; noble, noble Schumann. The Scherzo, however, is a singularly solid and masterly work, sounding like the work of a master in every bar. Mr. Spencer gave it a fine reading and therein showed us that he can do classic things. Next he played the brilliant and bewitching Fantasie, by Schuett, upon Walther's Preislied, and there the free, impulsive modern manner was equally well caught. The fact that Mr. Spencer is not only an American, but that he is American in his education and, still further, that he is self-educated, endears him triply to our good-will and affection America is the land for all, and we welcome all the musicians of the older and maturer countries to our friendship and our patronage, yet we cannot repress an especial gush of joy and pride when one of our native citzens, of his own motion and energy, achieves so much as Mr. Spencer has done. He made a strong impression upon his audience and his part of the recital was a shining success. Mrs. Emery also delighted us with her refined and most lyric playing. Her way of defining her melody and of subduing her secondary voices might be taken as a model of that form of art. Miss Camper was an acceptable singer, and one feature of her set of selections ought not to be passed over, viz., the choice of two songs by two negroes. The poet was Paul Laurence Dunbar and the composer S. Coleridge Taylor. The one is an American, the other an Englishman.

The absence of Mrs. Thomas, with her lesson-lecture upon Normal Methods, left the afternoon empty and, consequently, the recital of the last evening was moved up to the afternoon, and the evening was devoted to a moonlight boat-ride.

The last pianist whom we heard was Mr. Buddeus, of St. Louis. This gentleman is evidently an artist of no mean pretentions, but I feel sure that we did not have a fair opportunity to test him. He belongs to the rather conservative German species of the genus pianist and is a product of the school and environment of Leipzig. Those who have heard many pianists and who are accustomed to analyze, know at once just what I intend to convey. Works of the older forms were given with a better understanding and with more evident warmth of personal relish upon the performer than the more impulsive, impassioned modern compositions. By this I do not mean to cast any aspersion upon his work as an all-round pianist, but merely to indicate his trend and proclivity. Everyone in the world, who is worth talking about, has a trend and a proclivity, and so Mr. Buddeus may well keep such a cast of mind about him.

In concluding, I have the agreeable task of paying tribute to a most gifted vocaliste. Mrs. S. C. Ford, who sang upon the last afternoon, quite electrified us with her voice and her art. She is a really great artiste with her voice and quite recalls and stands near to Nordica. Both in brilliant dramatic music and in colorature music and powerful utterances of joy and in the softest breathings of tenderness, she seemed equally at home. Her scale has that equality which indicates the artiste, and up to G, above the line, the notes are superb in fortissimo. Then, in the altitudes above the staff, her flute-like covered trill is of charming freedom and purity. She sang in three languages also, and in all the details of vocal art showed us that she is a high-art singer. Those who did not hear her were unfortunate.

Here closes my panegyric and my jeremiad upon the M. T. N. A. of 1901 and, taken for all in all, I think it one of the best, most earnest and most educationally effective session which the society has ever held.

J. S. Van Cleve.

AMPLITUDE OF KNOWLEDGE.

A recent description of the course of music of a well-known music school, says: "The pupil who completes this course knows a stretto from a stringendo, an exposition from an episode, a ritornello from a rondo, a mazurka from a minuetto, and a lot besides." Perhaps they can also rattle off the following:

Risoluto, rallendo, romanza and bass,
Impromptu, innuendo, introit, ecossaise.
Pianissimo, plagal, pesante, passipied,
Largamente, legato, leggiero and lied.
Ballade, brioso, boureé, barcarolle,
Moderato, maestoso, marcato and moll.
Scherzando, sforzando, senoso and score,
Bolero, buffo, balleto and bore.
Cabaletta, cachuca, cadenza and brace,
Cantilena, calmato, cantata, vivace.
Cavatina, caprice, cantus fumus, canzone,
Chorale, concerto, crescendo, chacone.
Portamento, pavane, polacca, courante,
Cantabile, chorus, coda and chant.
Grandioso, gruppetto, gustoso, gavotte,
Diapason, da capo, dolcissimo, dot.
Ritardando, rubato, romanza and line,
Fantasia, fanfare, fortissimo, fine.

Berenice Thompson.

There is more to music than the ear discovers. To those that know it, one of the most important qualities is its appeal to the eye. Experts read a musical classic as they do a famous poem or a standard novel, and they skim or peruse new music as they skim a newspaper. They claim, indeed, to derive almost as much pleasure from what is literally "reading" music, as from playing it or hearing it played. One learns to read music as to read books; picking out each note with hesitant deliberation, as a beginner cons the letters of his primer; constructing the chords laboriously as a child groups the letters into a word, and combining the chords into a phrase as a child builds up its understanding of a sentence. In time the reader of books learns to grasp a word as a whole without any conscientious spelling of it. Gradually he is able to take in a whole sentence at a time without pausing to study its separate words. So the practiced musician reads his notes, and such a virtuoso as Liszt is said to have constantly read eighteen measures ahead of the measure he was playing. To the physiological psychologist, one of the most marvelous abilities of the human mind is a trained pianist's rapid performance at first sight of a brilliant composition.

No one is ever idle or lonely unless he wishes to be the one, and deserves by his unlovableness to be the other.—*Miss Mulock.*

If we could read the secret history of our enemies, we should find in each man's life sorrow and suffering enough to disarm all hostility.—*Longfellow.*

THE VOICE.

MR. FRANK HERBERT TUBBS, Associate Editor.

With this issue we continue the series of answers to inquiries. We have been running articles of a pedagogic nature from which material for study has been derived. Now we purpose giving a very practical trend to this department by answering questions sent us by teachers and students. This instalment shows the helpful character of this department. We will welcome inquiries from all who desire help.—Editor of THE MUSICIAN.

INQUIRER'S DEPARTMENT.

FRANK H. TUBBS.

My attempts at breath control only resnlt in failure; what is my fault?

Without personal acquaintance it would be probable that the wrong fault might be pointed out; but, in the experience of the writer, every cause for failure to obtain good breath control comes from trying to use muscles to hold the breath which are not the right ones to employ. Now, are students to be blamed for going wrong, for even in accepted text-books there is wrong instruction on this point and many teachers are bewildered. One book examined recently directed students to hold the breath entirely by the muscles of the back. A teacher of some little prominence says: "Press out the abdomen where you inhale and hold it there firmly when you sing." Another says: "Raise the chest! Chest up and out!" Any one of these will result in failure. The first has merit, but the last two are positively harmful. Probably the student who, in the question quoted, asks about his fault is using one of these ways.

Breath control is secured by gaining command of the diaphragm. If no other muscle was trained, that command alone would give good breath control. For large vocal work any muscles which can assist the diaphragm need to be employed, and if we train the back muscles as *assisting* muscles he will do well, but he must train the diaphragm first and all the time as the basis of control. Presently we will give an idea of how to do it, although these pages have had many words about it. The matter is so important and is so often lost from mind that it should be called up again and again. The reason why distending abdomen or chest prevent breath control is because the effort put into these parts works against the diaphragm and compels it to give way. As well ask a boy to stand still when you, a grown man, are pushing him along the sidewalk.

There are no muscles in sight or which can be felt by sensation which have any great influence upon breath control. The diaphragm is out of sight, extending directly across the body at about the level of the end of the breast-bone. (On the sides a little lower) The body is like a two-story house and the diaphragm is the floor of the second story. The object to attain in breathing for singing is to get that "floor" to stay still. What, then, could be simpler and more effective than this: when breath is taken that "floor" is down at its lowest level and is quite flat. (Techn.cally, it is not so, but practically it is.) When the breath is thus taken the lungs, bronchial tubes and mouth are full of air. That air is part of the air in the room and is (if you let it be) just as still as the air in the room. Just hold it so as long as you can. That is holding the breath. Don't try, by any special muscles, front or back, to hold, but let the air within stay as quiet as is the air in the room. Such training gives command of the diaghragm and gets one—anyone and everyone—good breath control. If one cannot get it with that it is his own fault, for that is the thing that gets breath control—securing the stillness of the diaphragm. One should practice in this stillness every day. It is not enough to know how. One must put the knowledge into use every day.

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Can one, who is not imaginative, become a good singer?

Three things are needed to make a good singer: voice, intellect and imagination. One who has the first two will make a cold singer and he needs to add to his possessions the third member of the trinity. The question then becomes one of ability to add imagination to his nature. That does not, however, state the case quite fairly. No one is entirely devoid of imagination His duty is to awaken it into activity and to have it as a force at command, ready to use at any time that faculty which he already possesses. Everyone can become a good singer. All possess the three things needful. "Believe and it shall be added unto you." Every child lives in a realm of seeming. The little girl fondles a doll and it is to her a living thing. The boy plays horse and he is a real horse. They are creations of his imagination. Unfortunately, the early training of our children crushes out, in many cases, these mental creations. Our parents cry "nonsense." We believe them and make over our natures into matter-of-fact, practical things, with the beauties of childhood left out. What do we become? So far as art is concerned we are sticks. Becomes as little children again. Those sacred words, uttered by the master, "Except ye become as little children," etc., have far-reaching meaning. It is a "Kingdom of Heaven," this art of music, and it can be entered only as children, or by such as can make themselves children. We are cultivating the singer when we cultivate imagination. We need not return to dolls and playing horse, but we can see the be utiful things which appeal to the adult. The beauty of nature, the sympathy with sorrows, the possibi ities of doing good, all arouse the higher nature within us. To a student who lacks imagination we say, most earnestly, study those things which point out to you the beautiful and the sublime. Deepest emotions are least expressed in the words of the poet. Take the writings of any inspired writer and fathom their deepest meanings and they will picture to you what cannot be clothed in everyday prose. A Wordsworth or a Browning can do more to make you an imaginative singer than can any vocal teacher who lives.

In the study of songs study particularly the climaxes. Every song of merit has some particular point which is to be brought out. One or two periods (of eight measures each) are needed to state the case and these can often be sung with the intellect. Imagination plays the secondary in them. But when you come to the climax let imagination have full play. Intellect is, at that time, the guiding force and not the controlling force. Throw your whole heart and soul into the imagination and pour out the meaning which is suggested you in the words when you come to the climax. Then, if the voice is trained and intelligence is used, the singing will be beautiful and grand. If one is not imaginative, he can become so and in this way make himself a good singer.

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Can one train the voice as easily in low altitude as in high?

Whether success is dependent upon environment is a question which may well be taken into account. It is to be settled upon the idea of whether mind or material is the controlling force. Most people are affected by surroundings; a few have learned that success is not a result of external influence. The latter class frame laws for itself. In all things in which the body is to be considered this class hold a superior position. It takes no thought for the morrow. Food and clothes enter less in their consideration. Health is not dependent upon the morning bath. They have learned that results are the outcome of ideas held in mind. The beliefs and resultant thoughts of to-day are the creators of the conditions of to-morrow. Surely, those of this class would be able to use their vocal powers anywhere. The question asked would have no meaning to them.

But the majority of mankind has not yet reached this exalted position. The physician is still needed for those who have not become, through mind, capable of being their own physician. These people must not be neglected. They must be cared for as children are looked after. Those among them who are singers need advice and they are influenced by surroundings. One of the most far-reaching influences is climate. In clear and dry atmosphere they can sing better than they can in heavy, damp air. In the mountains they feel more at home than they do at the seashore. They never sing well on an ocean steamer.

It is undoubtedly true that where one can sing the better—where one can lay bare his voice so that he may inspect it—he can get on the faster. This would say that the voice can be developed faster in high altitude than it can be in low.

When one leaves such place he will miss some of the ring and brilliancy of tone he had. It is not the fault of his tone production so much as it is the misfortune of poorer material on which to transmit his tone. He should take this into account and not expect so much of himself. On the other hand, one who has been trained in low altitudes will find his voice more buoyant and beautiful when he goes to the mountains. A student, trained at New York, was surprised at his voice when he reached his home at Atlanta, Ga. The difference in altitude had much to do with the change in voice.

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Teachers sometimes advertise to train students from the beginning till they are capable opera singers; can any one teacher do this?

The question resolves itself into the problem of whether it is necessary for vocal teachers to adopt specialties or not. It is one not so much upon possibility as upon expediency. Lamperti made his start as a vocal teacher by taking any material which he could lay hold upon and training it until it was efficient in grand opera. He demonstrated that a teacher could do it. Was Lamperti exceptional? We claim that he was not. He was shrewd at devices and necessity is the mother of device as well as of invention.

Demands in music have changed very much since Lamperti did his wonderful work. Modern music is much more exacting than was that of the Italian school. The teacher who can take the beginner and make him ready for grand opera must be greater than Lamperti was. Do we have such men in the profession? In all branches of mechanics he who becomes expert in one thing makes the great successes. In a glass factory no one man makes a tumbler. One blows it, another grinds down the high places and another burnishes or engraves it. Making a singer is a mechanical process. He must be taught to read music, to be musicianly, to sing well, to have "stage-presence" and to please his audience. It is very doubtful if any living teacher is competent to lead another through all these phases of development. Happily, the early musical education is cared for in our schools. The student goes to the vocal teacher for vocal culture and what may follow upon it. Voice culture is a specialty and is about as much as any teacher can master. When the expert in this branch tries to put his pupils into opera he finds something happens. There is a new field and one in which he is pretty sure not to be an expert. Few people can be great at more than one thing. Then, too, the teachers who launch students into profesional life know little about voice culture and the art of singing. One woman, at Paris, has succeeded in placing her pupils in opera much more frequently than has anyone else, but when she attempts to train a voice she makes a failure. So completely does she fail that it is sad. Her pupils cannot sing with any degree of artistic merit. Is it not better for the two kinds of teachers to work in their own fields? The specialist in voice culture should turn his pupils over to him who launches professionals. So, too, in the other direction he should not take away the business of the teacher of reading music and the educator. Each department is great in itself and there is enough in each to furnish study of a lifetime.

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Why do we hear so much abnse of the qnartet choir in chnrch? Is it wrong in principle?

Mr. Moody used to say that a quartet choir was an abomination and yet we have known him to have one at his services. We do not want to accuse that worthy gentleman of having been inconsistent and must believe that "in principle" there was reason for the existence of the quartet organization. If it is ever an abomination it is because the principle was abused. When a choir monopolizes the music of worship it takes a place which it ought not to hold. Its work should be remodelled. Often the remark is made that no four people can properly praise the Lord. When the quartet takes away from the people the right to sing it is usurping too much. Again, if there is display of virtuosity on the part of solo singers, there is an element introduced into church services which does not belong there. These are the objections to the

quartet and give rise to the abuse of the quartet choir. It is evident that no four persons can lead, in adequate manner, the singing of a large congregation. They can, however, lead in the praise which the congregation offers in a more commendable manner than any usual audience can give. This is the reason why there should be quartet singing. Where the use of the quartet is based on that idea it is the proper thing to have in church. The ideal choir is a chorus led by four solo voices. Where this cannot be had, if there is a choir at all, either the chorus or the quartet must be had alone. The chorus, not led by voices, has proved itself, as a rule, a poor thing. If a chorus can be large and is well drilled it will furnish excellent church music. But it is safe to depend on a quartet. But this organization should be well-drilled. The misfortune in the quartet is that it does not release enough to do effective choir work. The voices must be made to harmonize well. "To blend" is the term used. This can be had only by constant rehearsing and after the singers have worked together a long time. As a rule, the better the voices the more should the quartet practice. There is always the spirit of individuality which must be expressed. When the soloists forget themselves and merge their individuality into the production of pure church music, the quartet becomes the most effective and convenient instrument to be used in connection with church services. If such a choir should take the place of the usual inefficient one the abuse of the quartet choir would soon cease. The principle is right.

Teachers should guard their own interests by making more efficient our choirs. Church singing offers the needed experience which soloists must have. If we so conduct ourselves that churches dispense with the choir, we abandon one of the most useful implements which we have in professional work. By our inattention to proper church singing we are jeopardizing our own interests. If the abuse continues the quartet will be given up and the blame must rest upon singers and those who make singers.

OPERATIC ARIAS.

Spirto Gentil. La Favorita di Donizetti.

W. LOWES-HEATH.

The study par excellence for tenors, to educate and give control in the mezza voce and economy of breath, and to aid in acquiring that quality and sustained style of singing, for which the old Italian masters of "il bel canto" were so famous, is without doubt the aria Spirto Gentil.

It is a beautiful masterpiece of one of the greatest of the old melodic writers, and is at the same time remarkable for its simplicity.

It demands pure singing from first to last, and when a tenor has once studied it, it becomes for him the standard by which to judge all other work, even though he be not successful in mastering it.

With all the grand music Verdi has given us, he still inclines his head to the inspiration that produced Spirto Gentil, and to be able to sing it after the traditions of the old school is regarded as the crown of an artist's achievement.

Although so simple in construction it *taxes* the singer to the utmost, and the one word "control," is the secret of its mastery.

It is a musical soliloquy in which Fernando, who sings it, tells of the dream of love for which he abandoned the monastery, turned his back on the vows that would have dedicated him to a religious life, thus drawing on his head the wrath of a parent who was also his spiritual superior.

In the moment when he believes himself arrived at the goal of his heart's desire, he learns that the woman he has lead to the altar is the discarded favorite of the king at whose hands he received her; his love has been mocked, his honor dragged in the dust, and the fabric of his happiness falls in ruins about him.

Outraged and broken-hearted he returns to the monastery, willing at last to devote to God a life that is worthless to himself, which was regarded as quite a legitimate and proper thing to do by these heroes of the middle ages.

We find Fernando in the courtyard of the monastery as the recitative opens:

"The favorite of the king! The royal mistress! What a black abyss of shame; what an infernal plot! The glory I had won overthrown in an instant; shattered every tender hope of a loving heart."

In the first two phrases Fernando repeats the words which hold all his disgrace and dishonor. The first phrase, "Favorita del re!" is given out at about half voice, for even yet it hardly seems possible that it can be true. Then comes a long pause between the phrases, and as he repeats the words in the second phrase, the whole force of the humiliating truth comes over him, and his voice is full of scorn as he realizes in what manner and how deeply he has been betrayed.

The next phrases follow each other in quick succession of passionate exclamation, in which the accent of the words is well marked.

In the phrase "E ogni speme tronco," there is a ritard and diminuendo, preparing the way for the last phrase "del core amante," which is taken very slowly and pianissimo. Instead of singing this phrase as it is written, it is more effectually rendered as it stands in Fig. 1:

ILLUSTRATION 1.

The mezza voce must be used throughout—the turn is taken very slowly, each note of it being accented—and the holds well marked. In singing this phrase, which tells how the heart is bereft of every dearest hope, the voice seems to weep, yet it must be perfectly under the control of the singer, and the long piano hold, which seems to be ever diminishing and yet retains a perfectly clear tone quality, is the effect of study and art.

In the aria Fernando's mind dwells on his dream of love which opened so fair, only to close in shame and dishonor.

"Beauteous spirit, in my dreams thou one day didst shine, but I lost thee. Abandon my heart thou lying hope, ye false shapes of love begone!"

"At thy side I forgot a father's tears; my country; even heaven itself! Faithless woman, in so much love thou didst blight my heart with a mortal shame, alas!"

The first three phrases and the first word of the fourth are very often sung in one breath, and are very effective when so sung:

ILLUSTRATION 2.

They are the test phrases of the whole aria, they recur quite often, and the study of Spirto Gentil means more the study of these phrases than anything else. They are taken quite slowly, with a sustained pianissimo tone which never varies, and no special accent until we come to the first word of the fourth phrase, "Ma," which is accented and cut short.

The next phrase, "Fuggi dal cor," is still piano, but in the portamento to the following phrase there is a crescendo, and the tone is full of sadness as the words "Mentita speme" are sung.

In the two succeeding phrases, "Larve d'amor," the time quickens perceptibly, the tone quality becomes bitter, and there is a marked crescendo, which works up to full voice in the next phrase. See Fig. 3:

ILLUSTRATION 3.

In the first part of this phrase the three eighth notes are well accented and ritarded a little, leading up to the G, which is taken full and held, diminishing in the portamento to C. The second part is taken pianissimo and ritards decidedly, the D receiving a hold and the portamento being well marked.

The next phrase begins the second part of the aria, which is more directly addressed to the memory of the woman who he believes accepted his love only to deceive and dishonor him. There is bitterness and reproach in it and the voice has freer play.

In the phrase "A te d'accanto del genitore," the time quickens. The first three notes are slightly accented, but the rest of the phrase receives only the accent of the time. The voice comes out freely, but not forte.

In the next phrase, "Scordavo il pianto; la patria; il ciel," the words "pianto" and "patria" receive an accent full of sorrow. The word "ciel" is also accented though not so decidedly, but it is held and modulated to a piano tone full of disdain and aversion, the voice is carried down by a dragging portamento and the next phrase "Donna sleal," comes out full of scorn and bitterness, each note, but more especially the D, being almost individualized by the accent.

The next two phrases, "In tanto amore, segnasti il cor d'onta mortal," are still full of bitterness, and crescendo till they reach the forte on G, the time accent being preserved.

The three G's follow each other in quick succession at full voice, the last being held and brought down by a gradual diminuendo to pianissimo, and in the same breath the voice proceeds slowly through the modulation and continues through the phrase "Spirto Gentil," which brings us back to the original theme. After this phrase breath is taken, but the following two phrases, and the first word of the fourth, are sung in one breath as before.

The ideas for these phrases and the four succeeding are the same as those already given for the first part.

The phrases "Fuggite insieme, larve d'amor," instead of being sung as they are written, are oftener, and with better effect, sung as they stand in Fig. 4:

ILLUSTRATION 4.

The time is ritarded considerably, the high A is held forte, as is also the D in the second phrase, which is sung very broadly and finished with a marked portamento.

In the next phrase the voice is allowed to rest, the time quickening with a slight rallentando at the close.

In the final phrase a cadenza is generally inserted, and this varies with different teachers. In Fig. 5, I reproduce one as heard in Italy:

ILLUSTRATION 5.

The cadenza to be effective must be sung very deliberately, the words clearly pronounced and full value given to the holds.

To study this aria with the object of merely adding a piece to his repertoire, will avail the student but little, as it can be reduced to fit almost any capacity. But if it be taken as a study in mezza voce and sustained singing, it will help the student to a realization of what true art means.

The accompaniment is of the simplest, and as the time is marked larghetto, the burden of sustaining the unity of the whole falls almost entirely on the voice, more especially in the opening phrases, which require the sustained quality of a violin tone.

For a young tenor whose voice would seem to be fairly well under control, the serious study of Spirto Gentil will be beneficial, for it will instantly make clear to him how much he really has acquired, and how much he lacks.

The following lines are supposed to have been written by the poet, John G. Whittier, in the summer of 1830:

"The pavements all are hissing hot—
The sky above is brazen,
And every head as good as dead
The sun can set his rays on.
The lean, like walking skeletons,
Go stalking pale and gloomy;
The fat, like redhot warming pans,
Send hotter fancies through me;
I wake from dreams of polar ice,
On which I've been a slider—
Like fishes dreaming of the sea,
And waking in the spider!"

It is character that makes circumstance, and character is inexorable.—*Mrs. Humphrey Ward.*

HEART OF THE WORLD.

Heart of the world, who knowest all mysteries
That rule our mortal joy, our mortal pain,
Say whether deepest satisfaction lies
In loving, or in being loved again.

Love treads no easy path; too soon it learns
The ache of patience and the pang of pride,
The deep unrest like the thirst that burns and burns,
The craving hunger never satisfied.

But still for every wound and every sting,
Wearily walking thorns and briars amid,
Love has for recompense this sweetest thing,
That it may love—and no man can forbid.

It is not given to every heart to win
For all its passionate urgence love's reply;
There are who knock and never enter in,
There are who lonely live and lonely die

But every heart of all the hearts of men
In this dear right has heritage and share—
The right to love, asking for naught again;
Quenchless as sun, unstinted as the air.

Ah, marvelous rose with glory in thy breast!
Ah stainless lily, wet with patient dews!
Heart of the world's heart, tell us which is best—
To love or to be loved—we cannot choose.

—*Susan Coolidge.*

WHY NOT SING ENGLISH?

W. FRANCIS GATES.

A goodly proportion of church and concert singers, and a larger one of the students of the art, bring their songs before the public as if the melody were all that was of importance, as if the words were there only on tolerance as a sort of necessary evil.

If this is true, if the tune is the "whole thing," why use words at all. Why bother with these sometimes awkward combinations of consonants; why not sing vowels exclusively? For, if we eliminate consonants, we eliminate language, the sense is gone. Why not come onto the concert stage and exhibit our vocal abilities by a series of vocalises—of vocal pyrotechnics, as it were?

Is not this a plain case of *reductio ad absurdum?*

Back of the song lies thought. The thing to be expressed is an idea or series of ideas, probably emotional, artistic, beautiful thoughts and high sentiments. Often, perhaps, the thought is not any too strong, or the poetical expression of it any too artistic, but that is the perversion and not the case at its best.

Back of the song lies thought; the poetry is the highest and most perfect way of crystallizing thought into language. Poetry is the most artistic, the most beautiful arrangement of language. Then comes the music as the most effective vehicle to carry the poetry, the most fitting means of presenting emotional thought.

The rose or the violet carries its subtle odor in a most lovely form. We may buy the essence of rose or violet and get it in condensed form, but without the beautiful texture and contour of the flower So, we may have hard rugged fact in the form of solid prose; but when it is stated in poetical rhythm and with all the delicacy of language, how much more artistic and beautiful it is. The odor of the rose is at its best when fresh from the dewy petals of the flower.

But who would care to put this rose or violet in so grand and gorgeous a vase that the beauty of the flower was lost by the very ornamentation of the mammoth vessel? Would not a simple and dainty vase of appropriate size be more suitable? He who would do so would take the expressive poetry of a Tennyson and so cover it up by an inartistic delivery or a blur of pronunciation that the thought and the beautiful expression of it be lost to the listener.

And then comes another question. Why sing to your audience in a tongue they do not understand. Just to show that you can scramble through a song in another language? Why not use the vocalise? Even granting that you understand the foreign tongue in which you sing, can you make them do so? There is a lot of "fad" about this anxiety to appear as having the gift of tongues.

When singing before his own people, a French or German artist having a choice of using a text in his own language or of substituting another, perhaps a translation, does not choose the language of which his audience knows but little. He sings his own tongue to people that understand it and expect to understand him. And woe be to him if they do not. The foreigner believes there is no tongue as good as his own. Why should we not have as much pride about our own language.

The Frenchman and the German learn how to sing their own language before venturing into others. In France, the singer who does not sing a perfect French is not tolerated, even though the voice be excellent.

Then why should we so abjure our own tongue and flee to those we know not of?

Those who agree in the ideas here expressed will enjoy the statement of the case recently made by Mme. Schumann-Heink, the eminent Wagnerian contralto. This lady says, "If your German is bad, sing the song in English. It will be more artistic to give the words their proper value and meaning as far as the translation allows, than to destroy the meaning by pronouncing the German badly. If it is beyond our powers to speak a certain language well, then we must sing our songs in that language that we do speak well. Our own poets are translated into English just as yours are into German. Again, I say, one's own speech is better than another badly spoken."

If every teacher of singing would hammer these ideas into the heads of his pupils, he would be doing them and their hearers a great favor.

Then comes some one and says, "This is all very good, but one cannot get the sense of a foreign poem in an English translation and we want to express the exact meaning of the poet." Yes, and express it in German, for instance, or Italian, to an audience of which not one person in a hundred knows any language but English!

The English can express nearly anything that another language will. It is rare that there is an expression in one language that can not be fairly well put into another. When there cannot, it is generally some colloquialism or idiom that is not apt to appear in art song. I do not mean to say that all songs are translated accurately, but I do mean to say that they generally may be; frequently there will be some other edition that will give a better translation than the one you have.

Consequently, the singer has the choice of singing his song in his own tongue, and (if he be one of the too rare people that have made sufficient study of their own language to sing it well) of being clearly understood by his auditors; or, of singing words that he himself does not know, perhaps pronouncing them in a way that a native to the language could not understand, and as a consequence, carrying none of the ideas of the poet to the listener. Why not sing vocalises?

The foreigner who knows no English, prefers to sing his own language to an audience of English speakers and understand himself, rather than try to sing the English and murder it, being understood by neither himself or the audience.

It may be a fairly good thing to sing a foreign tongue to an English speaking audience if one speaks well the language he is singing; perhaps there may be a few in the audience that will understand.

It is a better thing to sing a good German, French, or Italian to an audience that knows the language used.

But it is the best thing to sing a good English to an English speaking audience. That's the kind of audiences we have in this country, but not always that kind of singers.

Much teaching is based on the Italian tongue because of its open and frequent vowels. But the Italian omits much that is necessary for a clear pronunciation of English and the English has all that obtains in Italian. The miserable failures, as far as the clear enunciation of English goes, that we hear on the part of pupils bred entirely on Italian vocalises and arias are sufficient proof that for the well-defined pronunciation of the vernacular there is no sure basis save a painstaking and long continued study of the English itself, carefully guided by a critical teacher who is in thorough sympathy with the ideas here set forth.

IDEAS.

F. H. T.

An Ideal.

The value of an ideal has been demonstrated in the religious world by those who are trying to answer the question, "What would Jesus do?" When this question is canvassed on its various sides it resolves itself in this:—we cannot know what He would do, but we can believe that his acts would be thus and so. That creates an ideal in our minds which we can live up to with our full strength of purpose. If we reach the point where our speculation enables us to establish an ideal from which we can develop a working formula, we are already prepared to meet the perplexities of life in a manful way. The effect upon our lives can be nothing less than ennobling. We dedicate ourselves to our ideal and work out our lives from that. Whether we come up to the high standard which we set for ourselves, or whether we reach only part way, matters very little. The attempt to reach it makes us better men and women.

Anything which can arouse people from lifelessness is worth considering. The trouble with most people is that they are content to remain mediocre. If they are as good as the average man they are contented. That attitude of mind never made a great man. He who sees what the average man is and is determined to go to a higher position and to be far above the average, builds up a noble life. Everyone can rise above the present average. To do so one must form a mental picture, which is his ideal, and try constantly to raise himself to the level of that ideal. It matters little what the ideal is. This presupposes that one who deliberately planned an ideal would select one which is ennobling and not degrading. When it is once chosen, consult it constantly. Personify it, and talk to it. Ask it what and how to do. In matters which seem trivial even, consult it. Into the inquiring mind thoughts, which are good angels, will be dropped.

To return to the question of the religious enthusiasts, no one can tell what He would do. His employments and engagements are not in use to-day. He did not publish a newspaper. He did not buy and sell as we do now. He did not run a railroad, drive the presses, teach art or train the physical body. The inventions of to-day, the manner of living so different from what it was in His day, require different treatment from that of which we have record. Yet, some of the needed things can be culled from His ways. There are certain guiding principles which should control all lives. Serenity, hope, trust, uprightness, faithfulness, helpfulness and love would characterize His every hour. Whatever ideal you and I may form, and be assured that no two will select the same ideal, these characteristics will be controlling forces.

A mistake which everyone makes is to think that ideals are for everyone else, but that he has already ideals; that the preaching is for the other sinners. In matters which lead us into higher ways making us better and greater, each must act for himself. Neither can anyone take the ideal of another. He must make his own. Nor can one force his ideal upon another. He may show his pupils what ideals are and how they can use them, but the pupils must do the rest. Each must work out his own problem.

Teaching.

Teaching, whether in music or other things, is the blending of a science and art and a life. Teachers in our profession prepare the former and forget very generally the latter; they prepare technique and music, but neglect their general preparation. Technique and music are necessary for the teacher of music, but these alone will not carry students far upward. Teaching is the out-pouring of life. The very soul of the teacher goes out to those associated with him. No pupil who remains long with any teacher is ever entirely free from the influence of that teacher. He is shaped in some measure for life by the teacher's influence. This being true, and no true educator will withhold endorsement of the statement, it becomes the duty of every teacher to make his life such as should be stamped upon the youth who come under his influence. The very basis of good teaching is in good living. Teaching which makes for good must come from a life which is good. We give credit to all music teachers of having good intentions. There may be some scamps in the profession. There have been scandals among teachers. But, even admitting this, the majority of teachers are pure, strong and noble. They are actuated by noble motives. What we beg for now is that these honest people may realize that they can regulate their own lives, and that the lives which they live into their pupils is their teaching. We might formulate rules for living. We refrain. These things only will we suggest: seek beauty and beauty's thoughts; ever be buoyant, sanguine and joyful; believe in self and the contact of mind with the great All-mind.

No one knows what he is doing while he acts rightly; but of what is wrong we are always conscious.—*Goethe.*

"The best way for a man to train up a child in the way it should go, is to travel that way sometimes himself."

HEALTH AND VOICE.

S. D. EBERSOLE, M. D.

The necessity of having perfect health, for all who sing, is a matter of the most vital importance. There is no profession, business or art wherein health plays such an important part as in the acquiring and retaining of a beautiful voice.

This subject has never been given enough prominence by the voice teachers and singers of the country. Health is the product of education. It requires as much careful instruction and as thorough training in the laws and principles underlying all life as the art of singing, and should always precede and also accompany the study of voice culture. In fact, the two subjects are so closely related as to become inseparable. To retain permanent health requires the same eternal study of the subject.

It is in the perfectly healthy individual alone that the voice can possibly gain its highest perfection and thus come into its own While on the other hand, in what a pitiable condition is the vocal student who, after having taken a thorough course in the training of his voice, requiring a large outlay of time, energy and money, suddenly, to his utter despair, finds himself uncertain in carrying out his cherished hopes because of the continued liability of sickness in the form of colds, hoarseness, catarrh, nervous prostration, or lowered vitality of whatever kind. The one thing that haunts the singer like the nightmare is the fear of taking a cold. All of this trouble being largely the product of downright ignorance.

Singing is the highest expression of the Divine Nature, hence, the absolute necessity of perfect harmony in all parts of the individual. By health, we mean that which is internal harmony, more than mere soundness of muscle and bones, as one may possess ignorantly a fair degree of what is usually termed health and yet be the victim of any adverse or contagious wind that blows. Such a condition is unsatisfactory and not a condition of true health.

Health

Imrlies a knowledge of how to become immune to all outside evil influences and an abiding condition of harmony within. Health means a working knowledge of the true principles of Being. It means harmony and naturalness of all the faculties, processes, membranes and molecules of the entire system.

Mind, through the medium of conscious and unconscious thought, controls the physical body to the last atom. In truth, the body is mind crystallized. Thus the spirit and body in reality are one, and must never be considered separately. Disease is Dis-ease, that is lack of ease which is inharmony. This condition is brought about by erroneous thought and always has its origin in the mentality of the individual, all appearances to the contrary notwithstanding.

Whenever we are in a mental attitude of harmony we are generating health and beauty, for we are in a state of eternal creation and in this miniature universe we call the body, thousands of atoms spring each moment into life with their quality and arrangement determined by our thought.

We may always be in the attitude of mind that generates beauty and power if we are true philosophers, for all trouble and inharmony spring from ignorance and lack of development. One, indeed, can safely say, that health depends upon intelligence and that intelligence depends upon conscious knowledge of the truth embodied in this science. Over the ancient Delphic temple stood the inscription: Gnothi Seauton, "Know thyself."

No one is truly healthy without this knowledge and will surely, sooner or later, lose what little health he does possess, or that which he seemeth to possess, and without this knowledge he is incapacitated from growing into a permanent condition of health.

It is safe to say that ninety-nine out of every one hundred fail in this direction; it follows then that ninety-nine per cent. fail to realize their best voice, for the whole body is a

Musical Instrument,

And what adds to the beauty, health, freedom and efficiency of any part adds to the beauty, health and freedom of the voice.

The voice is produced by the entire body in harmonious action, in joyous action. All action is mind action. If it is less than this, it is not the best voice. "Psychologists say that ninety-five per cent. of our thinking is subconscious. Fully as large a proportion of our voice culture has no direct relation to vocal gymnastics, for tone, as we know, is dependent upon tension of cord or string. So in physiology, muscles must be tense to produce harmonious vibration. Realize that the larynx is only a small part of the instrument, the part which may be called the 'pitch' mechanism." And the body is to the larynx exactly what the violin box is to the strings above it Observe the least defect in this frame work of the violin and the tone quality is lost. Learn to trust this larger part of the work of voice culture. Only he who so consecrates his entire self and his acts to harmony will ever be a great singer.

The question is often asked why there are so few great singers at present. May not the ideas herein given be one reason for it.

As an evidence of the virtue of all the main features of this article, note the mental strength and magnificent physique of all the renowned singers of all generations. qualities of vitality, mental calibre, magnetism and personality which can be acquired by all, if they sufficiently desire it and are willing to pay the price in application and study.

Since the latest development in voice production by our best teachers has placed this entire subject upon a mental basis, and as voice itself is a spiritual emanation, being but the expression of immaterial thought, it is doubly necessary at this time to place this subject of health and the body on its true mental plane, and to give metaphysics a higher place in the vocal category.

Sickness, itself, being a revolution within the body, is only neglected *evolution*, which again is a mental process.

There are times and conditions when the doctor and external helps are expedient and even necessary, and yet it is the "dernier resort" always, and should not be depended upon, and with a working knowledge of fundamental principles is not necessary.

For he who looks mainly to external sources for health and power and lets his real, internal powers lie dormant and undeveloped, will surely come to a sad end, and is already in a most unenviable condition.

Even following out religiously the rules of health, diet and gymnastics that are going the rounds of the press, is not sufficient to bring about this physical redemption, a state which all can gain possession of.

The rules are all right in their place, but are really valuable only to the one who understands the principles underlying the rules, while to such an one they are no more rules, but an embodied activity and one made a part of the living self.

There is a therapeutic value in music, especially in the normal breathing and vocal exercises. Yet this is secondary or negative in its effect as compared with that of concentrated, liberated thought, based upon an understanding of the life principles, which is positive and actively regenerating.

Mental culture brings out the health and this makes better tones; such tones being given expression, reacts favorably upon the body in this its higher expression.

As an illustration of the benefits to the voice of a perfectly healthy person, take the one idea of tone resonance, that element which gives the full, large, satisfying quality to the voice. This quality is impossible in a devitalized person and finds its highest expression in the emancipated magnetic being wherein there is true at-one-ment of soul and body, love and wisdom, intuition and intellect. The reason for this is that the tone vibrations are transmitted upon the magnetism supplied by the nerves.

We take it that all interested in music desire to progress in their chosen profession. What is here written has been grown out of the experience of the writer both as a physiologist and as a vocalist. It has been verified by a sufficient number of other individuals to give it significance.

While many are experimenting with this most fascinating of all studies, the study of man or health in its relation to voice, that the large body of the musical fraternity do not pay enough attention to these vital subjects, and that they do not understand them to the point of applying the principles is painfully evident to the most casual observer.

We append a few suggestions for acquiring this

Radiant Health.

Mental laws are as definite as the laws of any other science. They have been demonstrated so many times, and are being formulated and so clearly defined, that any one who desires can easily get possession of them and demonstrate them for himself.

First, realize fully that the individual is a great magnet. This magnet attracts. There is a law governing this attraction, which is always in operation either for good or evil. Thought is the medium through which this law is made operative.

Second, look within for the *source* of all power. Desire intensely to manifest this health which you possess inherently, and know that this can express itself only through mentality. Also realize that each and every individual has at command all the faculties required to bring about these results. *Cease* looking for and depending upon outside helps, excepting for information or enlightenment.

Formulate your desires. These clearly defined desires become your ideals. Ideals through the law of attraction and of cause and effect will be externalized, providing these ideals are intelligently, confidently, and persistently held. This is concentration.

Without a strong abiding desire, and without implicit confidence, you need expect nothing in this direction. Desire is the beginning of its own fulfillment, as also it is the prophecy of what can be realized. It is the monitor which tells us what we may reasonably expect.

To put this process a little more plainly, clearly outline your desire which becomes your ideal. Water this ideal with the thoughts of wisdom, that is, analyze and study everything bearing upon this subject of health. Keep out every trace of fear, doubt, envy or temper, and close all avenues where energy is dissipated.

Now, this ideal, through the law of mental attraction —you being the great magnet—will bring together those elements that make for instance health. So that your ideal, intelligently possessed, becomes your reality fully expressed. And lo! your work is properly begun to prolong indefinitely that radiant health and also to beautify that divine faculty, the Human Voice.

Again, the processes of life and death are constantly at work in the human organism. This is a natural process, as all physiologists agree. Study to know these processes to the end, that these activities may exactly correspond. And that the process of cell building may always equal, if not to transcend the other natural process of cell destruction, and you have found one of the secrets of long life and happiness. No one can better demonstrate health than a musician, because of his free, emotional, sensitive and imaginative nature; because of his power of intense feeling. If the singer but knows himself, he will discover that the power he can command is unlimited. I hold that the musician may yet be the leader of mankind in this ethical, this redemptive process.

In conclusion, avoid too many rules, but seek to know the truth underlying the rules. Because a rule is but a reasonable deduction from one who understands a principle. The rule, as I said before, will do for the one who deduced it, but will not suffice for the one who merely follows it without studying the principle. Find the key that unlocks the great storehouse of all wisdom. Know that all power is given unto men to utilize. Get a working knowledge of this Science of Being and thus acquire a conscious power from within, which is always gratifying in its results, which can always be depended upon, and which is as permanent as eternity itself.

VOCAL AND INSTRUMENTAL MUSIC.

The difference between vocal and instrumental tone is as great as that between a natural and an artificial flower. One is produced through divine agency, the other through that of man. Even the exclusive instrumentalist should be willing to grant this superior quality to vocal tone, because in many other respects an instrument such as the violin possesses distinctive advantages over the voice. For instance, larger compass, greater sustaining power, harmonic as well as melodic capacity, and more freedom in chromatic transition. But in respect of that great musical desideratum, timbre, the instrumentalist can only hope to approximate the human larynx quality of the natural expression of a beautiful voice, such as that of Nordica, Eames, Melba, Plunket, Green, or Jean de Reszke. Indeed, the nearer an instrumental performer approaches the human organ quality the greater is his art and the higher is his fame.

The distinctive character of vocal music, properly considered, forms a style almost directly opposite to that of instrumental music. The former is essentially melodic, the latter is harmonic—which necessarily includes some form of melody. The comparison might be carried farther by saying that vocal music is lyric, while music for instruments is more properly thematic.—*A. J. Goodrich.*

THE ORGAN.

ORGAN AND CHOIR.

WM HORATIO CLARKE.

Organ Practice in Europe.

E. C.—"I have been making preparations for a two years' course of organ study in France and Germany. Will there be any difficulty in obtaining the use of organs for daily practicing?"

Answer.—You will not be able to obtain the use of church organs in either country. In France there is an inexorable rule that the church organs must not be used for lessons, and there are not many organs outside of the churches, but you may be able to hire an Alexandre, Debain or Mustel harmonium. Sometimes an organ may be found in an organ factory, standing a few days after it is finished, but that is very uncertain. You will find the same difficulty in Germany, where your only resource probably will be a pedal piano. Few organ recitals are given in Germany, and the church playing is mostly made up of choral preludes and postludes, with little variety. The best way of adding to your knowledge, after due study with the facilities afforded in this country, is to visit the cathedrals and churches in Europe and listen to the best players under the most favorable conditions. Even then you will hear no better organ playing than is given in our American cities by the best players. In England organ recitals are popular and are constantly given by highly-educated organists possessing college degrees, but the same program repertoires are given in the large cities of this country. Of course, you will hear grander musical effects in those old resonant cathedrals, associated with the romance of history, which is not possible in the United States, and in that experience will rest the principal charm.

Engaging an Organist.

O. W. W.—"Will you please inform me who appoints the organist of a religious society and who is responsible for the care of the instrument and who has the custody of it?"

Answer.—In the Church of England the legal right to appoint and dismiss the organist rests with the clergyman, who may have just as much or as little music as he pleases, and he can shut up the organ from being used, if he desires. The wardens are responsible for the care of the instrument as a part of the church furniture. The organist is simply paid to play during the services, but it is the universal custom to allow him free access to the organ for his own practice and for teaching, but the latter point should be clearly understood at the time of the engagement. To avoid conflict a written contract should be signed by both parties stating the terms of agreement.

In American churches the standing committee, annually chosen, engage the organist for the year. The organist is responsible for the care of the organ but can incur no expense for repairs or tuning without being authorized by the church committee. No other person than the organist can claim a right to use the organ, and no one can practice upon it without his consent. Even an organist visiting the church, if he desires to play the instrument to friends, should ask permission of the regular organist to use the instrument for the occasion.

In Roman Catholic churches the clergyman of the parish engages the organist and takes the responsibility of all musical expenses, the organist having no committees nor wardens to look to. For this reason, an organist, who has the favor of the minister, is more likely to retain a permanent position than in Protestant churches, and has no conflict with the annual laymen.

Obtaining a Situation.

S. M. W.—"I have been studying the organ for three years with a competent teacher who says that I am prepared to fulfil the duties of an organist. What course must I follow in order to obtain a situation?"

Answer.—With a written recommendation from your teacher you can send an application to the music committee of a church where there is an announcement of a probable vacancy, to be placed on file with other candidates, to go on trial before a selection is made. If you have personal friends in the society and your ability is recognized, their influence will count in your favor. Then, if upon trial your ability is proved to be sufficient to meet the demands, you will be likely to receive the appointment, and the duties should be specified in writing.

In England and Canada the candidate is selected by musical judges appointed by the church authorities. On a fixed trial day the musical judges take a position in the church where they cannot see the candidates, and whom they do not know beforehand, who are to perform. These candidates in turn play at sight the compositions placed before them and play extemporaneously, and show their proficiency in the management of the instrument and in accompanying voices. The one who thus best fulfils all the conditions is then impartially chosen, without probation, if his character and moral reputation are unblemished.

Swell Boxes not Air-Tight.

E. F.—"If the swell box of an organ is perfectly air-tight, how can the pipes speak if there is no escape of air from the box? Would not the compressed air change the pitch of the pipes?"

Answer.—If you will carefully read the article in the May number of THE MUSICIAN, on the Swell Section of the organ, you will see it stated that the swell box is not air-tight, because it would first change the pitch and, next, after the air was compressed so as to be of the same pressure as in the wind chest, the pipes would emit no tone. The closing of the swell folds simply shuts off the force of the vibrations, and the use of the swell pedal gives the same effect as the opening and closing the door of an adjoining room when one is listening to music issuing thence.

Organ Tuning Tools.

R. H. L.—"Can you tell me what kind of instruments I should get for tuning the pipe organ and where I could buy them? I teach music and tune pianofortes and reed organs, but have not the requisite tools for tuning large organs."

Answer.—You will find the subject of organ tuning in the June number of THE MUSICIAN. You will, doubtless, be able to procure the tuning cones and tools of the Samuel Pierce Organ Pipe Co., Reading, Mass., who furnish all materials used in the construction of pipe organs.

A Discouraged Amateur.

A. G. W.—"I have patiently been making a small organ of four stops, the pipes all of wood, and in voicing them I have become quite discouraged because I cannot get an even quality of tone. I have tried to make them according to a graduated scale. Some of the pipes will give a full tone while others will be stifled and speak the fifth or octave with entirely different quality of tone from the others. There is certainly a secret in voicing organ pipes which I have been unable to solve. I wished to have the pleasure of knowing that I had made every part of this instrument myself, but fear I shall have to give up the finishing of a work on which I have spent the spare time of years. Can you help me in this emergency?"

Answer—The art of voicing organ pipes cannot be imparted in writing. There is but one way in which you could be aided in carrying out your idea of doing the work with your own hands, as follows: If your pipes could be carefully boxed, with new duplicates of those which you have spoiled and sent to me and you also spend a week or two here, you would be shown how to voice your pipes satisfactorily, and you could return with them all voiced by yourself. You would have to carefully note the wind pressure of your bellows, and the pipes could be at once placed upon the voicer in my music room, which was made for my own study of voicing in former years. If this cannot be done you had better purchase your pipes and have them sent to you voiced. You would have to send your scales also. You are doubtless of a musical nature, otherwise you would not have attempted to build a small organ. If you are not musical you had better not touch the voicing of a pipe. If you have new stops made and voiced for you it would be wise to have two of them made of metal—an Open Diapason and a Dulciana—and have the other two a St. Diapason and 4 ft. Flute.

Portable Pipe Organs.

J. M.—"When I was a boy I remember seeing a small pipe organ entirely cased like a large reed organ and on castors, with a German name on the front. Are there any such portable pipe organs now made, and if so, where can they be obtained? Your description of a Choral Organ in the April number of THE MUSICIAN doubtless interested many readers who would like to learn more concerning small pipe organs."

Answer.—Some thirty years since there was a firm named Derrick and Felgemaker, which made portable pipe organs in Buffalo, afterwards moving to Erie, Pa. These small organs contained an Open Diapason and Dulciana, running down to Tenor F, the bass being continued as a St. Diapason to CC. The pipes were firmly fastened, the metal pipes having a spur soldered on the side, which was screwed to a rack, and the wood basses were also firmly screwed to a framework, so that in shipment nothing would get out of place, and when the instrument was taken out of the packing case it was in readiness for use. There were two blow pedals and a swell lever, an octave coupler and, when desired, an independent set of pedals, coupling to the manual.

These instruments were unsatisfactory on account of the limited compass and lack of tone variety. The pipes being confined in such a small space when enclosed in the swell lacked resonance and the tone was much stifled. This style of instrument was so unsatisfactory and the demand was so small that their manufacture was discontinued.

Other organ builders have attempted to put upon the market a commercial portable pipe organ but have not succeeded, because in the attempt to crowd pipes into such limited space, with bellows inadequate to furnish sufficient wind supply, their efforts have not met with success. In order to prove if this could be accomplished, I once made a practical study of this subject and invested in several instruments which were constructed from plans which I furnished, in which the metal pipes ran down to Tenor C, with wood basses to CC. The musical result was a failure for reasons above stated. The Choral Organ, described in the April number, would not be a failure, because ample room is provided to avoid the faults incident to limited dimensions.

There is manufactured in London, Eng., what is termed the "Positive Organ," which is made in two styles, viz.: the "Ecclesiastical Model." The compass of the former is from FF, four octaves of 49 keys, without swell. It has 8 ft. Open Diapason, 8 ft. Salicional, 8 ft. Gedeckt Treble and Bass, 4 ft. Dulcet Treble and Bass and a 16 ft. Bourdon Bass. There is a mechanical register called the "Melophone," which plays only the upper note of the Open Diapason when a chord is played, so that when the other stops are drawn also the melody is brought into prominence, differing from the effect of the melody octave coupler described in the Choral Organ, which affects all the stops. The Bourdon Bass plays only the lowest note of the harmony and differs from the sub-coupler of the Choral Organ which, in addition to playing the lowest note of a chord with the Bourdon Bass, plays the lowest note of a chord an octave lower, of each stop and thus gives a more effective bass.

The Positive Organ also has a transposing keyboard to the extent of a third below and a half step above the prevailing pitch. The instrument is delivered in two packing cases, one containing the body of the organ and the other the pipes, which may be placed in position from the directions given, but which will require tuning after handling. It will then remain in tune because there are no reed pipes to become deranged or to get out of tune. The Ecclesiastical Model when put together is 5 ft. 2 inches wide; 3 ft. 2 inches deep; 7 ft. 6 inches high, and weighs, unboxed, 700 pounds; boxed for shipment, 1,150 pounds.

The "Organist's Model" has the same specification with the compass of the keys, from CC to A^3, 58 notes, and an independent set of pedal keys of 30 notes, which play the 16 ft. Bourdon. The blow pedals are omitted and a hand lever for blowing is attached. This instrument, when set up, is 6 ft. 10

inches wide; 5 ft. 6 in. deep and 10 ft. high, the pipes being enclosed in a swell. This is the nearest approach to a portable pipe organ which can be found in the musical instrument market in stock, whereas the Choral Organ would have to be made to order. The instruments are fitted with castors, so that they can be rolled into any part of a room.

The Positive Organ can now be obtained in this country under the name of the "Hymnolia," Messrs. Chickering and Sons, the pianoforte manufacturers, of Boston, being the distributors for North and South America, who control the sales and prices.

The "Hymnolia," according to its capacity of giving the pipe tone from real organ pipes which are not sensitive to every change of temperature, is well adapted for an accompanying instrument for small churches, chapels, choir practice rooms and lodges, but no more power must be expected from it than the corresponding stops in a large pipe organ would produce, and one may readily ascertain this by hearing the same stops played in a church and thus have a practical illustration of the power. For body of tone in accompanying voices they are certainly superior to any reed organ, and they are being introduced into wealthy homes, with specially designed art cases, for use in combination with the pianoforte, as beautiful effects may be produced by the union of the two qualities of tone when tuned together, using musical compositions which may be obtained for this purpose. Yet it should be understood that a two-manual organ is much superior to an instrument of such a limited capacity, it only being alluded to here in answer to inquiries concerning small pipe organs which do not require the services of a professional organist.

Tubular Action.

A. L.—"What is tubular pneumatic action, and how does it differ from the usual pneumatic action?"

Answer.—Tubular pneumatic action is a name given to the ordinary pneumatic action where small tubes are used to convey the wind from a set of small valves, placed near the keyboard, to the pneumatic bellows valves, instead of the usual tracker action. The tubes are the size of small gas-pipe tubing and are made of a thin, soft metal composition, which will readily bend. It enables the builder to locate the keyboard desk, or console, in any position with the least mechanical complication, so that if a pillar or a portion of a wall intervenes between the player and the pipes, the tubes may be carried around the obstacle. It is most frequently employed for actuating front display pipes, instead of the old method of conveying the wind from the chests through mitred zinc conductors.

A Horizontal Organ.

S. P. T.—"Could not a small pipe organ of two or three stops be made in the form of grand piano, with the pipes placed horizontally, the space beneath to be used for bellows of ample capacity?"

Answer.—Yes, but it would not be satisfactory unless the top should be much higher than a grand piano, because the space with an attachment for a swell would be too confined. Many years ago an attempt was made to introduce a portable pipe organ made in this form, but it was not successful.

The Legato Touch.

M. G. W.—"In teaching the legato touch to my pianoforte pupils I find it very helpful to let them play andante movements upon a reed organ which I use in my studio for that special purpose. I find it the quickest way of illustrating to them the necessity of holding the keys down the full length of the note, especially with the interior parts. Is this method considered proper and artistic?"

Answer.—It is one of the best methods of convincing pupils of their defects in not holding the keys the proper length of the notes. The pianoforte only gives a framework of music which the imagination fills out in form, because the percussion tone begins to die away immediately. With the organ the tone duration is absolute as long as the key is held, and a reed organ is an excellent adjunct in the study of piano music. It is an excellent instrument on which to practice finger exercises without producing sound, the monotony of which is quite disturbing to those within hearing range.

Cheap Church Music.

N. H.—"I am employed as a salesman in a city department store and reside in a suburban town where I am interested in church music. I have no instrument in the house, but have been offered the use of our church organ for practice if I would accept the position of organist. I can read vocal music and can pick out the music of gospel hymns upon a piano without having instruction or understanding fingering. The organ in the church has two rows of keys and foot keys for the bass. They expect me to play without salary for the privilege of using the instrument. Ought I to accept the position and work up my music for Sunday during the week, or wait until I have taken a preparatory course of instruction by having a cabinet organ in my home? I can get the use of one from a neighbor. A few words of advice will be gratefully received, as I have never played an organ, and do not want to make a mistake in assuming to do what I know I am not yet competent to do?"

Answer.—Don't, for the sake of art, think of taking such a position until you are fully prepared to be a representative organist. The musical managers of such a church must be of a very poor grade to make such a proposition. Prepare yourself as soon as you can to raise the standard, and in the meantime use your efforts to install some one who knows how to play an organ and who will receive remuneration.

No Organist in Town.

K M.—"I have studied and taught the piano for a number of years and can read music at sight well. There is no regular organist in the church where I attend, although there is a good-sized instrument which we seldom hear played by an organist. The committee have asked me to take the position and do the best I can, so that they can have a regular player to depend upon. I have no idea of the management of an organ and, before giving an answer, I would like to know what the difference is in the touch of the organ keys as compared with the piano and in the style of the music? What should I need to study as a preparation?"

Answer.—It would be a good plan to have a reed organ in your home, if you could rent one for a few months, so that you could cultivate a true legato touch in which finger substitution is much used instead of the piano percussion touch. If a smooth legato touch is attained you will succeed in organ playing; if united with it you understand harmony so that you can improvise short preludes and interludes and the art of modulation and transposition. Write the publishers of The Musician to send you the best instruction book for the pipe organ and a few books of easy voluntaries. The pianoforte gives a non sustaining tone, and the chords are detached and broken, with much skipping of the left hand, while organ music consists of smooth part playing, in which each voice or part has its individuality of construction and resolution more complete and distinct than in piano music.

A Salary for Noise.

A C. L.—"I have received the appointment as organist of the Methodist Church, in this city, and the organ has eight stops in each of the manuals and two pedal stops. The Gt. Trumpet and Sw. Oboe are always so much out of order that they cannot be used without making a horrific effect, but the church people think that they don't get their money's worth unless they hear the full organ all the time, as noise counts for more than art, while my own taste inclines toward delicate and expressive combinations. Our city has a population of 22,000. We have no good organists and the salaries are very insignificant. There are no organ teachers here, and I shall be grateful for any help which you can give in The Musician in regard to studies and the selection of music which will aid in cultivating the taste of our church people."

Answer.—In drawing stops make it a rule never to use one while it is out of tune. Educate the tastes of your people by giving them selections of good organ music. Write the publishers of The Musician to send you a varied assortment of good organ music from which you can select, according to your taste, and return what you do not find desirable. You need not play either fugues or marches, but melodic and harmonic compositions, which are pleasing. Do not march the people out of church nor give them any more "noise" than they pay for. For studies you will find help in "The Organ Tutor," "Organ Studies," "Complete Pedal Scales" and "Complete Pedal Arpeggios," costing about 75c. each, published by Hammond & Co., London, Eng., which may be obtained of the Hatch Music Company.

A Finical Church Committee.

F. L. G.—"I have been organist and director of music in the church for eight years, where I am now engaged, and I have had a pleasant position until this year. I have worked for the interests of the church in every way to render my services valuable. This year a new committee was elected, not one of whom has a musical idea or knowledge of a note, but each member is extremely officious and they are doing everything to balk my efforts and to render the situation uncomfortable. They have taken the choir management into their own hands and refuse to allow me to invite any new members to keep up the decreasing numbers. One week one branch will visit me to reproach me with taking no interest in the music and charge me with laxity in my drill and of the pusillanimous selections I furnish, and the next week the other branch will accuse me of drilling the choir too severely and that my selections are of too high a grade. They have requested that the anthems be short, have stopped all interludes and also the organ postlude, saying that it disturbs the talking of the congregation when the services are over. I have tried to be patient and uncomplaining, but the position grows more exasperating each week. What can I do?"

Answer.—When a committee shows such opposition it is a clear sign that your resignation will be gladly accepted, as they doubtless wish the position for some friend or relative, and they have not the courage to ask your retirement, because there is no real reason from any inefficiency on your part. If they can stir you up so that you will make some unguarded expression, they will accuse you of insulting language and then dismiss you for it. Their next move will probably be to lower the salary with the excuse of retrenching the expenses of the society as a subterfuge. Such underhanded committees are sometimes pacified by a commission deducted from the salary, if it is large enough to warrant it. But no true organist would be guilty of such bribery. Such a dishonorable committee is exceptional, but once in a while the management of church affairs falls into such hands. The annual change of officers in a religious society is one of the unfortunate conditions existing in American churches, because it causes an organist's position to be uncertain, as well as that of a professional singer. In advising you what to do under the circumstances you mention, it would be a wise plan to quietly secure another position, and patiently bear the adverse surroundings before resigning without giving any expression to your feelings. It is not well to resign any situation simply because of obstacles which must be met without having another at hand, because it is more difficult to obtain a position when one is out of professional employment. It is a good rule never to give up any position voluntarily until another is ready to be filled. When one is dismissed on account of a change of management, the best must be made of the circumstances, without being discouraged. The most talented and worthy often pass through such experiences, for a musician's life is only an ideal one in theory while in this disciplinary era of existence.

Short Service Prelude No. 4.

The theme of this prelude is of the simplest order of construction. It does not call for many changes in registration, as the variety is found in the harmonic mutations. The first eight measures are played on the II manual with the Open Diapason, St. Diapason, Salicional and 4 ft. Flute Harmonique. The manual and pedals play the bass, its II manual being coupled to the pedals. The next section of eight measures is taken upon the I manual, with the Open Diapason and Melodia, the II manual being coupled and the 16 ft. Pedal Open Diapason being added. In the rest at the end of this section the I Open Diapason is taken off in readiness for the introduction of the Melodia in the right hand and the Pedal Open Diapason is also then shut off. The next section enters by a sudden transition to the key of A♭, the theme being taken by the manual bass for two measures, without pedals, and answered in the treble when there is a modulation into the key of D♭, the right hand playing from manual I for four measures, when both hands play from II manual, and the prelude closes with an augmentation of the first theme. In taking off the Sw. Open Diapason and Flute in the twenty-eighth measure care must be exercised that it shall be done between the third and fourth beats, so that the change will not be apparent to a listener, and also in the thirty-fourth measure, where the St. Diapason is to be taken off between the first and second beats, leaving the close with the Salicional. The piece may also be studied with the changes of the hands, as indicated in the directions given, concerning the first Prelude in the May number.

Vested Choirs.

R. C. G.—"Can you tell me why vested choirs are now being introduced into other churches than the Episcopal?"

Answer.—The conventional order of church services in all denominations consists of traditional observances, handed down as relics of the ages when the masses of the people could not read or write or think for themselves, but received their religious instruction by means of the pulpit, the support of which was the chief religious duty. Ancient doctrines are now so modified that the voice from the pulpit has not the authority of former years, and gradually more external attractions are being introduced as adjuncts in public worship. In many city churches it is customary to devote the Sunday evening services to the rendering of selections from oratorios, or short oratorios and sacred cantatas entire, with appropriate organ selections, interposed with brief remarks from the pulpit, which relieves the service from the name of a sacred concert. The music in the more formal morning service is often advertised also, because the doctrines proclaimed do not influence the people, as in former generations, and thus music is exerting its power for good to a wider extent and is leading to an increased interest in choir work.

For this reason it is thought that a vested choir of women and men will give greater dignity in public worship, as well as reverence on the part of the singers for the service in thus clothing them with the vestments of purity and holiness, and prevent the individual display manifested in a concert which this uniformity of apparel precludes. It will result in drawing a distinct line between devotional and secular music and thus it is to be commended. The vestment being adopted is precisely the same as worn by Episcopal choirs.

An Inopportune Suggestion.

H. C. W.—"I recently had an unpleasant experience at a musical service which has discouraged me in my attempts to build up an effective chorus choir. For several months I had been having an extra rehearsal, with an augmented choir, upon oratorio choruses with appropriate solos in preparation for an elaborate Sunday evening musical service with a chorus choir in the organ gallery back of the pulpit, and a choir of one hundred children in the opposite gallery at the other end of the large church for choral and antiphonal music. Just as the choir was about to enter the church from the vestry some one asked me if I did not think it would be a good plan for the ladies to remove their bonnets or hats on this occasion? I, at once, said "Yes," because I thought it would give them more freedom in singing. Not waiting to see the results, I at once hastened to the organ to play the prelude to the service. When I had finished and the introductory chorus was to be sung, I was deeply mortified to find that more than half of the sopranos and altos had refused to sing and had taken their seats with the audience, being offended with the suggestion which had been made as a command from me to remove their head-dresses! Thus was defeated the labor of months, although the service was given in this unbalanced condition. I tendered my resignation at once, which was not accepted, but my ideal was almost crushed, and it will be a long time before I attempt to give another musical service. Was I to blame?"

Answer.—Your experience was certainly very unfortunate after so much work in the preparation for your musical service, but do not let it dishearten you nor keep you from further efforts. The suggestion was exceedingly inopportune on the part of the person who made it, when both you and the singers were excited with the responsibilities of the occasion, and do not reproach the delinquent sopranos and altos. If you had been given time for reflection at the moment you would immediately have said, "No! not at this late hour," and nothing would have occurred to cause ill-feeling. Had it been understood beforehand, by mutual agreement, the ladies would gladly have assented and would have come prepared to remove their bonnets or hats. Do not judge them harshly. Ladies are very sensitive about appearing before a thousand people in a conspicuous position. They give much preparation to their head-dress when in a drawing-room reception and the sudden order to dispense with their bonnets found them unprepared, and, of course, they were offended and refused to thus exhibit themselves. They had no ill-will toward you and felt as much grieved as yourself over the result. It will be well for you to see each individual and kindly explain the matter without blaming them and you will unite your choir. It was not a lack of appreciation of your work, but an act of self-protection on their part, the way human nature is constituted. Put yourself in their place in thinking it over and imagine how disappointed they were also after voluntarily spending so much time in rehearsing. Those who sang under the circumstances were truly loyal to you and the art and were willing to sacrifice their own feelings. Such a mistake will never again occur in your experience.

Great Expectations.

M. G. B.—"I have relinquished a good musical position and accepted another in a wealthy Baptist church as organist and director with a large salary and the promise of a new organ. I find myself surrounded with difficulties hard to solve and everything fresh, excepting an old wind-mill of an organ. The fine quartet choir has been abolished and the young people have formed themselves into a chorus choir. The chairman of the committee is the senior deacon, who remarked to me, after I was engaged: 'We have had irreligious fiddle-daddle music long enough, and now we want straight Baptist sacred music. Our recent choir was made up of a Roman Catholic, a Jew, a Unitarian, a Free Thinker and a Nothingarian—professional people who were utterly unfit to furnish music in the house of God. Now we are to have a real Baptist choir, all of them church members, whose influence will be for the interests of the church, and we have great expectations from the new management under your direction.' These were the introductory remarks concerning my work.

"Now it proves to be a fact that the new choir is made up more of active church workers than in regard to musical efficiency, a number of whom cannot read music and only sing by rote. Furthermore, there are so many meetings held during the week that the only time allowed for a choir rehearsal in preparation for two services on Sunday is at the close of the regular weekly prayer-meeting, when all are anxious to hurry through and get home, and it is utterly impossible for me to prepare any anthems under such adverse conditions. In addition to this, the minister has intimated to me that I am also expected to be present at the weekly meetings and not only take charge of the music, but speak on religious subjects and influence others to join the church. I am told that they expect me to build up the choir in this way. I have already consented to take charge of the music in the Sunday-school, but as to becoming a revivalist or evangelist I must be excused, as my musical education did not include that preparation. I have my own principles of religious conduct in which I do not care to pose. I cannot put on a sanctimonious hypocrisy for the sake of a salary, nor can I furnish music in keeping with my past reputation as a director. I have written at length for advice, because I cannot see how I am to accomplish what is expected of me. If you will kindly offer a few suggestions I will be truly thankful."

Answer.—What seem hardships to us at the time of experiencing them often prove fortunate openings for the development of latent talent, the exercise of tact and the victorious surmounting of difficulties which make our lives more useful. If you have a large salary you will have to earn your money, even if you have to try to "make bricks without straw." This will draw out your inventive genius and make your musical services more valuable in future years. A genial, accommodating spirit, united with executive ability, will accomplish much in any work. In musical matters try not to disappoint their expectations, because it is a compliment to your reputation in your being hired to carry out the ideas of the committee appointed to negotiate with you. If they want straight sacred music let them have it straight, and the straightest kind of devotional music is good congregational singing, led by a full chorus choir. Here is where your work will begin and you have a fine opening. Set out to have the best congregational singing that has ever been produced. Put your enthusiasm into it and inspire them all. Win their hearts and stir them to it. Make personal friends with each of your choir. Never lament to any of them your lack of a rehearsal evening. That will come all right when they become interested. Taking charge of the music in the weekly meetings and Sunday-school places the whole music in your hands so that you can hold up a standard. Fill out the music of the service with more congregational hymns and get everyone to sing with spirit and heartiness.

In regard to religious opinions, keep your own counsel and live up to what you know is true and there will be no conflict. Never attack doctrines which you do not like or make comments thereon. If you are asked to speak in the meetings tell them that you prefer to sing religion rather than talk it, and show them that you mean what you say and they will believe in you.

If you can work earnestly and patiently one year you will be able to gather a good choir around you, with everyone interested in your efforts, because of the results in which all have participated. Having established good congregational singing, you will be engaged for another year with no reduction in your salary, the congregational singing will keep its standard and a choir will be formed who will devote the proper time for rehearsals and you will fulfil the expectations.

Changing the Words of Anthems.

J. W.—"As organist and director of music in a Unitarian church I find it quite difficult to select music with words suitable for our service. Many of the grand Te Deums and anthems I cannot use because they inculcate religious doctrines which our people do not tolerate. Can you recommend pieces which have words for the Unitarian service?"

Answer.—When you find an anthem or selection with unsatisfactory words you can write in words which you can substitute for those printed with the music. This is customary with choir leaders who seek to have all the sentiments expressed in harmony with the theological teachings of the church in which they are employed. This will give you a complete range through all the best sacred music. Some Te Deums are published with words underneath those which are conventionally used. In many places one or two words are indicated in which a change is needed. Even in the modern Jewish service many of the popular Te Deums of the Christian Church are used, as well as other selections, with a few words changed. Thus, much of the old standard music, which is allied to sentiments which are now obsolete to progressive minds, may be revived and associated with the new thought which has dispelled irrational ideas of religious truth. In this way it will not be necessary to suggest any special pieces to meet your requirements.

Drilling a Chorus Choir.

J. M. W.—"I have recently taken a position of organist and director where there is a chorus choir. A number of the singers are poor music readers but have good voices. To reorganize the choir and leave them out would give great offence to themselves and their friends in the church. I find it very difficult to prepare the music satisfactorily for the services. Can you give me any advice in regard to the best way to drill such a choir and obtain better results?"

Answer.—It would be a good method to plan out your rehearsal work and service programs two or three months ahead. Divide your time at the rehearsals into three parts. During the first part drill on the music for the coming Sunday. In the second part take up the music for the next following Sunday, and then begin upon the anthems for the third Sunday. Do not have too long anthems or pieces beyond the capacities of the singers to execute well. Review occasionally those which have been sung and which have been liked. No fault will be found if a good anthem is repeated once in three months. When a rainy Sunday occurs with its usually depleted choir use music which is familiar to the singers.

Nearly every chorus choir has singers who cannot read music at sight, but who easily commit their parts to memory in looking at the notes with proper drilling. In learning a new anthem take each section separately with each part alone. Then put the four parts together on that section so that each singer will become interested. Then take up the next section of eight or sixteen measures in the same way and thus proceed with each section until the composition is completed. Then rehearse it as a whole until all are familiar with it.

In drilling with a separate part, play that part alone upon the instrument and sing it also at the same time with the other singers, so that those who do not easily read the music will learn the notes by sound and association.

It is a difficult position to fill in assuming the responsibility of furnishing good music under such conditions, where a leader has to take an old choir without the privilege of reorganizing the membership upon a sound musical basis.

IN THE MUSICAL WORLD

AMONG OUR SCHOOLS AND TEACHERS.

Pupils of Wm. H Pontius were heard in a song recital June 21.

A concert by pupils of the Academy of Music, of Red Bank, N. J., was given June 18.

The Toledo (Ohio) Conservatory of Music gave a Soiree Musicale, June 28, at which a well selected and arranged program was giveu.

Pupils of Miss Ada Koehler, Rochester, N. Y., gave a piano recital on June 25, at which the program showed thorough training.

The Detroit Institute of Music, Miss Kate H. Jacobs, director, gave a pupils' concert on June 14. The pupi's were assisted by a fiue orchestra.

Pupils of E R. McGlashan, of Detroit, Mich., gave a recital of American compositions on July 2. This is in keeping with the present tendency to honor our own.

The fifth annual commencement of the Cortland, N. Y., Conservatory of Music was held June 25-28. Six concerts were given, which evidenced the careful work of the year in all departments.

Pupils of Mr. Manley A. Bowman, of Jamestown, N. Y., gave a recital of compositions by Rummel, Duvernoy, Weiss, Behr, Nunberg and others, which showed their development during the year.

The Denver Choral Union, Samuel H. Blakeslee, conductor, gave the third concert of its second season on June 11. The soloists were Miss Musser, soprano; Mrs. Whiteman, contralto; Mr. Van Dahlen, tenor, and Mr. Crampton, bass. The oratorio of "Elijah" was sung.

A Song Recital by Miss Genevieve Wheat, contralto, and Mr. Marion B. Green, bas o, at Dubuque, Iowa, was given Tuesday Evening, June 18. These artists were assisted by Miss Hortense Pontius, violinist; Mrs. W. H. Pontius, accompanist. The program was very attractive.

The Olivet College (Mich.) Conservatory of Music continues to do things that are eminently praiseworthy. A song recital by Miss Ethel Farr, a concert by pupils and a rresentatiou of the oratorio "St. Paul," were the eveuts of June. The local press speaks highly of the work done.

At the commencement of the Wabash College, the glee elub gave a concert, assisted by Mary Reck Thomson, vocalist; Miss Caroline A. Schlemmer and Mr. Frank L. Reed, pianists and Mr. G. A. Eldredge, impersonator. The program was of a popular order, well calculated to please.

The annual orphan's festival of LeFevere Institute, was given at the Academy of Music Tuesday evening. The program was especially well arranged, the musical and vocal numbers being interspersed pleasantly with little sketches in which trim dairy maids and paper helmeted soldiers took part.

The forty-sixth commencement of the Alabama Conference Female College brought out the pupils of the music department in a series of excellent concerts. The work of the department is progressing admirably and the future promises to be productive of much good to the cause of music in the State.

The Iowa Society of Music Teachers has issued an offic'al organ called "The Iowa Musician." The first number is a clarion call for a rally around the standard of the society, a call which those of us who know the courteous action of the society at the time of the M. T. N. A. meeting at Des Moines, will heartily endorse.

Mr. Henry W. Goodwin, an artist of much reputation and large following in Louisville, Ky., directed a program for his pupil, Harry Eugene Dibbles, at New Leiderkrantz Hall, on the evening of June 3. It was a brilliant success in every way, and the large and enthusiastic audience showed untiring interest throughout the evening.

An interesting, aud to our knowledge, a new feature in a wedding occasion was a recital by pupils of the bride at the wedding reception. The pupils of Miss M. E. Oliua Rendell gave an exeellent program at the reception, after the marriage, to Mr. Amos Payne, at Worcester, Mass., on June 26. We judge the pupils played con amore.

Mr. J. Stuyvesant Kinslow, a new pupil of Madame Zilpha Barnes Wood, of Cincinnati, Ohio, gave a song recital the other evening which was a decided success, and called forth the praises of those who were present. He responded to several encores. His vocalization seemed to be rendered without the least apparent effort, and his audience was wild with enthusiasm. It is safe to state that the young man has a brilliant futnre before him.

The Misses Edna La Porte, Thirza Brown and O'Brian, Mrs. Frank Blum, Messrs. J. P. Morgan, Walter Crebs and Walter Makley, pupils of Wilmer D. Lewis, of the Dayton, Ohio, Conservatory of Music, gave a very enjoyable song recital re.ently. The program follows: "Oh, Divine Redeemer," Gonnod; "La Poima Vera," Straus; "La Parlate d'avor," Faust; "He was a Prince," Lynes; "Dio Possente," Faust; "Salve Dimora," Faust.

The following program was played by graduates of the School of Music of the University of Denver, June 11: Weber-Liszt, Slumber Song; Hahn, Were My Song with Wings Provided; Benza, A May Morning; Weber, Concert Stu ck; Donnizetti, O Mio Fernando from "La Favorita;" Mendelssohn, Capriccio Brillante; Lachner, (with violin obliga'o) Thou Everywhere; Weber-Liszt, Polonaise Brillante; Proch, Air and Variations; Liszt-Verdi, Rigoletto-Fantasie.

A Pupils' Musical Evening was given at the Olean, N.Y., School of Music, on June 17, under the direction of Mr Jarcslaw de Zielinski. After the pupils program, Mr. Zielinski, assisted by Mrs. W. L. Binney, piano, and Austin J. Wright, violin, played the following numbers: Morris Dance, for four hands, Edward German; Air for the G string, Bach-Wilhelm; Shepherd's Dance, Torch Dance, for four hands, Edward German; Fantasia Brillante on Guillaume Tell, Beriot and Osborne.

At the Conservatory of Music of Waynesburg College, Waynesburg, Pa., J. M. Blose, Mus. Doc., director, a senior piano recital was given Friday, June 14. The program was as follows: Sonata, Beethoven, Op. 14, No. 1; Allegro, Allegr tto, Rondo Allegro commodo, Miss Minnie Maud MacGara; Ave Maria (song), Mascagni, Miss Jessie Smith; Sonata Beethoven, Op. 2, No. 1; Allegro, Adagio, Muuetto Allegretto, Prestissimo, Miss B lle Carpenter; The Spanish Gipsy (song), Michael Watson, Miss Nora Summersgill; Venezia Gondoleria, Franz Liszt, Nocturne, Louis Brassin, Op. 17, Miss MacGara; A Dream of Paradise (song), Hamilton Gray, Miss Jessie Ferrel; Violin Obligato by Karl Blose; A L'Hongroise, Xaver Scharwenka, Hexentanz (Witches Dance), E. A. MacDowell, Op. 17, Miss Carpenter. Graduates: Miss Minnie Maud MacGara, Punxsutawney, Pa.; Miss Belle Carpenter, Rutan, Pa. Assistants: Miss Jessie Ferrel, Class of 1900; Miss Nora Summersgill, Miss Jessie Smith.

On June 10 the Professioual League of St. Paul sent out a call for a meeting to be held at Raudenbush Hall, St. Paul, Minn., on Thursday, June 27, 1901, for the purpose of organizing a State Music Teachers' Association. The preliminary meeting at 11 A. M. was called to order by E. C. Murdock, president of the professional League. C. A. Marshall, of Minueapolis, was chosen temporary chairman, and Arthur O. Bergh, of St. Paul, secretary. A committee was appointed to draft a constitution and to nominate officers for the ensuing year. The following officers were elected and the first annual meeting will be held at St. Paul: President, Clarence A. Marshall, Minneapolis; First Vice-President, Chas. A. Fisher, St. Paul; Secretary-Treasurer, Miss Jennie Pinch, St. Paul; Auditor, W. A. Wheaton, St. Paul. Program Committee, Gerard Touning, Duluth; Emil Ober-Hoffer, Minueapolis; Carl Heilmaier, St. Paul. To become an active member one must have been a resident of the state one year, and must be a professional teacher of voice culture, pianoforte, organ, or any one of the legitimate instruments of an orche tra, or any subject pertaining to the theory of mr sic. Active members shall pay an annual fee of $2.00.

AT HOME.

James Heuniker, it is said, is writing a "Life of Beethoven."

Mme. Schumann-Heinck was the soloist at the final concert of the Philadelphia Mendelssohn Club.

Mr. Joseph Hofmann will be the solo performer at the first concert of the Philharmonic Society on November 16.

Saturday, June 1, was celebrated by the New England Conservatory as Founder's Day. Dr. Eben Tourjee, born in 1834, founded the institution in 1867.

Mr. William H. Sherwood assumes entire charge of the Sherwood Music School. V luable additions to the already emiuent faculty will be announced.

Prof. H. W. Parker will be absent for a year from Yale University. During that time Edgar Stillman Kelley will be at the head of the music department.

The weekly calendar of the Second Avenue Presbyterian Church, of Detroit, presents very interesting serviees for a recent Sunday. E. R. McGlashau is organist and choir director.

Ednard Zeldenrust, the Dutch pianist, will arrive in America in November. He is said to be German in school and sentiment. In Paris, where he has resided for many years, he is regarded as one of the few great pianists of the world.

Carl Lanser, a musician, climbed to the top of the tower of the new steel bridge aeross the East river. While a large crowd of workmeu looked on he played a number of patriotic selections on the violin at the top of the steel structure.

Boston Symphony Orchestra.—The Boston Symphony Orchestra concert's New York dates at Carnegie Hall for next season are: Thursday evenings, November 7, December 12, January 16, February 20 and March 20; saturday afternoons, November 9, December 14, January 11.

Harold Baner has been engaged for an American season beginning January 2. He will make his first appearauee with the Boston Symphony Orchestra in Boston, and will play with the same orchestra in New York, Philadelphia, Brooklyn, together with a large number of recitals throughout the couutry.

Daniel Frohman, the manager of important theatrical enterprises, has engaged the young violinist Kubelik, for an American tour next season, guarauteeing him $100,000 as his (Kubelik's) share of the profits. This would signify an average of about $3,-500 receipts per concert in order to ensure financial certainty.

The Guild of American Organists at its fifth annual meeting was addressed by Canon Knowles, who spoke of the connection of music and religion, and said the true musician must be not only an artist but an upright man of affairs. He hoped to see the organist hold in the church a relation only second to that of the pastor.

This week a special dispatch to the Chicago *Inter-Ocean* states that Spencer Drake, a poor musician in La Salle, Ill., has just fallen heir to $3,000,000. Here surely, is an opportunity for Western musical journals to publish eloquent editorials on the topic of "Music and Wealth." Many questions may arise. Here is one already: "Will the rich Mr. Drake play any better than did the poor Mr. Drake?"

Rafael Joseffy, accompanied by Mrs. Joseffy, returned from Budapest last Wednesday on the Deutschland The great piano virtuoso went to Hungary to look after his personal interests, his mother having left him sole heir to a generous estate. Mr. Joseffy's plans are not yet formulated for the coming season, either for teaching or playing, but in all probability he will be heard in public before the Winter has passed.

A chorus of more than 1,000 voices and an orchestra numbering about 100 persons, will take part in a musical festival to be given in Toronto during October, in honor of the visit of the Duke and Duchess of Cornwall and York. The legislation and reception committee of the city council has voted in favor of donating $1,500 toward the promotion of the festival, and rehearsals will begin at once, F. H. Torrington having been appointed musical director.

A unique music convention was held at Lyndonville, Vt., May 21 to 24. Its purpose was to give band and orchestra players throughout northern New England opportunity to practice and acquire new ideas under the instruction of famous directors. About sixty musicians, representing Vermont, New Hampshire, and Quebec, were present at the opening session. Bowen R. Church, bandmaster, of Providence, R. I., acted as conductor during the convention, which continued for four days. Features of the meetings were cornet solos by Mr. Church, and a grand instrumental concert closing the sessions.

Three prizes, of five hundred dollars each, from the fund established by Paderewski, were offered for compositions to be submitted not later than May 1, 1901. Sixty-eight compositions are now in the hands of the judges. There are thirty-one orchestral works, nine choral works, and twenty-eight pieces of chamber music. In the first-class are seven symphonies, four symphonic poems, and eight overtures; in the third, six string quartettes and four quintettes for pianoforte and strings. Mr. Paderewski appointed the following men as judges for the first competition: William Gericke, B. J. Lang, Carl Zerrahn, and W. F. Apthorp, of Boston; H. E. Krehbiel, W. J. Henderson, and H. T. Finck, of New York, and Samuel Sanford, of New Haven.

Emil Paur, with his symphony orchestra, will make an extended tour the coming season. The larger cities of the West, Southwest and Northwest will have the opportunity of hearing a strong orchestra conducted by a man who stands to-day in New York and the East where few other men of music have stood. Emil Paur is the only conductor America has ever had who has held the three great positions, namely: Conductor of German opera in the Metropolitan opera of New York, conductor of the Boston Symphony Orchestra and, subsequently, of the New York Philharmonic Society. Theodore Thomas was conductor of the Philharmonic and now is at the head of the Chicago Orchestra, while the late Anton Seidl had both the Philharmonic and the German opera. Mr. Paur's work the past four years, since he came to New York at the close of his live years' work as conductor of the Boston Symphony Orchestra, has steadily grown in its influence and has shown results which four years ago would have been thought impossible, especially under the existing unfavorable circumstances for the growth of orchestral music in New York.

A handsome testimonial was presented to B. J. Lang upon his retirement from the directorship of the Apollo Club, a position he has held ever since the inauguration of the club. It will be remembered that Mr. Lang tendered his resignation a year ago, to take effect at the close of the present season, although it was against the wish of the club, individually and collectively, that he should sever his connection with it. One morning when Mr. Lang entered his studio, he was surprised to see a lamp burning there; still greater was his surprise to see that the rays of the lamp—by the way of itself a handsome present—fell upon a beautiful silver tea service, given by the club as a testimonial of his long and faithful service, and in token of their affection for their director.

William H. Sherwood, of Chicago, was heard in the Temple of Music at the Pan-American Exposition July 16, under the auspices of the Chautauqua Assembly. Upon his performance the Buffalo *Express* commented as follows: "When Mr. Sherwood came upon the stage he was received with a cordiality which must have been very gratifying. It is fitting, indeed, that so line and representative an American artist should be heard at the Pan-American. For years he has worked vigorously to advance the cause of American music. He has introduced the compositions of previously unknown American composers, and played again and again those of standard American musicians. It would be both appropriate and gratifying if Mr. Sherwood could be engaged to give another entire recital at the Temple of Music.

Very necessary to the composer of songs is the author of the text, and there seems to be a dearth of good lyric authors. William H Gardner, an American, a resident of Boston, is one of the few who have made a success as a writer of words that lend themselves to musical setting. Mr. Gardner enjoys an extensive acquaintance with the best composers in England and America, many of whom he corresponds with regularly. His standing as a lyrist is perhaps best illustrated by the fact that he has collaborated with Edward A MacDowell, who fills the chair of Professor of Music at Columbia University, and whom many critics claim is our best high-class composer, with whom he wrote "Six Love Songs," of which "Thy Beaming Eyes" is the best known; and Sir Alexander Campbell Mackenzie, of London, principal of the Royal Academy of Music, than whom there is no better musician in the "Mother Country."

The closing musicale for the season, of the Bedford, Pa., Piano Club was given on the evening of June 11. The program, which was excellently played, follows: Part I.—Solo, "Cracovienne Fantastique," Paderewski, Miss Elizabeth Metzger. Duet. "Midsummer Night's Dream," Mendelssohn, Miss Barclay, Miss Hughes. Solo, "Drooping Violets," C. D. Blake, Miss McGirr. Solo, "Cavatina," Raff. Miss Hartley. Two-piano movement, Sonata in C, Mozart, Mrs. C J. Musser, Miss L. D. Shuck. Part II.—Solo, (*a*) Caprice Bohemian, Lebierre; (*b*) Farewell to the Piano, Beethoven, Miss Judith Reynolds. Duet, Spanish Dances, Moszkowski, Mrs. H B. Strock, Miss Hartley. Solo, "Fairy Story," Raff. Mrs. C. J. Musser. Solo, Sonata Pathetique, Beethoven, Miss Hetty Barclay. Piano and organ trio, Il Trovatore, Verdi, Mrs. Musser, Miss Mowry, Miss Shuck.

ABROAD.

Eugen d'Albert is at present living in the Villa Mantanina, near Florence. He is working on a three act comic opera, which has already been accepted by the Berlin Royal Opera House.

Three pieces have been discovered to have been wrongly attributed to J. S. Bach. They are a *Prelude and Fugue in E*, by Johann Christoph Bach, a *Passecaille in D*, by C F. Witt, and a *Toccata in A*, by Henry Purcell. It would appear that it is not always easy to discern attributes, even so professedly well known as those of Bach.

M. Paderewski's opera, "Manru," was given in Dresden, May 29, with great success. The music is described as "generally written in Bizet's modern French style, but there are also several suggestions of Wagner." Slav songs are employed in the music. It is reported that at the end of the first act Paderewski was called eight times before the curtain, after the second act ten, and at the end of the third act thirty times.

Mme. Edvige Lamperti, the widow of the late Maestro Lamperti, of Milan, has decided to open a school for singing in Paris this coming fall. It will be in the Quartier Parc Monceau. Voice production, the art of singing, opera, concert, church singing, etc., and for the purpose of finishing pupils, facilitating their débuts will be the chief advantages. Madame Lamperti has been an opera singer herself, and of course is thoroughly equipped for the work before her. She participated with her husband in giving singing lessons to some of the greatest artists before the musical world.

The authenticity of the Schubert MSS. recently discovered in Vienna, in the possession of Jean Wissiagg, has, after examination by experts, been proved. In one of the collections there is an autograph of the first part of a string quartet, with variations on a melody depicting the death of a young girl. On the exterior Schubert has written "Quartet for two violins, alto and 'cello. Franz Schubert, March, 1824." The remainder of the collection consists of a portion of another string quartet, an enormous quantity of MSS., books, and odds and ends of all kinds, which are now being properly classified.

Barron Berthald, the tenor, who made quite a reputation in this country, is one of the principal members of George Musgrove's grand opera company now touring in Australia. When Mr. Berthald made his first appearance with the company, at the Princess Theatre, Melbourne, the Melbourne *Argus* referred to the tenor's début in the antipodes as a "triumph." After singing several weeks at Melbourne, the company began an engagement in Sydney. Mr Berthald will return to the United States by the way of the Pacific, arriving first at San Francisco. While at the Golden Gate Mr. Berthald will fill an engagement at the Tivoli in San Francisco.

A pathetic incident is related of the late W. G. Barker, of Melbourne, who was generally considered the finest bass singer that Australia has yet produced. The nature of the malady from which he suffered necessitated a critical operation on the brain, and it is narrated that as he passed under the influence of chloroform he broke out in his magnificent voice, which was fresh and full after some weeks of rest, with one of his favorite songs—"Out on the Deep"—and the effect was so remarkable as the voice died away and became softer that the surgeons for a few moments were too overcome to proceed with their work. The operation, unfortunately, was not successful.—*St. James' Gazette.*

Some years ago a revision of the "Marseillaise" was executed by some composers under the direction of Ambroise Thomas, and the new orchestration inspired by that of Berlioz was proclaimed the official version to be played by all military bands. Another edition has just been tried by the band of the Municipal Guard of Paris. The principal innovation is a formidable increase in the drums and the addition of forty-five clarions. The Minister of War pronounced the result highly satisfactory, but one of his neighbors was heard to whisper, "Horrible travesty!" M. Jean Tissot, who heard the new version at the Roche Festival at the Trocadero, writes that he was not shocked by the addition of the drums in the refrain, while the clarion seems invented expressly to accentuate the cry, "Aux armes, citoyens!" He regrets, however, that the virile song is left to whining clarinets, in place of being sent out flying by the trombones with their triumphant voices.

PUBLISHER'S COLUMN.

The music supplement of this number contains eight pieces, retailing in sheet-music form at from 20 cents to 40 cents each—amounting to a total of $2.45. Following are the eight pieces referred to above: The poem of the song "The Children in Heaven," by O. L. Carter, is a beautiful story, delightfully treated. The change to G major is very effective. Interesting contrasts of legato and staccato touch are furnished by H. van Gael's pleasing bluette, "Miniature." "Valse de Salon," by D. Schmidt, is a brilliant concert solo, the introduction being especially melodious and pleasing. W. D. Armstrong furnishes a very attractive setting of James Whitcomb Riley's familiar poem entitled: "If I Knew What Poets Know." "Gavotte," by C. Gurlitt (Op. 117, No. 31), is one of the best of the easier compositions by this favorite writer. A brisk and spirited descriptive composition is the "Hunting Idyl," by A. Sartorio (Op. 345). Written in the key of C, and a charming composition, "Fox-Glove March," by T. L. Rickaby, cannot fail to please beginners. The music supplement closes with a "Short Service Prelude for the Organ" (No. 4), by W. H. Clarke. For a description of this prelude, our readers are referred to the pages of the organ department.

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The August MUSICIAN is a representative midsummer number. This is the "idle" month of the music teacher and student, but many use the time to do a great deal of reading. Realizing this fact THE MUSICIAN has taken pains to fill the number with matter both instructive and pleasing. Without lowering the tone of its contents, it furnishes a varied list of articles by well-known writers who have adapted their writings to the vacation period. There is no diminution in size, but the regular number of pages of reading matter and music. The following articles are especially commended to the attention of our readers: Chopin's Mazurkas, by Frederic S Law; The Triple Aspect of Music, by John S. Van Cleve; To Live Requires Means, by Harvey Wickham; The Study of a Sonata, by Henry G. Hanchett; The Sonata Symphony Form, by Charles S. Skilton; Four Factors in the Art of Violin Study, by George Lehmann; The M. T. N. A. Convention; Why Not Sing English, by W. F. Gates.

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Our Latest Publications are both practical and useful. "Modern Foundation Studies" and "Modern Studies in Phrasing and Interpretation," both by W. F. Sudds, are the outcome of the author's experience of many years' teaching, and young teachers should give them the careful attention they deserve. "Fingering," by Gordon Saunders, is a comprehensive and extended work in this important branch of piano playing. The author's treatment of the subject, illustrated by extracts from the works of celebrated authorities on pianistic art, is practical, clear and pointed.

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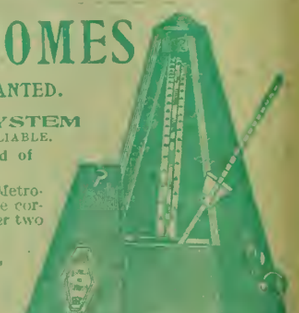

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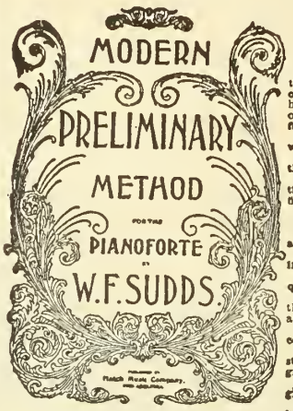

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SUMMER.

Through the open door
A drowsy smell of flowers—gray heliotrope,
And white sweet clover, and shy mignonette—
Comes faintly in, and silent chorus lends
To the pervading symphony of peace.
—*Whittier: Among the Hills. Prelude.*

It is a sultry day; the sun has drunk
The dew that lay upon the morning grass;
There is no rustling in the lofty elm
That canopies my dwelling, and its shade
Scarce cools me. All is silent, save the faint
And interrupted murmur of the bee,
Settling on the sick flowers, and then again
Instantly on the wing.
—*William Cullen Bryant: Summer Wind.*

Loveliest are thy setting smiles, and fair,
Fairest of all that earth beholds, the hues
That live among the clouds, and flush the air,
Lingering and deepening at the hour of dews.
Then softest gales are breathed, and softest heard
The plaining voice of streams, and pensive note of bird.
—*William Cullen Bryant: Walk at Sunset.*

Rejoice! ye fields, rejoice! and wave with gold,
When August round her precious gifts is flinging;
Lo! the crushed wain is slowly homeward rolled;
The sunburnt reapers jocund lays are singing.
—*Ruskin: The Months.*

In every flower that blooms around,
Some pleasing emblem we may trace;
Young love is in the myrtle found,
And memory in the pansy's grace.
Peace in the olive-branch we see,
And lovely woman in the rose;
Hope in the half-shut iris glows,
In the bright laurel victory!
—*Chazet.*

A STREET SCENE IN NAPLES.

VERVINS-JULIEN.

One evening in 1832, Paganini was to come to the palace at Naples to play before the court some of his marvelous improvisations. It was in the month of July and the concert was to take place at eight o'clock, but by seven the carriages began to arrive at the palace, and the Via de Toledo was full of people. The beautiful bay was flooded with light, for the sun away down the horizon about to disappear beneath the waves, seemed to caress with a last glance of love, this shore to which Winter is unknown. In the distance could be seen the passing sail of some vessel, or the upright prow of a gondola skimming the waves. Upon the shore the sea-birds flew in large circles, and one by one disappeared in the clefts of the rocks. As the daylight faded away, large gleams of red light darted up in the East of the bay; it was Vesuvius that was being lighted like a gigantic light-house, to guide homeward the various vessels which were gliding along over the most beautiful bay in the world.

As one approached the upper portion of the Via di Toledo, the crowds became more dense and the carriages more and more numerous, for it was toward the Royal Palace that most of the carriages were going. Therefore, it was with great difficulty that pedestrians could make their way; a tall, spare man of about fifty years of age, seemed in a hurry to get through, and he elbowed his way through the populace that crowded the sidewalk. Just as he crossed the Via Frattini, he stopped suddenly and listened. "Per Giove," said he, speaking to himself, "what instrument can that be?" He listened again. "What can it be?" And his curiosity became so great that he pushed bravely forward, until he came to an open space, and there he saw sitting on the steps of a palace, but a few rods away from the crowded thoroughfare, an old man playing upon a violin. By the side of him was a little boy, who held upon his knee a misshapen hat, which was probably to serve as a contribution box, but in which there was not a single coin; for his audience was composed of a few lazy lazzaroni and some boys in tattered clothes. When he saw the old man playing the violin he was more bewildered than ever, for the instrument did not produce the tones of a violin. He stepped forward and to his amazement saw that the instrument was made of tin. The old minstrel seemed pleased that he, at least, had one genuine listener, so he began to rub his bow vigorously with a piece of rosin, preparatory to beginning again, when the stranger stopped him and said, "What is that my friend?" "Why it is a violin as you can see, signor," answered the old man, in an injured tone. "Yes, to be sure," continued the stranger, who understood the thought of the old artist and did not wish to wound his feelings, "it is a violin, but a most extraordinary one. Will you allow me to look at it?"

The old man handed it to him, with rather a dejected look common to paupers.

After the stranger had thoroughly examined it he asked, "How did you get the idea of having a violin made of tin," for it was really made of tin. "Papa made it," proudly spoke up the little boy.

"Yes," answered the old man, "it was the child's father, my son, who made it."

"We were very poor, I had learned to play the violin when I was very young; so I said one day, if I only had a violin I could play in the streets and help my son support his large family. He was a tinner and earned only small wages. We had no money to buy one, so my son who is no fool, began to make one out of the worthless clippings of the shop. It took him a long time, but at last it was done; and he brought it home one evening."

"Yes, I understand," interrupted the stranger stretching out his hand to take the bow. "Will you allow me to try it?"

The old man handed him the bow. Then the stranger began to tune it. It would seem that he did it skillfully, for the old man remarked smilingly, "Ah, you are one of the trade too?"

"Just a bit," was the answer. As the violin was now tuned, he placed it in position, gave one stroke of the bow so masterly, that the old man and even the children, looked on in astonishment (for in Italy every one is an artist by instinct).

After a short prelude, the eccentric looking man was transfigured. The lines about his mouth became sharper and deeper, and as he played he seemed to forget both the place where he was and the people who had begun to surround him; for he gave up his whole soul to the breath of inspiration.

In the meantime the carriages continued to roll toward the palace, whither they were taking all the aristocracy of Naples.

The crowd that had gathered at the entrance of the Via Frattina attracted the attention of a lady in her carriage, who recognized the artist, whom she was going to the Palace to hear. She stretched out her arm, exclaiming, "Paganini." From that instant the crowd increased. The news was transmitted from carriage to carriage, that Paganini was there playing in the street. Forthwith the carriages were emptied, and noble ladies in silks and laces, rushed forward where Paganini in the glow of inspiration improvised upon the tin violin.

He improvised upon the story that the old man had given him. Sometimes his violin wept, sometimes it seemed to think. Then a melody as sweet as a dream of the Orient, spoke of the hopes of the old man. Paganini was, perhaps, never greater than on this occasion, when his genius was borne aloft on the wings of charity, soared above the wondering multitude.

As he finished, he took the misshapen hat and handing it to the child, motioned for him to begin the collection, and while the boy was going from one to another of the fine ladies, soliciting an offering, the artist had again taken up the peculiar instrument and was improvising a melody, not sombre or brilliant, but soft and gentle as a prayer, and it was so well understood, that gold coins were soon mingling with silver, until the old man possessed a veritable fortune.

Paganini then returned to him his violin, and shaking his hand, departed in the midst of a murmur of praises, which followed him even within the palace.

WORTH CONSIDERING.

After two or three years of study in Europe between which their friends hear wonderful stories of their advancement, the pianists and the fiddlers pass through their allotted time of instruction. Usually they are eager to make an appearance abroad, and as this costs very much less in Germany than it does in this country, they are generally successful. They play in a Berlin music hall before an audience of fellow-students, deadheads all of them, and a few critics who will group this performer along with half a dozen others in a paragraph next day and mention very little more than their names and their teacher. Sometimes, through conditions which are not always easy to define, they may get several sentences of flattering description all to themselves, which are promptly printed in a neat little pamphlet and brought back to this country for the delight of their friends and the enlightenment of those whose business it is to know what good piano playing should be. Most of them are benighted enough to believe that on the strength of that appearance, combined with a letter of recommendation from their teacher and a few untrustworthy or trival phrases of criticism, they may return to the United States and begin here the accomplishment of their wishes.

Disenchantment comes so soon after their return that it is lucky for them they have enjoyed a few happy hours of illusion. The young woman arrives here with her hopes and her criticisms. The first thing she does is to seek a musical agent, who regards her from the moment he lays eyes on her first as legitimate prey from whom he is to squeeze every possible cent. To her surprise, she soon discovers that there is to be no compensation for her appearances, and she is lucky if she is able to find a place, even in a concert bill, without being compelled to pay for it. It very rarely happens that anything is accomplished through the first agent. The experience is likely to be profitable to him, but in despair the applicant goes to a second one. Of course, more money is paid to him for advancing her interests, but it rarely happens that she is ever able to get an engagement that pays her a cent. If her money holds out she goes to another agent, but if it doesn't she is likely to keep out of sight of the public until she manages by social influence or some other to play gratuitously at a concert.

It rarely happens that a woman pianist is ever in demand, whatever the degree of her merit may be, short of the very greatest of her kind, and it is only a short time before the virtuoso who was coming back to our own land to enjoy such triumphs to the delight of her family and her own enrichment, settles quietly down to the business of teaching, and is glad to get pupils. And that life starts a new kind of drudgery for her. This is the experience nine out of ten American students who go abroad and study have to encounter. The case of the woman pianist is selected because that is possibly a little harder than most of the others. But in every class there is the same disappointment, and men and women undergo the same difficulty.

Music that brings sweet sleep down from the blissful skies.—*Tennyson.*

THE Teachers' Forum

Conducted by N. J. COREY

This department is inaugurated for the purpose of uniting the many teachers who read THE MUSICIAN in a bond of professional brotherhood. It is to be their medium for the interchange of ideas, experiences, encouragement, discouragement and difficulties. The fullest correspondence is invited. The questions will be answered and suggestions given by the conductor and the contributions of those who wish to gain new light or to present their methods will be printed. We propose helping ever teacher who will permit us to do so; we intend to do everything possible to overcome the isolation with which you are burdened. Will you co-operate with us?

No conditions are attached; the department is open to *all* MUSICIAN subscribers. Address all communications to the Teachers' Forum, care THE MUSICIAN, Eighth and Locust Streets, Philadelphia, Pa. Do not hesitate, but be among the first to ask help, or to give some other teacher a suggestion. Let us know what you would like to have treated in its columns.—Editor of THE MUSICIAN.

"The gates of art are closed unto none; who so entereth thereat, though he seeketh perfection, yet shall he not find it."

—Ancient Egyptian Papyrus, 3580 B. C.

MUSIC AND INTELLECTUAL GROWTH.

The following questions have been received:

(*a*) "A great deal is said of mind in music. How does music or the study of music tend to intellectual growth, or how is the mind used in music?

(*b*) Will you tell me of a good collection of not over fifteen pieces in the third or fourth grade, that would be pleasing to a boy? Preferably the work of one composer, as Scharwenka."

In reply to the first question, it might almost justly be said, that judging by the results of a great deal of the teaching that comes under one's observation, the mind is used very little in music. That is, among some teachers and pupils, and it is a very sufficient reason for their lack of progress. Pupils practically pay no attention to the instruction they receive, indeed, they sit with their faculties nearly dormant, and are equally negligent in the preparation of their lessons when by themselves. To them music is nothing more than a matter of notes, keys and fingers. The fact of its being in reality one of clear and concise mental action seems to be an idea far above their comprehension. There is a large class of humanity with whom mental inertia seems to be a permanent affliction. Oftentimes they cannot be accused of being physically lazy; they may be decidedly active in their tendencies and life, and yet are painfully averse to mental effort. If you want to exhaust the average man, give him some task that requires the exertion of a considerable mental energy, and observe how quickly he will succumb to the strain. The brain is an instrument that cannot be effectively used without training. Its various faculties are singularly unruly unless they have long been held in check and carefully directed in their operations.

As to the use of the mind in music, it may be said, whether in the line of training or of direct application of its energies, that it is used in exactly the same way as in any other study. Whatever is accomplished by the hand must have been first accomplished by the brain. No work that is not the result of mental action can properly be called work at all. Even if there be an apparent result, it is, very likely, nothing more than the result of a sort of automatic imitation. The same mental qualities that insure success in any other study are also essential in music. The primary requisites are attention, concentration and comprehension on the part of the pupil, and clarity, conciseness and precision on the part of the teacher. Attention and concentration are two fundamental faculties of the brain that work in conjunction. No result can be produced without close and undivided attention, and in order that it should be effective, all the faculties concerned must be directly concentrated in the effort. Through this there can come a comprehension of the work in hand, and from it all some sort of result that will be worthy. The various departments of music study give a discipline to these faculties that is excelled in no other department. This is none the less true from the fact that it is not generally known by the public at large. The attitude of the general public, while constantly improving, still remains on a low plane of understanding. Nothing is more common than the surprise manifested by students, on getting fairly launched in a course of music study, at the immense demands made upon the intellectual faculties. If they took up the study of music expecting it to be a smooth pathway exacting little of their mental energies, it was not long before they discovered their mistake. Any amount of technical work undirected by mental energy does not result in satisfactory work, but only produces a mere body without soul, an unformed mass, which being without cause is equally without effect.

On the theoretical side of study, the mazes of harmony, counterpoint, and the other higher branches prove a puzzle to the brain of the student which is not unlike that involved in the study of the higher mathematics. The dabbler can soon be discovered when such a course of study is begun. Many students begin the study of harmony with the vain delusion that it will be only a simple amusement, but only to be quickly routed by the prospect of hardships before them. For the discipline of the mental faculties no study is more efficacious. There is nothing that occasions a greater demand upon the attention than the working out of the exercises in harmony and counterpoint. Does the average music student ever stop to think of the tremendous mental endowment needed in the composition of the higher forms of music? Take, for example, the wild chorus of Valkyries from Wagner's "Valkyrie." The nine Valkyrie sisters each singing as many separate and individual parts, each different from all the others, while ranged along with these in the orchestral score are anywhere from twenty to thirty parts for the different instruments, shooting about in every direction and forming one vast sonorous surge of sound. In such compositions anywhere from twenty to forty lines of music staff are placed one above the other, and all performed at once. It is impossible to play the music on the pianoforte, or even to "see how it goes," the best arrangements being obliged to discard three-quarters of it. Only in the brain of the composer can it be conceived and written down, and it can only be first actually realized when it is performed with the orchestra and chorus. To read such a score is far beyond the abilities of any but the most highly trained musicians, to say nothing of the ability required in its composition. A little study in this direction will imbue any student with a most profound respect for the mental capacities of the great composers, and dissipate whatever share he may have had in the popular delusion as to the mental incapacity of musicians, or of the lack of opportunities for mental growth among those who seriously take up the study of music.

The mind is developed not alone along the lines of actual work, but through the various studies that are akin to music. Musical literature and the study of musical form lead one afar among the nations, and open constantly widening fields of mental contact. Passing on to musical æsthetics, the entire region of art and all its branches is opened up to the aspiring student. The musician joins hands with the painter, the sculptor, the poet, and the dramatic artist, and mental vision constantly widens. There is no study that does not open up innumerable side avenues of thought, and stimulate numberless apparently indirect activities, but no one study does this to a greater extent than music. Mechanical, scientific, artistic, æsthetic, emotional, the range is practically unlimited. All things feed it and it is a part of all things. The intelligence of the pupil should be stimulated from the very first lesson, no step being taken that is not actuated by the mind, and thus everything will be rendered subservient to mental development. It should be the endeavor to make something of the pupil other than a mere automaton. This is doubtless a long process, and can only be accomplished through long and patient perseverance on the part of both pupil and teacher, and it is only too true that the majority of pupils cease their efforts before they arrive at any point that leaves them in any way musically independent. How many players do we find that are unable to form any sort of intelligent conception of a new composition that is placed before them. They have to be shown the correct method of performance in every detail. This implies a state of mental helplessness that is as deplorable as it is needless. It comes from a one-sided training of the faculties in which the power of understanding, or the ability to grasp the meaning of musical phrases and form a conception of their proper rendering, is left sadly undeveloped. I think I have said enough to hint at least that the field for mental development in music is practically unlimited, and that the mind is used in music to produce each and every result that is of any value.

As regards the second question, it is one of the sort that it is quite impossible to answer. The problem of selecting music for pupils is one that troubles nearly all teachers. Some have settled it more or less to their satisfaction, but it seems to be one that it is difficult to hand on to another, so different are the needs of individual teachers. Many questions of this sort are received, showing that there is a field for a good graded list of teaching pieces. I have seen one or two of such lists, but they have been almost entirely made up of classical music, and giving but little help in providing for the needs of teachers removed from the more educated centres, who find it impossible to give but a limited amount of such music to their pupils. The crude and undeveloped taste needs to be led along by degrees. It is useless to expect it to grasp the highest class of music without previous preparation. The first literature provided for infants is of the Mother Goose order, a higher class being furnished as the mental faculties grow. Musical infants need similar treatment, and musically considered, many grown up people are the merest and most undeveloped sort of infants. Their capacities vary with the opportunities that they have enjoyed for listening to music. Therefore, in recommending music that would be "pleasing to a boy," it would be necessary to first catch the boy and find out what sort of music he could assimilate. Furthermore, it would be detrimental to the boy's mental and musical growth to provide him with music of a single composer. Nothing could better conduce to make him one-sided, and that is what the teacher wishes to avoid. He should be given music from various composers. As to the recommendation of books, that belongs more properly to the business department. Nearly all music houses publish such books. Look through the advertising pages of THE MUSICIAN, and write to the publishers and find out what arrangements they are willing to make to send their books on inspection, and in that way teachers can make up a list of such books as they will find adapted to their several needs. Lists of graded pieces have appeared from time to time in THE MUSICIAN, but as all teachers are not possessed of back numbers, if they could make their wants felt by the publishers, the latter would doubtless prepare such lists and place them on the market.

It is impossible to print all letters in full, on account of the lack of space, but inquirers are invited to express themselves fully in order that a complete understanding of their position may be obtained. Such portions of the letters as are most essential in stating the inquirer's position will be printed. The following excerpt may open up a question that many teachers are thinking about.

(*a*) "As to the different methods you wrote about. How shall one get information about them and gain an idea of their system of work? Have those different schools any literature or methods that can be secured by those who are not pupils? (*b*) May I ask your advice as to a musical kindergarten? On what principle does the Burrowes school work and can that be attained by home study? What musical kindergarten do you prefer? (*c*) Should one use the same studies for the reed organ as for the piano?"

The only way a person can gain an idea of the various systems of instruction is to obtain the books and study them, and then if they are not understood, to follow this up with a letter to the authors. It is not within the province of a magazine of the nature of THE MUSICIAN to explain the various systems, pleasant though it might be for the journal to thus accommodate its patrons. The addresses of the authors of the various systems can always be found through the publishing houses.

As to the various kindergarten methods, I can only say that I am very impartial and prefer them all best. I have had no occasion to use any one of them in my own work, and therefore have given no one of them a personal test. I have only talked with their various exponents, and they all seem to have their points of merit. But the answer that I would give to all who wish to investigate the various kindergarten methods,

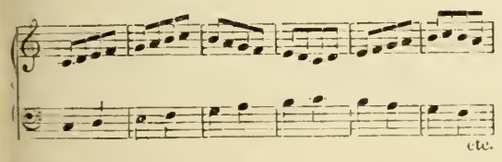
is this :—Make your arrangements to attend the meeting of the Music Teacher's National Association at Put-in-Bay during the first week of next July. Mrs. Parsons, Miss Burrowes and others were at the last meeting and had special parlors in which they explained their systems, and which were thronged with interested inquirers. And they will doubtless be at the next. This is an ideal way in which to compare the different methods, and in addition, enjoy the many opportunities for growth afforded by the concerts, lectures and round tables of the association. The meeting in July was so immensely successful, and the Hotel Victory proved to be such an ideal spot for the holding of such a convention, and the enthusiasm therefore of those in attendance was so great at the delightful manner of taking advantage of the opportunities for musical growths afforded by the association, that the largest meeting known in the history of the association may be safely said to be assured for next July. Therefore, make your plans to get all such questions as this answered by coming where you can investigate for yourselves, and draw your own conclusions as to the adaptability of the various methods to your own particular needs.

The early study of the reed organ should be conducted on exactly the same lines as the pianoforte. The preliminary training of the hand should be the same. Most of first and second grade piano music can be played on the reed organ, but after that it will be necessary to select music that is especially suited for the instrument. It may require some searching to find out where the really good things are published, but one always has to search for the best.

SOME PIANO "TRICKS."

T. L. RICKABY.

This does not sound very poetical nor artistic, and if anything ought to be both artistic and poetical it is piano playing. Yet the fact remains that piano playing consists largely of "tricks" in the usual acceptance of the word. Animals are taught to walk on two legs instead of four, dogs are taught to toss up a piece of meat and catch it as it falls, horses are taught to waltz, and these unusual performances are known as tricks. It has occurred to me that there are a number of tricks taught those poor little animals called music pupils, and a great many which ought to be taught, and in this chapter I intend to mention a few. A trick may be said to be some movement or performance which is not natural, but which has to be forcibly "grafted" onto some subject. In one sense a scale, an arpeggio is a trick. No one does them naturally. Many requiring daily practice for months and conquering only after great labor and often much tribulation. The greatest difficulty that pupils encounter is in making the two hands independent—so as to be able to do one thing with one hand and something different with the other. Take for instance this exercise :



or this :

This has no special technical value, but as a medium of making one hand independent of the other it is very useful. It is not nearly so easy to do as it appears. But every pupil of any advancement ought to be able to do it. Instead of a rhythm of three's (triplets) may be used, for instance :

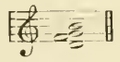
This to be continued until both hands return to C on "one" as at the beginning. The same exercise may be played by triplets in the left hand. A still more difficult exercise is the following :

These exercises or tricks, as they really are, when mastered serve to render the hands independent, and, of course, give added power to the player. There are tricks, however, which, besides giving increased power, tend to distinctly musical and artistic effects. Players are continually required to play loudly with one hand and at the same time softly with the other. The pianist who charms us by his manner of playing a melody so distinctly musically and at the same time keeps an accompaniment properly subordinated is very liable to be given much credit for material genius and all that. The fact is, that in all probability he has simply taught himself the "trick" of playing loudly with one hand while the other played softly.

Take any five finger exercise. This, for instance :

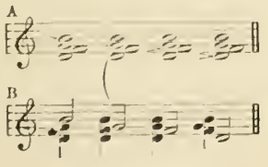
This played as indicated, will be a step towards playing with two different degrees of force at the same time. The next example presents still greater difficulties, but compensate one fully by giving increased ability in this direction.

Suppose you were to come across the following chord. It presents no difficulties whatever, played in the usual way:



But learn to play it and other chords with the fingers alone—that is, without any hand weight whatever, but with finger flexion entirely. Beginners and amateurs frequently will be faulty in playing chords by leaving out one or more notes. This is due to the fact that they simply trust to the weight of the hand, so that even if the notes all sound, the chord will not be well balanced, but one or two notes will sound louder than the rest, or what is more probable, one or more notes will not sound at all. In the majority of cases the playing of amateurs is very faulty in this particular—especially in the left hand where accompaniments in chords predominate. Learn the trick of playing chords with the fingers—with a motion like you were picking up—grasping—a handful of keys. Chord playing will become easier, and more correct.

A trick somewhat closely related to this consists of striking a chord in such a way that one note will sound distinctly and sonorously while the others will be subdued.



To play the chords as at (A) practice them as at (B), afterwards striking the whole chord, making every note the same length, but not of the same intensity.

Another trick of pianists is the "glissando"—done by rapidly drawing the fingers over the keys. Of course it can only be done on the white keys. This is one of the "cheap" ornaments of pianists, and I compare it to the "triple tonguing" of the cornetist. It is a "cheap" feature, but one which no performer ought to be ignorant of.

Very few pieces have the "glissando," but once in awhile it can be introduced with good effect, and a well done glissando never fails to please the average listener. A much more difficult, but more effective trick, is the glissando in octaves or sixths. This is done with the nail of the fifth finger, and the ball of the thumb. A glissando in thirds (downwards) occurs in one or two compositions of Liszt. This is quite difficult and an advanced pupil might learn to do it on general principle. It is done with the nails of the second and fourth fingers.

I look upon the trill as nothing more than a trick—one that must be learned by dint of much drudgery. A short trill is often easy of accomplishment, but the long ones—chain trills—are the real test of a player's strength and endurance. Mason's two-finger exercises develop the trill, but it is yet advisable to practice this feature as it usually comes in musical compositions, viz : on two alternate keys. There are several ways of playing a trill : first, by two adjacent fingers, thus :

2 3—2 3 ; 3.4—3 4 ; or 4 5—4.5, or in this way
2.4—2.4 ; 1.3—1.3, etc.

Modern fingering is gradualy undergoing a change, and it is becoming usual to divide a long trill between several fingers, thus :

2 4 3 4—2 4 3 4, or
1 4 2 3—1 4 2 3, etc., etc.

This is quite a trick, but a valuable one. When a trill is performed in this way the fingers do not tire readily, and the ornament can be continued indefinitely—because the labor is divided among a greater number of members.

The piano can be played acceptably without any of these tricks. Quantities of the best music make no such demands on a player. Thousands of people are incapable of conquering the difficulties these features present, and it would be a useless waste of time to attempt to teach them. But there are great numbers of players who are ambitious to a degree. I think they ought certainly give some time to mastering the few mechanical tricks mentioned. Many concert pianists cannot do them. That proves nothing. They are not the best pianists ; the greatest pianists can do all of them, and even if a player never becomes a concert pianist, there is a satisfaction in conquering difficulties, which has a charm to most people.

A great deal of piano playing—and good piano playing—can be done, and is done, by people who cannot do any of the various tricks which I have mentioned. But I would particularly emphasize this fact: They are all worth while, being good discipline for fingers and wrists, and to be a fine pianist it is necessary that they be mastered. Now, how many of them can you do, to your satisfaction or that of your teacher?

THE MUSES.

The Muses held a gala day
On Hel'con's starry height.
Old Time was charmed, while on his way,
E'en Century lingered with delight.

I crave, he said, before I leave,
One boon, a genius for fair Earth,
Who will in sympathy receive
The master's thoughts, as at their birth.

Give voice to them in spinnet's power,
Spontaneously as flowing streams,
With music rare, bewitch the hour,
In harmony's enduring themes.

So multitudes shall press to hear,
And stand entranced, all hushed and still,
As rippling tones fall on the ear,
Or thunder at the artist's will.

The gods are ofttimes vainly sought,
By prayers, without an effort made,
But genius has forever wrought,
To wear a crown that does not fade.

Old Century's boon was granted soon,
From out the white heat of the fire,
As one appeared, who could attune,
To mortal ear, Apollo's lyre.

The world resounds with loud acclaim,
For him the Muses sought and found ;
'Tis Paderewski, known to fame
With laurels, by old Century crowned !

—*Martha Ridgway Bannan.*

Those who try to do something and fail are infinitely better than those who try to do nothing and beautifully succeed.—*Jenkin Lloyd Jones.*

Expert Opinions

Anent "A Critique and Some Comments Thereon."

Art and Business.

In the April MUSICIAN was printed an article by T. L. Rickaby opening a symposium on the average concert criticism. This was followed, in May, June, July and August by excellent articles. Two excellent articles are contributed to this discussion this month.

To the May number Mr. Rickaby, who seems especially able to launch interesting discussions, contributed an article on "Business or Profession, Which?" This subject receives attention under the caption of "Art and Business." These articles will be followed by others. We will be pleased to hear from our readers generally.
—Editor of THE MUSICIAN.

"A CRITIQUE AND SOME COMMENTS THEREON."

Editor of THE MUSICIAN.

Dear Sir—In my opinion, the object of a concert should not exclusively be the exchange of money and entertainment, but should also include the education of the musical appreciation of the listener to the highest degree attainable, and enable him to understand and enjoy the best music by the greatest composers.

A majority of those who attend concerts expect to hear that which will afford them pleasure, although unable to appreciate music, which, as they express it, "Does not have a tune to it." In other words, selections which do not consist of some well-known melodies, or some simple rhythms of the waltz and march order are not likely to please them.

To such the Fugues of Bach, Sonatas of Haydn, Mozart and Beethoven, Rhapsodies of Brahms, Concertos of Henselt, Mendelssohn, Chopin, etc., sound about as musical as the buzz of a dentist's drill. Bill Nye undoubtedly expressed their sentiments when he said, "The good thing about classical music is it is really so much better than it sounds."

Another class who attend concerts comprises those whose appreciation is above hackneyed melodies and commonplace rhythms of the dance order, and yet they do not relish contrapuntal discussions in canon form. They do not care to follow a composer's development of motives, nor are they captivated by the painful efforts of some of our modern composers as they try to be original rather than musical. Nevertheless, they thoroughly enjoy good music and do not consider it necessary to inquire whether the composer is living or dead, a foreigner or an American, before they can take pleasure in listening to it.

Let us hope there are many of this class, who are like one of the singers in one of the large New England city churches, who said to the writer, "I am glad I know just enough about music to enjoy it, and not enough to criticise it."

There is still a third class, who are cultured musicians, and are able to discerns all of the beauties of classical music which someone has defined as, "Beautiful thoughts beautifully expressed," while they regard popular music in about the same way as Washington Irving would value Mother Goose stories. Is it not unjust to both the first and third classes to take their money and then treat them to music which is entirely over the heads of one class and under the feet of the other?

The next question is, can the performer get the consent of his musical nature and artistic conscience to render music all the way from Georgia Camp Meeting to Cat's Fugue, for the sake of satisfying a three-cornered audience? Should he do so, he will probably subject himself to a caudle lecture by the critics, but he can bind up the wounds inflicted on him by these knowing ones, with the comforting facts that they are finding fault with that which they generally do not have to pay for, and as some one has said, "You know who the critics are—they are those who have failed in Literature and Art."

It should be remembered that it is not the best way to interest children in the study of literature, to read to them only from Shakespeare and Milton. Neither should it be beneath a great scholar or statesman to speak in language simple enough to be understood by the plain people, and it may be better for the musician to brave a scoring from the critic than the murmuring of the multitude.

As a solution of this problem, the writer would suggest a three part program as follows:

PART I.

Music consisting of popular melodies and simple rhythms of the waltz and march order.

PART II.

Introducing descriptive, suggestive and poetical music.

PART III.

Classical music.

This program, like New England weather, should be subject to change.

In conclusion, I wish to endorse all that was said in the article in opposition to the introduction of selections which bring out the squeaky qualities of the violin and the technical display of the voice, and it would be a great relief if we could occasionally hear a singer who did not seem to think that his or her engagement to sing in the angel choir depended on a constant use of the vibrato, resulting in a perpetual singing out of tune. Very truly,

DURHAM, N. C. GILMORE WARD BRYANT.

Editor of THE MUSICIAN.

It seems to me that this editor has given candid, though perhaps somewhat exaggerated and too forceful expression to what must often be felt by audiences representative of the "general public," when attending performances of advanced music.

The well-meaning expressions of approval, and even enthusiastic praise often uttered by those who feel that they should encourage and give the support of their influence, although they may not have had opportunities to prepare themselves for proper appreciation, are misleading. The artists and those who provide music for the wants of the public, take them as representative of the desires of the people as to what they like to hear, and make their provision accordingly.

The best of literature is not truly appreciated by the masses. How, then, should good music be, which is so much more of an abstraction? Even on the part of those best qualified, these things require the best efforts of the mind in order that the germ thought may always be perceived and its logical development understood. For musicians music is logical. It is truth; if not, it is not art. But let us not forget that those who come to hear at the evening concert, have put forth *their* best mental efforts during the day in their various avocations, and are in condition to receive only that which is entertaining and restful.

Persons who, in their youth, were privileged to have five or six years of good musical instruction, or who, like Beethoven, had constant musical environment from early childhood, would not have failed to enjoy this music and to be greatly uplifted by it.

Our editor is evidently in his musical childhood, as hundreds of other good people are. Now let any musician think back to his own musical childhood, when he delighted in "Money Musk," etc., how, after a time those things became hackneyed and commonplace to him; how he went on discovering new and greater beauties; the immensity of the route which he had to traverse before he really began to enjoy truly noble music. Or, if he is a teacher of some experience, let him think of what he is compelled to lead students through before they arrive at genuine appreciation of the masterworks. He will not, I think, expect the average audience to go into ecstacy over the monumental works of musical art.

Our concerts, frequent as they are, are too few and far between, and too diverse in their nature to accomplish the results which seem to have been expected of them in the town in question.

And this is true of the musical festivals in some towns. For a whole year the people hear practically no music and there comes a deluge. The bill of fare usually provided would, indeed, prove too much for most musicians if, perchance, they had had no previous acquaintance with the works.

We are, however, as a people, coming more and more into the enjoyment of the good things in music. Disclosures like those of this editor should lead us to more consistent efforts in order that we may be yet more successful.

Educating the public is, after all, very much like teaching a little child. We must proceed from the known to the unknown, from the simple to the complex. A teacher may have in mind the highest possibilities for a child he is beginning to instruct, but he will hardly put Milton's "Paradise Lost" before him, because that is a great work, and far less will he expect the child to feel and express admiration for the great epic.

It is not within the possibility of the average mortal to think after them, in a moment as it were, the thoughts of the world's great ones, be they literature, sculptors, painters or "only" musicians.

The best of all products of the mind come to their largest appreciation in the quiet apartments of students and thinkers.

And yet these works are a rich heritage for the public of the future, into which it will come when the leaders are far in advance, occupied with achievements yet unheard of.

COLUMBIA, S. C. ERNST BROCKMANN.

ART AND BUSINESS.

Editor of THE MUSICIAN.

Dear Sir—All existing arts have, and always have had, certain definite, recognized standards. An attempt to lower these standards for gain, is prostituting art to so low a level, that it ceases to be art and becomes trade.

We may retain our ideals in the practice of our chosen art as a profession, so long as we make no concession to expediency.

It is not degrading to practice art as a profession, but is humiliating when the artist is forced to haggle with a patron who desires the benefit of the art. It becomes degrading, however, when the artist lends himself to meretricious methods, such as prevailing fads, for instance, and instils into the untrained mind of the prospective patron, the assurance that artistic results will be arrived at in spite of inartistic methods. Such so called artists may acquire wealth through these means, but it all amounts to common robbery.

And until art is elevated to the high plane, which cultivation of a broad and universal character establishes, the law will not recognize such acts as felony. The untrained eye and ear of the laity are influenced largely by fashion, by the mis-use of popular vagaries, and the self-assertions of Art's immature votaries.

Until the artist himself values his Art as highly as he does his honor, his moral character; until the highest personal equation is measured against the most cultured taste, "Art and Business" will fail to harmonize.

The school in which art-studies are pursued, has much to do with the developing or relaxing of art-instincts. It is the standard, *always* the standard set, and the attitude of the instructor, which gives the tone to the student's aspiration and marks the height toward which to climb. If a diploma and graduation is the attitude desired, the art and its emolument may be harmonized very easily. If it be "Art for Art's sake," the *highest* degree of skill and craftmanship obtainable, then consider not the number of your fellow-pupils, nor the size of the seal on your diplomas. Resist the injudicious praise of foolish and inconsiderate friends; cultivate the friendship of those, recognized not as clean money getters, but as true leaders in the highest sense of the art they profess.

On the other hand, one's art should not be cheapened by giving gratuitously to the public, the skill and knowledge which it has cost years and countless sacrifices to acquire. It is an injustice—not only to yourself, but to the profession at large. We have had, this winter, in many of our largest cities, and so called musical centers, the sad spectacle of empty seats at concerts where the greatest artists appeared. Our dear public has become so surfeited with musical

entertainments, provided not only gratis, but where the tickets actually go begging, and the discrimination to judge such affairs from their proper viewpoint being entirely lacking, therefrom results, for the great artist, bitter discouragement and disappointment.

The "laborer is worthy of his hire"—only we should remember, while prosecuting the study of one especial art, or while practicing it, that "Seraphs share with their knowledge, but Art, oh Man! is thine alone!"

CHICAGO. REGINA WATSON.

THE UNMUSICAL CHILD.

M. ELIZABETH LUGER.

In this age of precocious intellect and improved school systems, there is a growing tendency amongst American parents to permit their children to follow the inclination of their own taste in choosing what they shall study. The child of to-day, in many instances, has become his own taskmaster; the parent is but the provider. A condition of affairs far removed from that old-fashioned iron-clad government which characterized the education of our forefathers. Nor is the new code inadequate when the youthful taskmaster is naturally ambitious and possessed of a wholesome thirst for knowledge. But it is wholly out of proportion in relation to a less gifted child.

In their early training, children should be introduced to Art and Science. They should be given, as it were, a sort of birds-eye view of knowledge to prepare them in later life for a closer acquaintance with that particular branch which most appeals to their own peculiar disposition. What teacher is not often vexed by some anxious parent. "Do you think it worth while to make So-and-So take music lessons? She isn't a bit musical." And then the teacher falls back upon the curriculum of his own knowledge and asks himself, "Is it worth while to expend all the time and energy to instruct an unmusical pupil? Is it wise to demand of that child the study of an art for which it has no especial aptitude?" The long hours of practice are freighted with weariness for even the most devout worshippers of music, and infinitely more heavy burdened are they for one who is not filled with this love and appreciation.

Thank Heaven, unmusical children are few and to the parents of such an unfortunate there can be but one reply, "Teach it music by all means, teach it to sing if a lifetime is required to learn one song, teach it to go beyond the sordid rattle and din of life and listen to the harmonious breath of nature. Teach it to seek and love the Beautiful. The little one whose heart is filled with an intense love for music can better afford to miss music lessons than its unmusical brother, for genius ever has and ever will, find a way to assist itself. You may smother the song, but you cannot stifle the inexplainable sense which inspired it.

The child whose ear is deaf to all the wondrous power of music is more to be pitied than one born with sightless eyes. Deprived of sight there still remains mysteriously grand and inspiring tones to guide one to the Beautiful and True, but without an appreciation of music there can be no access to true knowledge, for the guide-posts thence are intelligible only to the sensitive soul which vibrates to the touch of music. In the natural order of things, childhood and music are as closely allied as birds and blossoms; they are each a part of Springtime. The bright and healthy child, like the baby robin, discovers the crumbs of wisdom scattered abroad by the Sages and selects his own song notes from Nature's glorious Symphony.

Most of these so-called unmusical children are merely indolent or stupid. If the former, then work, pure and simple, is what they require to inculcate habits of energy and ambition and the discipline of daily practice, under the supervision of a competent teacher, is a most valuable tonic for such laggards. If the child is stupid and dull, then certainly there is nothing better qualified to awaken his lethargic perceptions than the study of music. It has power to quicken and broaden the mind beyond the study of any other art. The effort necessary to learn even the rudiments cannot but serve to stimulate the mind, and the concentration necessary to memorize a composition is of the utmost benefit to one who is not possessed of a keen and retentive ear. If a child be naturally dull of comprehension, he will never become bright unless he is compelled to study. Education is his only hope of enlightenment and music is the very breath of education. It is the foundation of character.

What mother would hesitate to seek medical advice if she discovered in her child any symptoms of impaired health? She would not pause to ask any one if it be worth while to strengthen the ailing body. She would straightway consult a physician and following minutely his prescribed treatment, she would not rest content until the child be restored to perfect health. Yet many of these same mothers allow their children to grow up with weakly, ill-formed minds, with never even a thought of pity for their lamentable condition. Yet it is infinitely more essential to provide children with strong and beautiful minds than to bestow upon them grace and beauty of form.

If they do not possess an inherent taste for the ideal, then by all means it is necessary to cultivate that taste. As the delicate, well-directed strokes of the masseur will reduce irregularity of feature to comeliness and beauty just so will the patient pursuit of music beautify the intelligence. He who lacks a noble mind has been cheated of God's choicest inheritance, and nothing that might serve to enlighten and elevate such an unfortunate child should be considered useless or unwise. Better let him feed upon the coarsest viands and clothe him in the humblest raiment than to starve his mind, for that mind is his all and it is to be his forever.

In later years when the days of his plastic youth have passed, he may strive all in vain to fill the immense void for which his parents, through sheer thoughtlessness, are responsible.

But perhaps the child is neither indolent or stupid and yet not musical. It may be that he is bright and healthy and still does not sing or play. Ah! because a child evinces no great love or talent for music, it is no proof that he does not possess a wealth of melody within his little soul. Environment exerts a most powerful influence over children, and it is possible that his surroundings are not in harmony with the tone of his song. Ofttimes the bird with the sweetest song will refuse to sing a note when it is held a captive.

That child whose environment is out of rhythm will necessarily remain dumb to the music of his own soul until something transpires to set that soul into vibration. Transplant him to a musical atmosphere, provide him with the best teacher you can procure. One who will teach him music in its truest sense, not only notes and signs, but the deep underlying thoughts of which these are the outward form. One who will cause him to reflect upon the immeasurable pathos of life and send him into the woods to listen to the hum of butterflies and the twitter of birds. To make him understand that the drudgery of daily practice is but a foretaste of the sacrifice and self-denial with which he must purchase everything that is worth having, and that patience and perseverance are the only pathways to success.

To teach him that the same perfect control of mind and muscle necessary to the rendition of a musical composition will be required in every walk of life. To teach him that his little mind is a kingdom large enough to contain all the happiness of the entire world. This is the mission of the music teacher, and if the daily practice does not tend to this end, then surely it is not worth while for the unmusical child to take lessons.

Build thee more stately mansions, oh, my soul,
As the swift seasons roll!
Leave thy low-vaulted past!
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea.
—*Oliver Wendell Holmes.*

"Mind is the great lever of all things."

"No outlook is worth much unless it is also an uplook."

Each stage in life forms a terrace from which the next step higher can be reached.—*Henry Wood.*

Recreation is intended for the mind as whetting is to the scythe. He, therefore, that spends his whole time in recreation is ever whetting, never mowing, and he that always toils and never recreates is always mowing, never whetting.—*Bishop Hall.*

All children of the earth are very much in touch with us; affecting all our interests, though we do not perceive the course of this activity. And does not this hint to you of the importance of directing your energies for world-wide measures, thus enlarging your whole life?—*Fred Burry's Journal.*

MUSICAL BIOGRAPHY: ITS IMPORTANCE.

LAWRENCE ERB.

The lack of accurate biographical knowledge among musicians and music-students has for many years been apparent. The *names* of prominent musicians have been household words, but their lives, characters, and personalities have been as little known as though they had lived a thousand years ago, instead of within two hundred years, as in the case with nearly all. The average school-boy of 15 knows more about Julius Cæsar or Alexander the Great than the average musician knows about Bach, or Haydn. This humiliating state of affairs has set progressive teachers to thinking, and, in many cases, taking steps to prevent a similar condition among the rising generation. As with many another neglected branch of learning, there are important reasons for the study of Musical Biography, a few of which appear in the course of this article.

In the first place, the study of Musical Biography is important for the sake of our art. Music stands pre-eminent, the most intimate expression in the realm of Art of which the emotional nature is capable. No other art appeals so simply, yet so directly to the heart of man. It should follow that the devotees of such an art should, if they have its welfare at heart, be well-grounded in its principles. To attain this end I know of no better way than to study the lives and works of the men who have made it what it is.

We musicians, who are a sensitive folk, are often greatly incensed with the world at large for its patronizing attitude towards us. We have only ourselves to blame. When we take our art as seriously as the doctor or the lawyer takes his profession; when we treat our art as though it were worth spending a little time on for some other purpose than to evoke musical sounds from an instrument or to make money; when, in other words, we realize that music is older than any other art, profession, or science, and act according to our knowledge, our art will take its place, as it should, ahead of every other profession, the ministry alone excepted.

We make too much of technique. Technique is simply a means to an end—that end is the interpretation of Art-works. Now, how is it possible to interpret a man's works sympathetically, unless we know something about *him*—his ideals, his attitude to his art? It is presumption to treat an art-work in any other way.

The study of biography is an inspiration. No one can estimate the uplifting influence of lives like Abraham Lincoln's, for instance. Some men's lives are more helpful than others, but it seems impossible to study the career of any great personage without deriving some good beyond the information obtained. How inspiring to the striving young musician are the lives of the great masters. The unswerving loyalty to ideals, the passionate devotion to the highest things, which characterize these men are as worthy the Homeric muse as any deeds of legendary heroes. We musicians have a glorious heritage, if we will but receive it.

The objection might here be raised, that Musical History rather than Musical Biography should be the subject studied. To this, I reply, that History is simply Biography in the abstract—the Biography, as it were, of movements and conditions, rather than of men. If the Biography course be sufficiently comprehensive, it cannot fail to include all the important historical events, with the added advantage that it is *concrete* history rather than an *abstract*. Musical History is, as a rule, too much given up to dry discussions of ancient instruments and modes and too little of the men who made or used them.

On the other hand, how many a beginner, with the world to conquer and only himself to do the work, has been spurred on and sustained by the thought of the hard fight with adversity which has been the lot of nearly every great musician. Every one of us has, I am sure, felt this inspiration.

Let us then as earnest musicians give serious attention to this phase of our art. Those who are instructors in schools or colleges should see to it that a course in Musical Biography is made an important part of the curriculum. Surely we should be loath to admit that Shakespeare or Milton were greater geniuses than Bach or Handel. Yet our common school courses include biographical study of poets, authors, philosophers, statesmen, scientists—everything *but* musicians. Here is a state of affairs that *we* must remedy; and the only way we can do it is by making others believe, as we believe, that ours is the greatest of all the arts.

"IT IS THE MISTAKES THAT EDUCATE."

PERLEE V. JERVIS.

In so far as it relates to piano study, the statement that "it is the mistakes that educate," I believe to be a thoroughly false and pernicious doctrine. The only thing that I could ever discover that the pupil learned by making mistakes, was that she had wasted the time used in making them, sometimes she does not even discover that. There should be no mistakes, and with logical methods of teaching there need be none. The trouble is that many teachers and pupils are so interested in the study of *music*, that they never give any thought to the study of *mind*. We do not go back far enough; before the pupil is allowed to move a finger even, the training of the mind should be commenced and the pupil taught to concentrate the mind and think, think, THINK, and at every lesson, during the practice hour, and at all times thought should *always* precede action. If one can think an exercise or passage through clearly, deliberately, slowly and straight, he can always play it without a mistake.

"Aye, there's the rub," some teacher exclaims, "*if* I could make the pupil think, all this would be true." Well, you *can* make any pupil think (idiots and insane excepted) if you go about it in the right way; the trouble is we do not go about it in the right way. How many teachers at every lesson give training in thinking and concentration separate and apart from music study and insist upon regular daily practice in mind control? Yet such training and practice should form as indispensable a part of music study as the training of the fingers. What most players need is more thinking and less playing; think a passage through ten times and play it once, then that one performance if conducted slowly and thoughtfully enough will be without mistake.

How shall we train our pupils to think?

Mr. A. K. Virgil has devised some invaluable exercises for developing the power of concentration and mind control. Through his courtesy, I am able to give two of them to the readers of THE MUSICIAN. The first of these exercises he calls "brain technic." Let the pupil take the triad C, E, G, and closing the eyes recite aloud the letters in the following order: C, E, G; C, G, E; E, C, G; E, G, C; G, C, E; G, E, C; then take the triad on the 2d degree of the scale D, F, A; D, A, F, etc.; follow this by the triads of E, F, G, A, B, reciting the letters always in precisely the same order, which it will be seen is: 1-2-3, 1-3-2, 2-1-3, 2-3-1, 3-1-2, 3-2-1. Now set the metronome at 60 and go through all the triads as a continuous exercise, one letter to a beat, strictly in time and without a break. When this can be done without a mistake, increase the speed till 208 is reached, after which return to 60 and recite in triplets, that is, three letters to a beat, and work the speed up as high as possible. Now take the triads in this order; recite the major triads C, F, G, then the minor D, E, A, and lastly the diminished B—all this to be done as a continuous exercise—without a break and strictly in time with the metronome. Next, make the circle of the keys, G, D, A, E, B, etc., reciting always in the same order, viz., major, minor and diminished. When this can be done through the twelve keys as a continuous exercise, take the chord of the 7th and recite in the same order as the triads C, E, G, B♭; C, G, E, B♭, etc., always naming the 7th last, then resolve the 7th to F and recite the 7th chord of that key, resolve this in turn to B♭ and so on through all keys. Take the chord of the 9th and recite in the same manner, C, E, G, B, D, C; C, G, E, B, D, C; E, C, G, B, D, C; E, G, C, B, D, C, etc.; this to be done in all keys.

By the time the pupil can recite all these chords through with the metronome without a break, she has developed to no inconsiderable degree the power of concentration and thought. Now let her go to the keyboard and play, hands together, the five finger passage, C, D, E, F, G, F, E, D, C: Set the metronome at 60, count four and play through in quarter notes; when count one falls on C, change to eighth notes; when it again falls on C, change to triplets; when it again falls on C, change to sixteenths; then go back through triplets, eighths and quarters. Simple as this exercise seems, I have never found any one yet who could play it through strictly in time, without a break, at the first attempt.

Mr. Virgil tells me, that while in Germany, he examined over 500 pupils and did not find one who succeeded the first time through. What is the reason for this failure? Lack of mind control, unclear thinking.

If the reader think the statement of failures exaggerated, let him try this exercise on his pupils or even his fellow teachers, and he will be astonished to find how few people can think straight.

This playing exercise and the chord recitation should be heard at every lesson, and the speed of both be worked up as high as possible. Following this study the pupil should be required to memorize her piece hands separately a phrase at a time, and should always recite the notes, fingering and touch aloud from memory before any attempt is made to play them.

YOUNG COMPOSER'S COLUMN.

RULES

1. MSS. marked "Young Composer's Column" must reach us by the 10th of the month to ensure notice in next issue.
2. Each MS. must bear the full name and address of the writer; the initials will be used unless a *nom de plume* is added.
3. Stamps must be enclosed if MS. is to be returned, but it is to be distinctly understood that the Publishers assume no responsibility for any MS.
4. No charge is made for the examination of any MS., and compositions of any nature may be submitted. The criticisms will be general and of such a nature as will be helpful to those honestly desiring frank and unbiased criticism.
5. No criticisms will be sent through the mail.

W. C. S.—(437-438). We remember your song with pleasure and are glad to have the opportunity of looking over the "Valsette" and "Romance." Both are melodious and distinctly better in harmony and form than the mass of things submitted to this column. Did you ever come across a person who has good manners, who dressed in good taste and in general made a very agreeable impression, but whose efforts at letter writing showed poor spelling, poor capitalizing and poor punctuation? You are very much in that position, musically, yourself; your pieces sound well, but you are either ignorant or careless (we think the latter) when you transfer your music to paper. Are you able to compose a piece without any help from the keyboard? Here are a few instances of faulty spelling—"Valsette": 3d line, 7th meas., D♭ should be C♯; 5th line, 6th meas., B♮ should be C♭; 6th line, 1st meas., E♭ should be D♯; G♮ should be F double sharps; 6th line, 2d meas., A♭ should be G♯; 6th line, 8th meas., C♮ should be B♯; in the Coda (Presto) the F♮'s should all be E♯'s. The "Valsette" is better constructed than "Romance," for the following reasons: In meas. 4 of the latter the melody should have been continued in octaves, at any rate, through the phrase; on page 2, meas. 8, the piece is practically done and the 7 meas. following are entirely superfluous; admitting for the moment that they are *not* superfluous, you can readily see that the authentic cadence coming after seven measures of tonic chord is simply an impertinence. There are no lapses of the sort in "Valsette." We have pointed out some of the slips you make because you are worth taking pains with; you've got good stuff in you. Come again!

R. C. C.—(439-440). "Constancy" is much the better of the two songs. You have considerable melodic inventiveness; your weak spots are: (1) the choice of proper and effective chords and (2) their correct connection when chosen. You've nothing to discourage you and you must take our criticisms as friendly helps. Seventy or eighty miles to the East of your town is a city of 40,000 inhabitants; there must be a good musician there from whom you could get instruction. You make a great many consecutive octaves. Take "Crossing the Bar" at A between melody and bass; at B the same; to carry along the melody and bass at octaves *through a whole phrase* may be correct and effective. The harmony of this song is often commonplace, in that it is mere alternations of tonic and dominant chords in their root positions. You use well-worn progressions and phrases too often; see p. 1, lines 4 and 5. In "Constancy" change the time signature to 4-4 on p. 1, meas. 5 and 6 and in like places; why should you end the song in minor and, further, why should you tack on a postlude in A♭ major? Work hard and let us have something more of yours.

K. O. B.—(441). "Lullaby" is a pleasant, soothing melody and would be very effective when sung by ladies' voices on a moonlit piazza, 'mid odors of roses. It is badly arranged for the voices; why not get some good musician to re-arrange it?

Several compositions by *O. K.* will receive notice when the writer complies with Rule 2.

The Editor wishes to thank *J. P. M.* and *F. E. C.* for letters appreciative of the benefits of this column.

R. S. is informed that his composition, "Idylle," has not been received.

QUESTIONS ANSWERED.

[Under this heading THE MUSICIAN will be pleased to answer any questions submitted by its readers which may be of general interest. *All questions must be accompanied by the full name of the questioner.* Answers will be published without such names. Those who send questions should take care to state clearly what information is wanted. Only such questions as will be of interest to general readers will receive attention in this column. All others will be answered privately, for which purpose stamps should invariably be enclosed.—ED.]

Cantus.—The ecclesiastical modes were called Dorian, beginning on D; Phrygian, E; Lydian, F; Mixolydian, G; Æolian, A; Ionian, C. These are the authentic modes. The plagal modes, whose titles are the same as these with the prefix Hypo, are founded on tones a fourth lower than those here given.

D. H. S.—The Mazurka is a national dance of Poland, deriving its name from Masovia. It originated in songs accompanied with dancing, and was known in the sixteenth century. Chopin, who wrote fifty-two, dignified the mazurka by extending its forms and eliminating all vulgarity.

I. D.—Ossia does not mean easier, although the passages where it is marked are, generally, easier than the original form. The true meaning of the word is "otherwise," or "else." There are examples where the Ossia passage is more difficult than the other form; several may be found in the compositions of Liszt.

Helen B.—Tschaikowsky wrote two operas (perhaps more), "Mazeppa," and "The Maid of Orleans." Neither of these works have been given in America, nor is the music at all known. It is possible they were not successful in Europe, or more would be known of them. His orchestral works and songs are well-known by musicians and take high rank. He was in the United States and led some of his compositions in public.

W. W.—Doppio movimento, means double movement, or twice as fast. Ohne Zuruckhaltang, without retarding the time. The first phrase is Italian, the latter German; see answer to Clarissa.

Charlton.—You do not give the application of the word "stop" in your request for a definition. It may mean the arrangement of levers by which the wind is admitted to certain pipes in an organ; frequently called "draw-stop." A foundation stop is one of 8 ft. pitch. In playing the violin, guitar or mandolin to "stop" is pressing the finger upon the string at appropriate places: "double stop" is pressing two strings at the same time.

Clarissa—The word "ondine" means wave-like, undulating. Ondeggiante (Italian) and Ondulieren (German) have a similar meaning. Ohne is a German word meaning "without."

L. G. D.—Peer Gynt is the title of a drama by Ibsen in which is portrayed the career of an ambitious young man. Eduard Grieg has written music appropriate for the play which is known as the Peer Gynt Suite. It comprises four numbers, viz., Dawn, Anitra's Dance, Death of Asa, and The Gnomes in the hall of the mountain king. In similar style Mendelssohn wrote music to Shakespeare's play "A Midsummer's Night's Dream," but it is not called a *suite*.

Petrel.—Although the Passion Music by Sebastian Bach is the most widely known, it was far from being the first setting of the sacred subject. In the fourth century the Passion was presented in dramatic form with music; the work of Gregory Nazianzen who lived between 330 and 390. In 1586, at the instance of Pope Sixtus V, there was published at Rome the "Passion of Our Lord Jesus Christ" set to music. St. Matthew's version was made part of the Mass of Palm Sunday; St. Mark's on Tuesday of Holy Week; St. Luke's for that of Wednesday, and the version of St. John on Good Friday.

Musical antiquarians in London, notes the New York *Evening Post*, enjoyed a performance on June 15 of an opera by Purcell, which had not been heard for a couple of centuries. Apart from the music, there was a special reason for this neglect. The score, in short, was stolen, and although, in 1701, the treasurer of the Theater Royal in Covent Garden offered 20 guineas reward for the MS., the thief did not claim it. In those days the punishment for such book "collecting" was the gallows. The English critic, Mr. Shedlock, within recent years spent three of his holidays searching for the missing score in continental libraries, but finally found it at home, in the Royal Academy of Music, where it had been for more than sixty years. The libretto of the opera is an adaptation of Shakespeare's "Midsummer Night's Dream."

INTERPRETATION.

MARIE BENEDICT.

In these days of extreme technical development, when every piano student is spending unlimited time and strength in the necessary acquirement of pronounced skill in the mechanical side of piano playing, it may not be amiss to lay an especial emphasis on the certainly equal necessity of the musical, the interpretative side of the student's work. For it sometimes seems as if not students only, but concert pianists as well, were sacrificing the genuinely artistic to the exploitation of their own marvels of technical accomplishment; preferring to astound the curious by the wonders of their physical performance, rather than to send the art content of the composition to the psychic depths of the genuinely musical listener. Interpretation, says the wise man who made the dictionary, is the act of rendering intelligible to another; the act of translating from unknown into known signs. Any rendition of a musical work, which does not make intelligible to the natural lovers of music among its auditors (whether they have ever been students or not), something of the real meaning of the composer; which does not translate this meaning from the—it may be to the listeners—unknown signs of the printed page into the known and immediately recognizable expression of human feeling in all the wide range of life experience, whether it be passion, terror, tragic grief, tender reverie, joyous abandon, or the sparkling play of pure fancy, for music sounds all these moods in their every varying shade of feeling—any rendition of a composition which does not thus translate the music's message, falls below the rank of interpretation. Though every note be struck with perfect accuracy, though the greatest number of played notes per second be attained, it is pianistic athletics; but it is nothing higher. It is the setting without the gem—interesting it may be to the professional for the marvel of its workmanship—but without the treasure which it was designed to guard, and to bring within the ken of men, for their education and their delight. Only empty meaningless glitter, after all has been said that can be said of its technical miracle.

So many are the details that go the realization of a finished interpretation, that some of them are apt to be unconsciously overlooked by even the advanced student—in which case, disappointment to the listener is the result. For the listener, if he have real fondness for music, often feels that something is lacking, whether he can explain the reason for the feeling or not.

Never fail to assure yourself, by listening most critically to your own playing, that the melody is so perfectly individualized that it will at once catch and hold the attention of the most inexperienced auditor; no matter in which hand, or in what register it occurs; no matter what brilliance of crystaline embroidery, or what glow of harmonic color there may be above, below or around it, *the melody must be that which is of all else most prominent;* or the meaning of the whole will be lost.

But you say, "Why dwell at such length on this truth, which is in itself perfectly evident?"

Self evident indeed, it seems; but the playing of many a student, and of some recital pianists, has shown that it is by no means always acted upon, though it is at once apparent to the receptive mind. One reason for this is, that the player does not always realize that what may be clear enough to his own ear through familiarity with the score, will be entirely missed by him who hears the music for the first time, and with not the most experienced ear, unless it is made to stand in unmistakably clear relief against its background of harmony. And that this clear relief, this solo effect of the melody, adds infinite beauty to the whole—to the listener most practiced in art as well as to the novice.

Another cause is, as already suggested, that the student allows interest in the technical side of the work, to exclude requisite thought of and attention to its central life—its theme. He allows the brilliance and richness of the setting to so cover the gem, that the external glitter, instead of the warmth and glow of the jewel, holds most of his own attention; and consequently outsiders realize little or nothing of the beauty of what is beneath; the beauty which the setting was designed to enhance instead of to obscure.

Remember, that when the melody lies along the surface of a succession of chords, as in portions of the Liszt transcriptions of the "Erl King" and of "Hark, Hark, the Lark," as in portions of the Schubert Impromptu, Op. 142, and of other works whose name is legion, the taking of each full chord with a firm, elastic pressure touch is not sufficient for the production of the solo effect required by the theme. In each case, the melody note must be given with the greater pressure than that used on the subordinate tones of the chord, that will produce the simulation of a solo with rich harmonic accompaniment; rather than that of a succession of chords in which the theme is sometimes on a dynamic level with the under tones, sometimes submerged in their harmonic flow, so that the poor listener is left to take his chance of catching the melody, or of wondering what may be the meaning of all those notes—as fortune favors him.

Attention to rhythmic effects, for rhythm is the music's heartbeat; knowledge of the right use of rubato; when to accelerate; when to slacken the time so that the meaning will not be exaggerated, caricatured, but rather, will be marvelously intensified; are absolute indispensables to true interpretation.

Do not indulge in the fallacious idea that any undue and uncalled for gesture or movement, when at the piano, will ever add one whit to the effect of your work, to your reputation, in the estimate of those who know. That which Mr. W. J. Henderson, the well-known musical critic of the New York *Times*, aptly characterized during the past winter as, "that waving of the hands, which used to be considered the sure mark of the virtuoso," will impress the comparatively uninitiated listener sometimes at the cost of her attention to the music (I have this last from the very lips of such a listener); but it will never add one iota to the artistic effect, it will rather detract therefrom. The audience does not, or perhaps I should say ought not, to gather for the purpose of seeing from how great a distance above the keyboard the player can strike the right note; but to hear the music. Audiences have something yet to learn in the field of musical art. Concentration should always be the watchword of the pianist, and unnecessary movement of any sort at the piano is wasted energy.

There is one thing which, were a reckoning taken, I doubt not would be found responsible for more fiascos than any other in the whole range of pianistic experience; and that not only among young players, but sometimes also with those of long experience. That one thing is, through excessive nervousness, or from any other cause, the taking of a piece, or any particular passage in a piece, at such a rapid tempo in its initial measures that the desired effect, both technically and musically, is made impossible from the start. For a pace once taken in such cases, cannot be slackened witout marring the art work; these not being the cases where the meaning of the music demands the slackening of the time. When one is excessively nervous, a really rapid tempo, that at which the piece or passage has always been played, will seem slow—such tricks will the nerves play upon the mind—and thus the danger of rushing headlong to technical and musical disaster is greatly increased. A very successful concert pianist once told me that in the early days of his professional work, he often tested the time of his program numbers by the tick of his watch; and then, by placing the timepiece at his ear just before going on the stage, fixed the right tempo in his mind in spite of tricky nerves emphatic asseverations that that particular pace was too slow. As I once chanced to hear one of New York's first ranking teachers say to a pupil, "Take time enough to make it beautiful." Whether it be one passage, or an entire piece, remember that you have all the time there is; and that the certain road to failure is yielding to the almost irresistible tendency to hurry when approaching any special technical difficulty, any phrase or passage which has given you most trouble in your practice hours.

As intonation, inflection, emphasis are to the delivery of the actor's lines, as the wonders of light and shade, in black and white and in color, are to the work of the artist of the brush and crayon; so are the dynamic effects, in all the wide range from fortissimo to pianissimo, to the work of the pianist. And just as, without this intonation, inflection, emphasis, without the witchery of color and of light and shade, the lines of the actor and the work of the painter would be only wearisome monotony, giving no intelligent idea of the subjects they are supposed to interpret, so, without the delicate nuances of expression, those subtle gradations of tone which may be made so eloquent with the composer's meaning, those musical and oratorical accents, which have so marked a share in enabling the listener to understand and to appreciate the music, piano playing degenerates into mere noise; harmonious or inharmonious as the case may be, but with no musical nor artistic right to existence. The piano student cannot too carefully study these varying shades of expression; for marvels of interpretation are accomplished by the slightest variations of tone, as well as by the most pronounced crescendo or diminuendo. And, like everything else worth the having, the power to produce these exquisitely delicate tonal shadings does not come at one's call, but only after the student has shown by earnest study that his is genuine love of the work, does the muse thus endow him.

Attention to the rhythmic accent in successions of chords or of single notes in dual, or in triple rhythm, is in itself a little thing; but its presence or absence may greatly add to, or detract from the effect of the whole. In rapid successions of such notes or chords in the rhythm of two—definite accent of every other one—at once averts the danger of monotony and imparts a rhythmic movement which has its own share in interpreting the spirit of the composition. And when dual and triple rhythms succeed each other in alternate measures, as in the last page of the Schubert-Liszt "Erl King," definite accent of the pairs, as well as of the triplets, adds tremendously to the effectiveness of the work.

The pedal is another means of interpretation whose importance cannot be overestimated; for it may inexpressibly enhance the beauty of the composition in hand, or utterly ruin all musical effect, as it is used with appreciative intelligence or with thoughtless extravagance. To fancy the student of painting trailing his wet brush across the face of his sketch, thereby producing a hopeless conglomeration of color, is quite preposterous. To fancy that the piano pupil sometimes holds the pedal over radical chord changes, or over consecutive single notes of unrelated tone color, thereby producing blur and discord equally hopeless, should be equally preposterous; but do the facts prove that it is so? It is often necessary to depress and release the pedal with great rapidity, for we cannot forego the charm which its briefest touch has power to add, any more than we can endure the uproar caused by its undue use. In an article upon the piano, which appeared in *Music* a few years ago, Mr. J. S. Van Cleve said of the pedal, "It is like Prussic acid: A little imparts a most delicious flavor, but too much is a deadly poison."

But, before and above all that has been said, there must, of course, be that genuine love of the art which will not rest without searching study of the composer's innermost meaning in theme and movement, without itself feeling, as far as may be possible, the mood with which the writer has individualized the music. If this is lacking, volumes of rules and suggestions will produce only an automaton—never an interpreter. For as the body without the spirit is dead, so technic, without interpretation is dead also.

Will all the student readers of THE MUSICIAN see that this paraphrase of a familiar quotation is graven on the tablets of their memories, together with that before given, "Take time enough to make it beautiful."

Schumann, as is well known, was a great admirer of beautiful women, and before he met Clara Wieck, who became his wife, he was always falling in love with one or the other. One of his flames, Anna Robina Laidlaw (Mrs. Thompson), recently died in London, aged eighty-one. Her father was a wealthy Scotchman, a friend of Walter Scott. He lost his money and took his family to live in Germany. Here his daughter soon attracted attention by her musical talent. Paganini expressed great admiration of her art, and the King of Hanover, and subsequently the Emperor Wilhelm were among her patrons. She knew Grisi, Mario, Lablache, Rubini, Wagner, Ole Bull, Meyerbeer, and other famous musicians. Schumann used to take her to the opera and arrange excursions with her and her mother, who was her constant companion. When she left Leipzig, Schumann opened up a correspondence with her. In one of his letters he wrote: "The remembrance of your stay here will always be among my pleasant reminiscences. The sincerity of my sentiments is attested by the eight *Phantasiestucke*, which are about to appear and which bear your name on top. It is true I did not ask your permission to dedicate them to you, but to you they belong, and the whole romantic story of the Rosenthal is therein described in tones. Where shall I send you a copy?" Then he reproaches her for not having sent him her photograph, pays a compliment to her mother's beautiful eyes (both mother and daughter were of unusual beauty), and begs her to write soon. After Miss Laidlaw became Mrs. Thompson she lived in retirement at Bayswater, never played, and seldom spoke about modern music.

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PROPOSING AND DOING.

There is a saying which tells us that a place we all hope to avoid is paved with good intentions. It is not an elegant statement, but it strongly testifies to a truth. There is an element in human nature that causes one to derive relief from a decision to do better, and the intention often affords so pronounced a satisfaction that one proceeds no further and the realization does not take place. As we are formulating our plans for the coming season, we will do well to seriously consider this weakness of our natures. It is one thing to propose to do a thing, and quite something else to do it completely and well. There undoubtedly will be many propositions for the coming year's work. We will propose to carry out many plans, but will we do so, is the question.

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Very likely our experience during the year past has taught us some valuable lessons, and we have seen the necessity for a revision of our methods. We therefore have determined to forsake the ruts in which we have been moving and propose to carry out certain improvements which we feel will make our teaching more effective and produce better results. This resolution is thoroughly commendable, but of itself will not be productive of the results we so much desire. A backward look will remind us that we have made similar resolutions in the past, and yet we are in our ruts, doing as we have for a long time.

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The business man knows the value of theory, but he also knows that theory unsupported by practice is void of good results. So the teacher should remember that good intentions alone, like theories, are commendable but incomplete. Are you planning a series of pupils' recitals to be given on historical lines, or to exploit some particular phase of musical work? Do not propose only, but *do*. Give them, despite obstacles expected and unforeseen. Let the difficulties spur you to greater and more concentrated effort. Have you found your methods of teaching inadequate, and do you propose to improve them? Do not stop with this resolution, but *do*. Find out just where improvement is necessary and how it can best be made, then carry out your determination and make a better teacher of yourself. Have you discovered defects in yourself, lacks in your personality that militate against your success, and have you decided to overcome these faults? Then do so. Strengthen your purpose, cling to the desire and conquer yourself.

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It would not be far wide of the truth to say that a very large proportion of failures is caused by the failure to do after it is proposed to carry out any plan of procedure. There are many who can and do plan wisely, whose plans apparently contain every essential of success, yet whose failure is complete and ignominious. If we would investigate we would find the plan had been both beginning and end. The proposing was all right, but the doing was lacking. Examine your own career, and see if some of your own failures are not due to this cause. The time is opportune for such an examination. It will bring you a greater meed of success if you will take care to do what you plan to do, and a thoughtful determination as you plan for the year will do much to set your face in the right way.

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SELF-PLAYING INSTRUMENTS.

For sometime speculation has been rife concerning the effect upon music teachers of the advent of self-playing instruments. The piano-organ and its forerunner, the hand organ, are familiar to our readers as is also the dreadfully mechanical character of the music they produce. But of comparatively recent development is the self-playing instrument that plays Beethoven Sonatas, Liszt Rhapsodies, Schumann Etudes Symphoniques with faultless technique and dynamic finish. There have been those who were loath to accept these instruments as anything more than varying forms of the mechanical torturers first named. Yet even these have been compelled to acknowledge that there is merit in them.

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In a recent editorial, Mr. W. S. B. Mathews, says:

"Curiously enough the music played by these instruments need not sound mechanical. The facilities for accenting, the application of pedal and the absolute control of tempo are now so perfect that an artistic rendering is possible—or at least something so near it as to quite remove these instruments from the reproach which formerly attached to them. . . . . I confess that I have been much surprised to find the welcome which virtuosi give these instruments. Everybody has seen the recommendation given by the Dresden pianist, Emil Sauer, and I have heard Godowsky tell how amazed he was at hearing his own "Badinage" played by a pianola more surely than even he could do it himself. The astonishment and admiration which these great artists give the pianola shows how terrible is the pressure upon them of never being quite able to attain to their own ideal of finger perfection. Many pianists do not know how far they fall short; but these artists do, and when they hear a thing done to perfection, they at once recognize the satisfaction they feel.

"It is not true, however, that any person can place a roll of perforated paper in one of these machines and immediately realize the ideal he has of a certain complicated or difficult piece. The self player is a player which you control yourself; the "self" you furnish, the instrument does the rest. Take one of these instruments in a far-away country home, where artists are never heard and where the prevailing instrumental selections are rag-time or commonplace salon banalities, and suppose the ambitious woman provided with a roll for a sonata or important concert solo. What happens? Inevitably that it goes through so fast that she fails utterly to get the effect the piece was meant to furnish. In order for her to be able to reproduce a master work by means of a roll, it is necessary for her to know the master work in all its ideas, *tempi*, *ritards*, *accellerandos*, the use of pedal, and other general points of interpretation. . . . .

"The truth is that the self-playing apparatus is not complete when the rolls are bought. Besides having the rolls, which are merely the instrument's technique for that particular piece, the player needs the music itself, the ordinary print, and this also should be marked for its tempo and general style. Then by looking through the notes and ascertaining the tempo by means of a metronome, to get the movement, one is in position to bring out in time all the fine points of the piece. Wanting assistance of this kind, the buyer of a self-player is in danger of giving up the search for the higher kinds of music and of confining her work to waltzes, dances and popular selections with which she is familiar. The self-player does not take the place of musical knowledge; it merely furnishes some better fingers than most people happen to have of their own."

The status of the so called mechanical instrument is well put by Mr. Mathews, one who has heard the grind of one of these self-players when manipulated by one who does not know the music they are trying to reproduce, will realize the truth of the last statement. And for this reason these instruments will never supplant the piano, nor will they lesson the opportunities of the teacher. *Per contra* they will stimulate just such study as Mr. Mathews hints at, and to their perfect technique will be added the modifying element of a complete musical knowledge, a union which will produce unusually happy results.

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THE TEACHERS' FORUM.

The following letter is a response to the Teachers' Forum and is interesting in its showing of the good done by that department. If our readers would but realize it, that department opens before them an unexcelled opportunity to gain and give benefit of the most pronounced type. In the interchange of ideas and experiences, made possible through its columns, instruction stimulating and inspirational may be had. It can be made the meeting place where every teacher confers with his fellow, with the suggestions and guidance of the director to give point and zest. Topics innumerable are ready for discussion. We would urge that MUSICIAN readers make this department an aid to their work during the coming year. Plan to use it regularly and freely; make it a business to come in touch with fellow teachers. Do not treat it in a haphazard way, but systematically avail yourselves of the opportunities it offers.

The letter gives something to consider.

"I have just read your article in THE MUSICIAN 'About Fundamental Training.' It expresses much of what has been my experience, in twenty years of preparatory teaching, but still I find the study of new minds and peculiarities as fascinating as ever, and keep, as my motto, 'One soweth, another reapeth.' The hardest thing is to try to pull up the tares which, either by careless teaching or inattentive practicing, have well-nigh choked the good seed. At present I have three pupils who have each had from two to four teachers before coming to me, and they are trials to patience and temper, but improvement is beginning to show with them all. The problem of turning back to first beginning was a hard one to them, but both they and their parents appreciate that it was a necessary thing to do. 'The Teachers' Forum' has been both a help and an inspiration to me, and I wish to thank you for it.

"Cordially,
"—— ——."

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EXPERT OPINIONS.

This department has been presenting the views of various experienced musicians on the subjects of concert programs and the union of art and business. Both subjects are fruitful in points for debate. The widely differing tastes and opinions, the exigencies of time and place will always enter into the making of a concert program. There are, too, questions arising from sources outside the musician's environment which will make themselves felt and press for an answer.

The musician must eat and be clothed and sheltered, and hence the union of business and art must be achieved. The laborer is worthy of his hire is the record of our standard of living. If this is so, there is a hire of which the musical artist is worthy. We have other articles to add to these, and we invite our readers to express their opinions on these two subjects for each other's benefit. The making of programs for miscellaneous concerts is especially important and should receive the fullest discussion. The education of musical taste is so closely connected with concert work that our readers should be more than usually interested in it. What have you to say?

LEGATISSIMO.

HERVE D. WILKINS.

America has been the birthplace of a good many new ideas regarding piano technic. The spirit of inventiveness which is supposed to pervade the New World, has also manifested itself in countless new ways of training the hands for piano playing. The numerous hand gymnasiums and exercises, and the various schemes for table and free gymnastics for hand training which are extant in America, attest the restless spirit of our people continually striving to find out a better way—better because economical of time and energy, surer and especially more effective from a musical standpoint.

Such ideas have also characterized European methods in past times. The *Clementi* school of piano teachers were quite insistent regarding the depression of the metacarpals and the curving of the fingers in piano playing. Ehrlich, and other German teachers, held strictly to pressing the elbows against the body during piano practice, and the Dactylion and similar devices for lifting and taxing the fingers, were first promulgated in Europe. A set of rings into which the fingers are placed in order to get the resistance of lifting springs, is a similar device to that which Schumann used so disastrously for his hand

Among the devices for cultivating the fingers for strength and independence and acquiring a smooth legato, the so-called overlapping touch was at one time advocated by a leading American teacher and his followers, but at present its use is disavowed and advised against. The use of this touch as formerly practiced, led to a sluggish action of the fingers and a consequent blurred effect of passages.

The problem for the piano teacher and theorist is to secure, if possible, the benefits of this mode of the legatissimo practice, in the strength, security and fullness of tone which such practice gives, and to avoid all bad results, such as sluggish fingers and blurred passages. The writer holds that the true way lies in the habitual employment of the legatissimo in such passages as permit of its use, as well as in such passages as require the legatissimo for their proper effect; at the same time carefully avoiding it where its effect would not be musically good. The most obvious use of the legatissimo is in all sorts of broken chords, such as this from Liszt's Liebestraum, No. 3:

Also the broken thirds in the same work:

The execution of this and similar passages with overlapping touch, with absolutely free wrist and fingers, greatly helps the musical effect, for it gives a prominence to the harmonious interval, the sixth in each group, and it also gives repose and sureness to the touch and imparts confidence to the student, for it gives control and command over the mechanism of hand and finger. It also imparts fullness to the effect by prolonging tones which are harmonious and which, consequently, reinforce each other.

The works of Chopin abound in melodious effects produced by the overlapping of tones selected out of the broken chords of the accompaniment. See the right hand part of the Nocturne in F sharp and the left hand part of the Nocturne in B, Op. 32.

There can be no doubt that Chopin himself used this device to enrich the effect at very many places in his works, besides those places in which the effect is indicated by the double-stemmed notes. In the works of Beethoven and Schumann, and other composers, there are also frequent instances where a melody may be thus developed out of the accompaniment, and in recent editions many of these places are notated as they are to be played in order to indicate the rendering, which have long been followed by good artists. For the painstaking and industrious artist in the course of an exhaustive study into the meaning of a work, will discover little turns of melody in places where only subordinate matter seems to exist, and will by skillful inflections and emphasis, and discriminations in touch, enrich the effect of the whole work by bringing out these details.

It is thus that the artist often makes a good deal of music out of simple and often hackneyed material. Rubinstein's playing of Mendelssohn's Wedding March, and of Beethoven's march from the "Ruins of Athens," was always anticipated with doubt and afterwards listened to with wonder and pleasure by the very critics and performers who had been sure that the possibilities of such pieces had been long ago exhausted.

The overlapping touch is also most advantageous for young players at the top of ascending arpeggios:

Should be played:

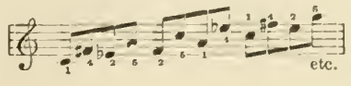
But with perfectly free wrist. One of the most common faults with pupils lies in the lack of finish and thoroughness in such passages and nothing sounds worse than a false note at the top of such ascending arpeggios. The final note of Chopin's Scherzo is not a case in

point, but it may be learned with sureness by dwelling upon the extreme notes with perfect flexibility and quiet. One thus acquires an absolute sense of the location of these notes at opposite extremes of the keyboard. Many artists, among them no less a name than Rubinstein, have been in the habit of touching this final note staccato and so missing it, as he did three out of four times.

Another advantage in the practice of legatissimo for broken chords and intervals is in the culture it affords to the muscles which move the fingers sideways, and which assist in locating the desired tones upon the keyboard, and so conduce to correct playing. The grasp of chords of three and four notes as they occur in such passages, shows an endless variety in the relative distances from each other which the fingers have to assume in executing them, and the contraction which occur between the last note of one octave position and the beginning of the next, and the extensions of the hand between times are most valuable for the hand. Such passages as these in double notes from Chopin's Berceuse, and from the Etude in double thirds in G sharp minor, can be mastered one-half sooner by lapping over the tones. Chopin Etude, Op. 25, No. 12:

Chopin Berceuse, Op. 57:

The diminished seventh chords occur in broken form in numerous instances, and are easiest fingered in groups for four fingers. This fingering is easier than the accepted fingering in couples, not:



But better:

See Raff, La Fileuse and Liszt Rhapsodie, XI.

These directions will be of most value to players who have a good tone-production, who do not bang or play with a clumsy touch, but who play with absolutely free motions with buoyant hands and arms, and with flexible clearness and mellow tone. To practice legatissimo with a hard wrist and with rigid fingers, using undue pressure, would make a bad touch worse. Those who employ the legatissimo legitimately in the sorts of passages where it is appropriate and effective, will gain in insight into such passages, and will acquire great facility in the comprehensive grasp of these and similar passages.

To avoid misunderstanding, it must be noted that Chopin sometimes employs the worst legatissimo in vocale passages, not in its accepted sense of overlapping touch, but as requiring great suavity of effect, avoiding all hammer-sound in the tones produced.

The practice of the overlapping touch is only one feature of hand-training, as it is one sort of musical effect. The practice of repetitions, pearly touch, and all kinds of staccato, as well as pure legato, must be continually followed by every thorough piano student. The hand must be schooled to every sort of touch and every grade of power, so that it can respond to every shade of musical thought, feeling and wish of its master mind.

WORTHY OF EMULATION.

When one stops to consider the comparatively few persons in our large population that really know and appreciate the best in music, it is not strange that the people of Galion, Ohio, are proud of having successfully produced "The Messiah," June 11 and 12. It was given with orchestra and a chorus of two hundred voices, and as the entire chorus, a fair share of the orchestra and the soprano soloist are Galion people, it is a matter of much credit to them.

The soloists were Mrs. Teo Long Todd, soprano, Galion; Mrs. William Miles, contralto, Ft. Wayne, Ind.; Mr. Ross H. Maynard, tenor, Boston; Mr. Gwilym Miles, baritone, New York.

While the whole production was worthy of note, special attention was drawn to the work of the chorus, which was unusual in its way. Of the two hundred persons who composed this chorus, seventy-five were adults and members of the Galion Choral Society. The remainder were the boys and girls of the Galion High School and the two together constitute the Galion Choral Union. Separate study was done by each—the High School doing theirs as regular school work—until about four months before the production, when the two societies began practicing together.

The credit for the successful production of so great a work is due to Prof. William Hood Critzer, Director of Music in the Galion Public Schools. Prof. Critzer is a man who combines with ability as a conductor and the power to obtain results, the happy faculty of inspiring his pupils with a love for the best in music and an enthusiasm for the work in hand.

As the boys and girls came into the High School and were able to sing separate choruses from the great oratorio the question, "Why could they not sing an entire oratorio?" naturally presented itself. The experiment was made one year ago when the Choral Union sang "The Creation" with marked success, this being, no doubt, the first time that an oratorio was produced by a high school. This production gave quite a little reputation both to Prof. Critzer and to Galion's chorus, but many musicians, who were not present to hear the work, were a little dubious as to the artistic finish of an oratorio sung by so youthful a chorus, for the average age of the entire body is not over twenty years. Their doubts were dispelled however by the work done in "The Messiah." Critics expressed themselves as astonished at the high grade of work done and special praise was given for the excellent rendering of the two choruses, "And He shall purify the sons of Levi" and "For unto us a child is born." In attack, tempo, accuracy and finish there was nothing to be desired. Fullness of tone was given by the seventy-five adult voices and musicians commented upon the chorus work as "clean and well-balanced."

Such work is invaluable in its influence upon a community. The effect of youths growing up to know and appreciate the works of the masters and thus elevating the taste of an entire community cannot be estimated. Each year brings a new class into the High School and each year a class is finished, most of whom join the Choral Society. Thus it can readily be seen that in a population of eight thousand the time may come when a fair share of the people will not only enjoy and appreciate the great oratorios but will know them also.

THE NEW EDUCATION.

FOREWORD.

The *New Education* offers its readers, for 1900–1901, the best plan for a year's study that it has yet presented. It will be the best in two particulars: In choice of subject matter and in manner of presentation. The hearty reception which this novel educational feature has met with makes it possible for THE MUSICIAN to continue to develop the idea of home music study and to offer the best advantages that are to be attained in this manner.

The series of subjects for the coming year follows. Each subject is in the hands of a specialist and will be treated practically and as fully as possible in twelve lessons. In order to meet the immediate demands of students who seek information on special points in the work, the editors will be glad to furnish

Suggestions for the further study of any subject.
A bibliography of any subject.
Information on any question in the lessons.
The consideration, and, if necessary, the presentation, or general discussion of any point that comes up in actual teaching.

The subjects for the coming year are as follows:

I. Advanced History of Music; twelve lessons, with suggested reading.
II. Psychology and Pedagogy of Music; six lessons in each subject; suggested reading.
III. Advanced Music Form; twelve lessons developing those already given in this department.
IV. Harmony and Melody; twelve lessons; six in each topic.
V. The Literature of Aesthetics and Criticism in Music, twelve lessons.
VI. The History and Development of the Piano, twelve lessons with illustrations.

The following conditions *must be observed:*

1. Address all communications for the *New Education* department, thus: THE MUSICIAN, New Education Department, 8th and Locust Streets, Philadelphia, Pa.
2. *Do* NOT *roll your manuscript.*
3. The answers for each month must be sent as soon after the issue of the journal containing the subject to which they relate as possible, and before the next succeeding issue. No papers are to be held until end of course. New members can join at any time by sending names and answering questions contained in current issue.
4. The editors are obliged to say that no papers will be read or rated that fail to comply with conditions 3, 4, 5 and 6
5. No two subjects should be written on one sheet. All sheets pertaining to one subject—for example, History—should be independently fastened.

Ratings will be largely influenced by the following points:

Accuracy.
Clear, concise, yet smooth diction.
Grasp of the subject.
Originality of thought and statement.

The questions following each lesson have two purposes: First, to connect the reader's mind directly with the text—the most fundamental, that is, the lowest duty a question can serve, but necessary. Second, to suggest a thought beyond the mere expression of the words in the text; the highest purpose a question can serve. The first is by far the least useful if he has a memory; the second the most useful if he has a reasoning faculty.

The editors will welcome letters from teachers which contain:

a. Suggestions as to what will make this department more valuable, the suggestion being dictated by the teacher's individual experience.
b. Statements regarding the application of this work with pupils as well as in one's own effort to secure a broader education.
c. If there is any line of thought of practical value to you, and likely to be equally practical to others, let us know it.
d. All such suggestions must be sent to the office of THE MUSICIAN, addressed according to direction given in regulations.

[NOTE.—*New Education* students are specially requested to avoid enclosing *anything* relating to their business with the Hatch Music Company with their *New Education* papers. The failure to comply with this rule causes great trouble. Kindly keep this matter in mind. We wish to call the attention of our students to the necessity of *fully prepaying postage on their papers.* We have been compelled to pay additional postage on a large number of those already received. This should not be, hence we request our students to take care that sufficient amount of stamps be affixed before mailing.]

X—INFLUENCE OF ROMANTICISM.

PERCY GOETSCHIUS, MUS. DOC.

Probably the most conspicuous and far-reaching consequence of the creation of the dramatic musical styles was, as intimated in the preceding chapter, the rapid development of *instrumental* music. The dramatic forms of oratorio and opera (particularly the latter), provided precisely the conditions most necessary and favorable to the perfection of the instrumental body, and it was not long before this had so far outgrown its original function (that of a subordinate accompaniment) as to discover a language of its own, and release itself from all need of vocal or poetic support.

The emancipation of the purely instrumental from the vocal style of writing was consummated about the end of the seventeenth century; the works of Joh. Seb. Bach (born 1685), equally eminent as composer for voices and for instruments, mark the momentous turning point in the long sovereignty of vocal music. The claims of instrumental music, as a new and distinct phase of the art were then well established, and during the following century it not only completely superseded the vocal style, but compelled recognition as the only true and genuine sphere of musical conception and expression. For the more music rebelled against dependence upon words, and the farther it withdrew from any external poetic or dramatic associations, the more was it thrown upon resources within itself, and forced to discover and depend upon means of expression peculiar to itself, specifically and absolutely *musical* in their nature.

These intrinsic musical means were so novel, so unthought of, that the art could not be all at once successful in their application and appropriation; the early era of instrumental writing, culminating in Bach, was but little more than artistically legitimate music, characterized by technical accuracy, a pleasant jingle and considerable rhythmic animation—traits resulting naturally from almost exclusive attention to the *element of tone*, aside from either the ability or the inclination to attach any other, deeper, meaning to it. Characteristic specimens of this stage of "absolute" music may be found in the clavichord works of Scarlatti, Rameau and others, a somewhat dry and superficial style, surviving in the so-called virtuoso music of comparatively recent times (Hummel, Clementi, Cramer, Herz, Thalberg, etc.). The succeeding generation obtained glimpses of the *soul* lying dormant within this correctly outlined and beautifully formed body—succeeded in wresting from musical technique some expression of poetic and dramatic emotion—and, by thus exalting its aims, multiplying its resources, increasing its power and determining its specific mission, brought the music-art nearer to the fulfilment of its ideal destiny as vehicle of emotional expression and excitation, far beyond the power of human speech. This service was rendered to the art by Ph. Emanuel Bach, Haydn, Mozart and the youthful Beethoven in the course of the eighteenth century, the classic era of music history. It paved the way for the last and highest achievement of music, and even entered partly upon its realization.

The so-called Romantic school, which was henceforth to mould musical forms and vitalize musical expression, began to flourish near the end of the eighteenth century. Its ruling purposes—to emphasize the imaginative, wonderful and mysterious, as the true essence of art and poetry—were identified with the spirit of romance that was so universal and powerful in the middle ages, and that had never died out or been without a certain constant subtle influence upon all musical development ever since. The infusion of this spirit into music was first effected, in a notable manner, through the romantic operas of Carl Maria von Weber, Marschner and others, which are distinguished for their originality, great fertility of imagination, brightness of melody, and no small admixture of the fanciful, supernatural and mysterious.

In the instrumental domain of composition, the romantic spirit manifested its influence in an intensification of the emotional elements, and a more pronounced *subjectiveness*. Every romantic composer sought to impress the stamp of his own personal emotional life, his individual imagination, upon his music. The pioneers of this new phase of musical expression were Berlioz, Chopin, Mendelssohn, Schumann (all born during the first decade of the century just ended), and, in a measure, Schubert and the mature Beethoven. The music of each one of these masters is as different from that of each of the others, and from all previous types, and at the same time as distinctly individual in itself, as the pursuit of the purpose above defined—that of extreme subjective revelation—could severally make them; as different, in a word, as were the persons themselves. And this trait is, therefore, to be regarded as the most salient and distinctive of the new Romantic school. Nowhere among the earlier generations of composers can the same distinctness of style, the same *individuality* of music be found; even that of the great Bach resembles externally the prevalent style of all his contemporaries. It is not easy for the average music lover to distinguish the music of Clementi from that of Hummel, or that of Haydn from Mozart and the youthful Beethoven; but there is a personality to the music of Berlioz, Chopin, Mendelssohn, Schumann, Liszt, Wagner, Grieg, Tschaikowsky—each the outgrowth of subjective expression—that is readily apparent even to the superficial observer.

QUESTIONS.

1. What phase of practical music was most affected by the dramatic forms?
2. When was the separation of vocal and instrumental music consummated?
3. What followed?
4. By what was the early era of instrumental composition characterized?
5. Who are its representatives?
6. What did the succeeding generation achieve, and through whom?
7. What were the ruling purposes of the Romantic school?
8. What works exhibit the infusion of this spirit into music, and with what effect?
9. How was it manifested in later instrumental works?
10. What is the most salient trait of Romantic music?

FORM—TENTH LESSON.

Constructive Form.

THOMAS TAPPER.

Bach's habit of copying music (by moonlight, if he could not get it otherwise) was more to him than a mere convenience of attaining a copy. The hand, as it has been remarked, is a great remembrancer; and Bach must have learned very early that the mere act of attentive work with a pen brought its own reward. We are less given to doing such actions these days. Music by the masters is to be had for a few cents, and with a few cents in hand we go and purchase it. If we had to make a copy or go without it, would be the better for us in that it would force upon the attention many a matter of music construction and music expression which has to be drummed into us by other means or forever lost.

Every student of the New Education Department should be willing to procure knowledge in the best manner. And no manner ever can exceed in value that which brings one into the closest intimacy with a work. Copy a sonata a dozen times, or even copy a dozen sonatas once and observe the effect it has upon the musical memory.

Let us suppose then that all of us believe in hand-work. We have been composing Phrases and Periods. Let us now turn to greater composers and search any one or all of the following or similar works, to find examples of Phrases and Periods of various kinds. Take, for instance, the sonatas of Haydn (ten), of Mozart, the first volume of Beethoven's, the Op. 68 of Robert Schumann, and the Songs Without Words of Mendelssohn.

Let us not be content this time merely with a nodding acquaintance of Phrases and Periods as we come upon them, but let us copy them with patient care and possess by our own finding a collection of these elementary forms, better than which no other can be.

It may be a weariness to the reader's spirit to consider that this plodding industry should accompany the subject to the end. But that is the way really to master it. Or, more truthfully stated, that is one item in the mastery.

Now with a commonplace music-book full of the best music quotations one should study them from every point of view: (1) As examples of Form; (2)

As music with a meaning; (3) As an individual expression; (4) As a small portion of a larger work. These and many other suggestions will announce themselves to the student who truly desirous to make the most of this study and seeks to discover ways to do so.

Returning now to the Constructive feature of this work, we have thus far written (in major and in minor) in step and skip forms of melody. Still, keeping to the Phrase and Periods (but practicing its Long and Short, Regular and Irregular varieties), he should next introduce the sharp-inflex. By sharp-inflex is meant the entrance of a so-called sharp tone between the scale tone above it and its repetition; thus, F sharp between G and G; the group of three tones being G, F sharp, G.

Examining the degrees of the scale in order we find that such sharp-inflex groups occur (in the C major and similarly for all others), thus: D, C sharp, D; E, D sharp, E; G, F sharp, G; A, G sharp, A; B, A sharp, B. These foreign tones do not change the key, *i. e.*, bring about a modulation, but they serve to render emphatic the scale tone from which they are approached and to which they return.

Having written examples containing this device until its effect is thoroughly familiar, the pupil should again take up his classics and search them for examples—these to be written out and studied until they are mastered.

It will be noticed that these sharp-inflections are not equally non-committal in what they suggest as to modulation. G, F sharp, G, for example, can easily be made to bring in the key of the Dominant, while A, G sharp, A fixes with equal force the relative minor key. Of the five inflections possible in major these two are strong.

The pupil may next compose melodies which, at a Phrase or Period end, terminate with a modulatory sharp-inflex. To be definite, the following examples may be written: Periods of eight measures, the modulation to be complete at the end of the first Phrase; the return of the principal key complete at the end of the second Phrase.

1. From C to its Dominant and Return.
2. From C to its Relative Minor and Return.

Repeat in every major key, changing the meter frequently so as to establish new idioms.

The sharp-inflex suggests somewhat weakly the minor keys of the second and third degrees, but still with a little skill the pupil will be able to pass, say from C major to E minor and from C major to D minor, without using the tone F sharp in the former case or B flat in the latter.

The October Lesson will review the general principles of the subject as taken up in the present year's lesssons and give a bibliography.

THE RHYTHMIC UNITS AND THEIR SUBDIVISIONS.

DR. H. A. CLARKE.

Rhythm bears the same relation to time that symmetry bears to space. It is the recurrence of an accent—real or imaginary, at equal distances in time—just as symmetry is the recurrence of a given figure at equal distances in space, but the resemblance ceases here, for the reason that rhythm moves like a straight line; but symmetrical arrangements may be made to conform to any curved lines as well as to straight lines. Another difference is, that symmetrical units are infinite in number, whereas rhythmic units are but two in number, viz, \1, 2 and \1, 2, 3. Yet despite this apparent poverty of resource, infinite rhythmic variety may be secured in melody by subdividing these units.

We stated above that this rhythmic accent was "real or imaginary." It is, in truth, far more imaginary than real. A melody played or sung with a real stress on the first member of the rhythmic unit would, in all probability, be deprived entirely of its *musical* quality. The best illustration of the unreality of this accent, is to be found in the fact that we never fail to recognize the rhythm of a piece of organ music by mistaking 4-4 for 3-4 time, yet the organ is incapable of accent. Hence the rhythmic quality must depend on some other factor. That it is purely mental is proved by the fact just quoted about organ music.

To illustrate further, play the following phrase in 3-4 time, the rhythm of which is divided in such a way as to give special prominence to the accented member of the unit:

Then play it as follows in 2-4 time:

It is at once evident that the rhythmic division is not the cause; in fact, the regularity of No. 1 makes it rather commonplace, whereas the irregularity of No. 2 sounds much better. Observe also that No. 1 sounds complete—being a four bar phrase—but No. 2 sounds incomplete, as it has only six bars, and one of laws of melody that it is almost impossible to get away from is, that all melodies must consist of multiples of 4 and 8 bars.

If these two forms of this phrase were played on the organ—by some mysterious means—the organ player would convey the rhythmic unit to his hearers. Who can tell how? Subtle and intangible as this rhythmic pulse is, it is, nevertheless, the very basis of music. In addition to the rhythmic variety that may be obtained by the division of the units, a still wider sweep may be given to the rhythmic p lses by compounding the units, thus: two units of \1, 2, give 4-4 time, in which there is a strong followed by a weak accent, thus: \\1, 2, \3, 4. Also in slow 3-4 time, we may have three units of \1, 2, thus: \\\1, 2, \\3, 4, \5, 6.

It may be still further varied by making the accent on the third member stronger than that on the second, thus: \\\1, 2, \3, 4, \\5, 6, which gives the rhythm of the polonaise. But all slow 3-4 is not compounded from the \1, 2 unit, but may be itself a unit of \1, 2, 3 as in a slow waltz with accent on first beat, or in a Saraband with accent on the second beat, thus: 1, \2, 3.

In the more commonly used compounds of the \1, 2, 3 unit, viz: *6-8*, *9-8* and *12-8*, we have in 6-8, two units of \1, 2, 3 with the accent of \1, 2; in 9 8, three units with the accent of \1, 2, 3; in 12-8, four units with the accents of the first compound of \1, 2, viz.: \\1, 2, \3, 4. It will be easily seen that the varities that may be produced by compounding and dividing, even apart from melody, are practically infinite.

But rhythm has a still wider sweep than the measure. Its first extension is to the "motive" of two measures; this doubled produces the "phrase" of four measures; this doubled, the section of eight measures; this doubled, the typical "lyric" melody of sixteen measures. It is a singular fact that the rhythmic unit of \1, 2, 3 will not produce satisfactory melody when applied to the "motive." The very rarity of it, and the fact that three bar motives have been successfuly used by the greatest composers only, is proof of the difficulty that attends their use. In the majority of cases it will be found that if they sound well, they may be better expressed by being written in a compound time. The following melody, for example, sounds very well; but its effect to the hearer is four measures in 3-4 time compounded from three units of \1, 2, not twelve measures with a single unit of \1, 2 in each measure:

The province of rhythm may be still farther extended. In the sonata or symphony, the first and second theme, taken together make the unit \1, 2. Each is presented twice. The principal (or accented member) never changes its key. The secondary, after making its appearance in another key, reappears in the key of the principal, thus fulfilling the rhythmic requirement \1, 2, \1, 2. It is this thematic rhythm that gives its dignity to the sonata form, a dignity that no other instrumental form possesses. Thus we see that, beginning with the simple elements \1, 2, or \1, 2, 3, the rhythmic idea expands in everwidening circles until it includes the largest "form" of pure music that has as yet been devised.

Music remains the universal language of nature; it speaks to us in wonderful and mysterious tones; in vain do we try to retain its effect by signs—for any artificial connecting of the hieroglyphs results, after all, in indicating the idea of that which we have heard. —*Hoffman.*

THE DEVELOPMENT OF THE PIANO.

FRANCIS L. YORK.

Almost every musically-inclined person has noticed, in listening to the singing of unaccompanied voices or to string quartets, that the harmony produced is often much more satisfactory than that of the piano, the organ or voices accompanied by instruments. There is a subtle something present in such music that is quite different from the effects produced by keyed instruments. This is perhaps most noticeable in the case of male quartets that practice often, sing together much and sing but few pieces. I remember a quartet of this kind that I frequently heard sing in my college days. There was no voice of the four that was of more than ordinarily good quality, and yet the singing of this quartet was charming. In the common way of expressing it, their voices "harmonized" so perfectly. Similarly the playing of a really good string quartet has something satisfying, something appealing in it that we miss in most other music. In what does this quality consist? It is, undoubtedly, in the fact that the voices or the stringed instruments are capable of singing in "just" or "perfect" intonation, and when the singers or players have worked together sufficiently they unconsciously adjust the pitch of their voices or instruments, so as to produce the most perfect harmony, not "tempered," but "pure." In a former article we have studied the matter of temperament by means of which it is possible on a keyed instrument to use the various key relationships that are so necessary a part of modern music. But we learned that this tempering is done at the expense of pure harmony, the fifths being too small and the thirds and sixths either too large or too small. A perfect instrument would be one on which the player could, at will, produce a tone of the exact pitch required to harmonize perfectly with the other tones sounding with it. But no keyed instrument, so far invented, can do this. That this is a serious drawback in many instances no one can doubt. As Helmholtz says: there can be no question that the system of equal temperament, on account of its simplicity, possesses extraordinary advantages for instrumental music; that any other system would require a far more complicated mechanism of the instruments and render them far more difficult to manage, and in consequence that the high development of instrumental music was possible only under the domination of the tempered system of tuning. But one must not think that the difference between the tempered and the natural systems is a mathematical subtility of no practical value. Actual observation at a suitably tuned instrument immediately shows that this difference is striking enough to be noticed by persons of very ordinary musical talent. Moreover, we see directly that the same thing was felt by earlier musicians who were still accustomed to the pure intervals of vocal music then very carefully studied, when we cast a glance over musical treatises of the second half of the seventeenth and the first half of the eighteenth centuries, at which time the introduction of various systems of temperament was the subject of warm controversy, when methods on methods were invented and rejected, aiming at conquering the difficulty, and most ingenious styles of instruments were contrived for the practical realization of the enharmonic differences between the degrees.

We have already mentioned some of the ways in which the older makers of keyed instruments tried to solve this problem—all of them very imperfect and some of them very clumsy. The proposition before us is this: Perfect intonation is, at least in many cases, desirable, but to attain it in all cases, even with perfect instruments, is impossible. This comes from the nature of the scale itself and the relationships that exist between the keys. The problem then resolves itself into this, How far is it practicable to attempt perfect intonation? We must remember that perfect intonation is entirely possible, even on keyed instruments, if we confine ourselves within very narrow limits; in fact, on our equally tempered instruments we have perfect intonation of the octave, but this is the only interval that is perfect. In the system of Pythagoras, the great musical philosopher of the ancient Greeks, the fourths, fifths and octaves were tuned perfect, but the major and minor thirds with their inversions the minor and major sixths were very much out of the true proportion. It is interesting to note that even in the time of Pythagoras this same problem was being discussed, and his opponent Aristoxenos some two hundred years later, advocated the exact system that we now use—that of the equally tempered scale.

Until comparatively recent times it was not uncommon to find the keyboard of the organ arranged with an extra key between A and B and between G and F. This was a sort of compromise between the equal division of the scale into twelve parts and the older notion of trying to represent accurately all the tones required. One instrument, made in 1548, had the lower white keys arranged as in our present pianos, but between B and C and between E and F there was a white upper key, and between the other white keys there were two short upper keys, one white and one black, so that there were nineteen keys to the octave. Of course, even with all these keys, actually perfect intonation in all cases was not possible. One of the most perfect of all these attempts at just intonation and perhaps one of the latest, was an instrument called the "Proteus," made somewhere about 1650, in Florence. It had five keyboards, arranged stepwise like the manuals of an organ, and a large number of draw stops. It is said that on this instrument one could play in any key without being disturbed by improper dissonances. In 1695 instruments were made containing extra wires tuned to pitches between D♯ and E and between G♯ and A. There were no keys for these extra tones, but they were playable by shifting the action to one side or the other. The writers of the time said that the builders had "now attained to the highest pitch of perfection" in these instruments.

In recent years there has been a revival of the old controversy, many arguments *pro* and *con* have been published, and many attempts made to produce instruments with just intonation. In 1850 Dr. Poole invented what he called an "Enharmonic Organ." He attained more nearly to perfect intonation by using some eleven modulation pedals. These he afterwards abandoned and used a very complicated keyboard. Since his time Mr. Jean Paul White has made many investigations and experiments, with a view to constructing an enharmonic organ—or rather harmonium—which, by means of additional keys and by certain slight changes in the relation of the tones to each other, should approach more nearly to perfect intonation. Whether his attempts have been successful is very doubtful if we regard them from a practical standpoint. His keyboard is so very complicated, and an instrument built on this plan is so cumbrous, that it can never come into general use. In fact, such an instrument could hardly be built with any other tone producing medium than the free reeds of the harmonium, for with the piano and especially with the pipe organ, the necessary bulk, the great expense and the difficulty of keeping in tune would preclude the possibility of these instruments being built on such a plan.

We may sum up the subject in the words of Weitzmann, who says: While it is impossible for the unaccompanied singer to maintain perfect purity in the intervals without at the same time leaving the pitch, the piano, on the other hand, can never attain perfect purity of tuning by a multitude of its tones and keys. Equal temperament, however, avoids both these dangerous reefs and deviates so imperceptibly from absolute purity that our most eminent composers have always given preference to the well-tempered pianoforte and have dedicated to it their most pregnant works.

QUESTIONS.

1. What difference is noticeable between vocal or string quartet music and music on a keyed instrument?
2. To what is this due?
3. Can any keyed instrument give just intonation in all cases?
4. What were the systems of tuning advocated by Pythagoras and Aristoxenos?
5. Describe some of the attempts at just intonation in the sixteenth and seventeenth centuries.
6. What attempts at just intonation have recently been made?
7. Is perfect intonation always desirable when possible?

Like warp and woof all destinies
Are woven fast,
Linked in sympathy like the keys
Of an organ vast.

Pluck but one thread, and the web ye mar;
Break but one
Of a thousand keys, and the jarring jar
Through all will run. —*Whittier: My Soul and I.*

Sculpture, painting and literature sometimes hold us in their thrall, and indeed the latter is often the record of the sister arts; still, they cannot dominate our every fibre as does music.

A GUIDE TO THE STUDY OF MUSICAL LITERATURE.

ARTHUR L. MANCHESTER.

Many readers of THE MUSICIAN, unfortunately, are so situated that opportunities to hear great artists are rare, and the hearing of a large orchestra is rarer still. The education that comes from a frequent, intelligent listening to a combination of instruments, with their varied tone color and melodic and harmonic possibilities is denied them. Consequently there is a class of composition with which they have little chance to become familiar. The sonata is within their reach, but that acme of the sonata form, the symphony, is a sealed book. This is a pity and it is well to obviate the lack as much as possible. Four-hand arrangements of symphonies for piano can be had, and to play them thus is better than not to study them at at all. It is much harder to trace the interweaving of themes and the beautiful workmanship of development when so played than when the instruments of the orchestra give voice to the work. Yet such study should be given, and there are helps for the student.

The master symphonist was Beethoven. His nine contributions to this form of the tone literature have always remained the models for later composers. Four-hand arrangements of his symphonies are obtainable, and their study at the piano may be supplemented by the reading of a book, which should be in the library of every music lover.

"Beethoven and His Nine Symphonies," by Sir Geo. Grove, has two particular recommendations. First, the subject is of practical and living interest. Second, its author has established a reputation which makes his writing authoritative and thoroughly reliable. Though an amateur, he was a trained thinker and his investigations were well directed and, therefore, productive of good. He was an enthusiast, but not prone to exaggeration. He saw clearly and with true perspective. Consequently his book is a safe guide.

The nine symphonies are fully analyzed, the tempi of the various movements given and the instrumentation explained. In these days of annotated programs we are used to analyses, both good and bad, and much passes current for reliable information that does not deserve the credit it receives. These analyses of Grove's convey information and stimulate the imagination without unduly exciting it. To the matter pertaining directly to the symphonies is added other matter relating to the composer himself. There were unscrupulous publishers in those days, who strove to reap benefit by unfair means, and Beethoven suffered from their predatory instincts.

Shortly after the appearance of the first symphony an arrangement of it was published without any indication of its being an arrangement. Beethoven protested in a "Notice," which was inserted in a paper, in 1802. He says:

"I think it is due the public and myself to state that the two Quintets in C and E flat—of which one, extracted from a Symphony of mine, is published by Herr Mollo, of Vienna, and the other, extracted from my Septet (Op. 20), is published by Herr Hoffmeister, of Leipzig—are not original quintets, but only adaptations of the publishers' doing.

"Arrangement is a thing against which now-a-days (in times so fruitful of arrangements) a composer has to strive in vain. But one has at least the right to demand that publishers should state the fact on the title page, so that the composer's honor may not be endangered or the public deceived. This, therefore, it is hoped may be guarded against for the future."

This was signed by Beethoven. This and other items of interest and importance are incorporated in this study of the symphonies. If the student will take this work to the piano and combine its study with that of the symphony he will reap great benefit. The language is clear and temperate, the view points sound and musicianly.

Musicians, while they are supposed to be creatures of emotions and are now being accorded a standing as intelligent beings, do not, as a rule, stand high when psychological questions are under discussion. They are accused of using practically no psychological basis for their teaching and to know little and, possibly, care less about psychology as a branch of study. If this be so, and it is to be feared that there is too much truth in the assertion, it is high time attention was being turned to this phase of the teacher's work.

The study of psychology can be made as comprehensive as the student may wish. To the average teacher's time forbids a too deep delving into the subject, and its application to the needs of the music teacher, in case it is studied as a distinct subject, requires time and application. There is a work, published recently (in 1899), which makes this application for the busy teacher. Its title is "Relation of Psychology to Music," and it is the outcome of a series of lectures delivered by a professor of English Literature and Philosophy in Augustana College and Conservatory of Music. E. F. Bartholomew, D. D., the author, has done good service in placing before musicians this book which, while elementary in character, is well adapted to present a somewhat abstruse subject to unacquainted minds in a simple and clear style. The book is furnished with questions, by means of which the reader can fasten the essential principles in his mind.

A careful study of this volume will prepare the student for further and more advanced work in this exceedingly important field and, in addition, will have direct influence on his teaching ability, because it will provide him with a sound basis for his pedagogic deductions.

THE STUDY OF A SONATA.

Beethoven's Op. 2, No. 3, in C.

DR. HENRY G. HANCHETT.

SEVENTH ARTICLE—DEVELOPMENT.

The measures of each distinct movement (counting the trio as one), are separately numbered. Place a number before each bar, single or double, in the order as printed and without regard to the completeness of the measures.

The basis of a musical composition having real artistic worth, is a set of motives or themes which occur to the composer as inspirations. The composer is unable to tell the source of these inspirations, but the greatest masters of the art have recognized them as gifts from the "Giver of every good and perfect gift." Such inspirations come more naturally to those who live in music and are saturated with the literature of the art, but they are rarely the product of study or labor—they come, at least in germ—from outside. But a musical work is not a mere jotting down of such inspirations hap-hazard. Were it so, no more credit could be given to a composer than to a song bird who gives out what nature put in, without ability either to modify or restrain. The composer's task is to produce a masterpiece from the themes with which he is inspired; first selecting such themes as are appropriate to the style of composition intended, pruning, shaping, harmonizing, instrumenting and arranging these germinal elements, and then developing them by the various devices of the musician's art into the completed work.

Developing in musical composition signifies doing anything at all with an idea. The idea may be transposed, imitated, contracted, expanded, inverted, varied, and it is even possible to think of the placing of another idea in contrast with it as a method of developing it. There are many other ways of accomplishing the object. The skill of the composer and the value of his work are determined chiefly by his method of development, at least in the case of purely instrumental works. Let us consider how Beethoven has treated his ideas in the sonata before us and trace the germinal fragments through these devices by which he has made them grow into this completed whole.

The sonata opens with an idea that is chiefly rhythmical in its interest and that occupies 6 beats. This is at once (3-4) developed by free melodic imitation in connection with strict rhythmic imitation and modified harmonization. Then occurs a condensation (5-7 second beat) of the enlarged idea, effected by causing the second recurrence to start with the last note of the first recurrence, as was pointed out in the article in this series on "Rhythm." The idea is here further developed by greater rhythmical activity in the accompanying voices. In the *seventh* and *eighth* measures we have a development of the last two notes of the original design, and in the *eighth* a contrast by the introduction of two triplets. 9 and 10 are developed from 5 and 6 by inversion, and the complete cadence of 7 and 8 by development becomes that of 11 and 12. Then the idea of the changed position of the same chord as seen in 2 and 4 with the rhythm of the slow trills in 1 and 3, affords the suggestion for 13 and 14. 15 and 16 show the rhythm of the two preceding measures applied to the melodic idea of the triplets in 8. 17-20 show free imitation of 13-16. 21 has the inverted turn in 3 developed in the left hand, while the

slow trill of 1, with its descending conclusion, is developed into the quick trill with ascending conclusion of the right hand part. The triplet scale in 8 grows through that in 22 to the forms in 24 and 25. In 27 we come to new material, but yet the turn links the new to the old, as seen in the inverted turn of 3. Measures 27-32 are developed by transposition (and by special imitation in 35) into 33-38. 39 gives us the scale of 30 in faster notes and reharmonized in A minor, and 39 is readily traced in 41, 43 and 44. 47 gives us another new idea out of which is made the whole passage up to 61, yet there are suggestions of earlier ideas, especially of 29 and 30 in 52 and 53. 61 and following are developed from 13 *et. seg.*, and 69-73 allude to 12 in faster rhythm. In 77 we find a sort of retrogressive rhythmical imitation of the first design, and 85 elaborates and modifies 15.

All these references and comparisons show how the principal themes of the first part of the movement grow out of germs and suggestions, and how one thing that is a contrast, or accompaniment in one place becomes more important relatively in a later place. We come now to the second part of the movement, beginning with the double bar, and from that point we expect in sonatas the display in new light of the material of the first part. Accordingly we find in 91 the idea from 77 (I speak of the measure in some part of which an idea begins), developed by transposition. 98 is fundamentally in the right hand, a broken chord and as such derived from 13 through 61, but with a decided rhythmical change in the left hand giving strength and dignity, and in contrary motion as compared with the earlier passage. At 110 is a development by change of key, and at 114 there is a treatment of a part of the original design which is the reverse of that shown first in 82. At 114 also in the left hand, we see the octave skip which was at first (in 2) a repeated octave, then (in 8) a simple octave skip, then in 73 after various skips in quicker motion, something nearer to the form in 114, and that form by contrary motion and a development of the staccato second beat, becomes 116 with its suggestion of canon—a suggestion also hinted at from 130. At 140 we come to a reproduction of the opening thought, and at 162 a similar but transposed reproduction of 27. 219 clearly shows its relation to 98, developed in more stately rhythm, and the bass of 98 *et. seg.*, is beautifully treated at 223. The cadenza in 233 brings to mind the opening design although it has been remodeled, the basis of 238 is plainly 6, and 244 is perhaps not so plainly an outgrowth of 69. The movement, then, is wonderfully compacted and unified, although lacking nothing in contrast and maintaining the interest without the slightest falling off from beginning to end.

As the work is a sonata—a single composition and not merely a group of pieces in different styles—we expect to find connecting links between the different movements, the development to some extent of one from another. Accordingly we note that the second movement, Adagio, begins with the same melodic idea with which the first movement opens, but in the key of E major. This fact was mentioned in the article in this series on rhythm. The two melodies are by no means identical—to make them so it would be necessary to lengthen the first note of the Adagio, repeat the second and third, insert a G♯ after the fourth and a B after the fifth; yet anyone who will play the first two measures of the Allegro rather slowly in the key of E, and follow them with the first measure of the Adagio, will have no difficulty in recognizing the latter as a development of the former. It will not be necessary, perhaps, to examine the following movements as minutely as the first, but the interesting development of the first measure into the third by reharmonizing and a slight change in rhythm, and then the retrogressive imitation of the melody of the third by the bass of the fourth should be mentioned. 7 recalls 69 of the Allegro. In 13 the left hand plays in the treble a form of the melody from 4. 19 carries us back to the first movement at 116 while showing also its origin from 7 of the Adagio. 53 is a striking development of 1, 68 of 2, 69 of 3, 74 of 8 and 76 of 10.

The Scherzo opens with a development of the first melodic design of the sonata, abbreviated by the omission of the first two and the last notes and the transposition a third higher in the scale. The second voice at its entrance resembles the melody of the first Allegro more closely. The melodic imitation under the new rhythmical form links the movement closely to the opening Allegro, and the entire Scherzo is plainly enough the outgrowth of the idea with which it opens. At 30-31 the treatment of the motive with the skip reminds one of Allegro 91-92, of which it is a development, the dynamic marks being opposite to those of the first movement. The trio is the legitimate offspring of 73 and 223 of the first movement.

The Finale opens with a passage which is much like the opening of the Scherzo in contrary motion, and in its *fourth* measure presents a new rhythmical development of the slow trill of the first measure of the sonata, but treated in a way that recalls the Scherzo. The latter has several places (see 63) where the slow trill is represented by notes on the first and second of the three beats. In the Finale these notes become the first and third of three, and in 8 they become the third and first of three. 9 is an outgrowth of 22 of the first movement, the imitation beginning in the right hand and concluding in the left hand of 10. At 30 we trace a development of a much quieter passage from the first movement beginning at 49. At 56 of the Finale is a passage that is closely related to that in the first movement running some ways from 116. At 104 begins an entirely new passage, but in its development from 112 we see how beautifully it is linked to the preceding portions of the movement. Thorough examination of the movement will be rewarded with as much evidence of its unity in variety as was found in the first movement, and connecting links between all the movements only await the search of the diligent student.

STUDIO—GLEANINGS.

KATE KINGDON.

"Summers of Our Discontent."

I was moving about my little music-room, arranging it for the summer leave-taking, my head filled with plans and prospects for the future weeks. Certain books were selected from my steadily increasing "library," and the compositions I intended memorizing during the vacation days were placed beside them. I took a last look around, surveying the carefully swathed piano and furniture, meditating that my clavier, which had been packed for the journey, would reach its destination before me, and then before darkening the apartment stopped to re-read a letter that had just been handed in. It was from a fellow-teacher, and written from the seclusion of a rural hamlet where she had gone for rest after a particularly trying season. Her surroundings were "ideal," she wrote, and then occurred the following paragraph: "It had never before occurred to me that there might be points of advantage connected with the life of the country music teacher—possibly because I have known little about the routine, or had given it little thought. I have discovered, however, that it possesses, and especially as modelled on the plan of the progressive and determined teacher, advantages far exceeding those of the city studio life. I would be quite willing, I think, to exchange places with the teacher here!"

Among the more favorable circumstances mentioned in the letter—which expressed the discontent of the town mouse in the fable—were the pure, fresh air, and beautiful natural surroundings constantly to be enjoyed, the change of scene and beneficial exercise gained in going from house to house, the plain, healthful living, with its comparative small expense, and above all, the absence of competition with its wear and grind and constant occasion of insecurity.

I sat for a moment in meditation after reading the missive, wondering if instead of the rest and refreshment to which I was looking forward, I was to experience a similar dissatisfaction with my present lot, and return unfitted for renewal of the routine.

A few days later when snugly ensconced among the mountains I received a letter in which the city teacher expressed the amazement a conversation with the country music teacher occasioned.

"I find she has been actually envying me my life in town, and my long summer of leisure, while I, in turn, have been ardently wishing for the girl's firm health, and consequent unflagging energy, which enables her to work on through the season in this region where pupils are stationary, and the absence of income during a long vacation is not added to her list of worries. Think of it!—this unsophisticated one is planning to remove to the city for the sake of 'greater advantages, higher prices paid good teachers, and the time-saving of a studio where pupils are expected to come to the teacher.' Shall I let the young woman have her experience, or endeavor to make clear to her the blessings of her lot, which surely here is cast among the most pleasant and favorable conditions? She makes a fair income, and still has leisure for her own practice, which time I find she improves to the utmost, going to the city, occasionally, for lessons, where, by-the-way, she has imbibed her false notions regarding the city teacher's life, and been inspired, poor child, to build her castles! Truly 'one never is, but always *to be* blessed!'"

And my friend the town mouse, in overlooking her own advantages during the long season when the country teacher does battle with snow-bound roads, cold rooms, and underpay, to say nothing of warfare waged against parents and pupils with "rag-time" leanings, etc., never dreamed of making a personal application of her quotation!

Self-Discipline.

A confession taking the form of a personal reminiscence, made by a prominent organist and teacher some evenings since in my studio, may appeal to many who are struggling with like conditions or temperament:

"The life of a teacher," he remarked, "affords greater opportunities for moulding one's own character on definite lines, than does almost any other profession, and I make the statement from the standpoint of personal experience and observation. I have met teachers who appear scarcely successful in their work, and the reason may, without an exception, be found in some fault or lack in the individual, which he only needs, firstly to recognize, and lastly to set himself to remedy, in order to rise to a higher plane of efficiency, and thus realize better results.

"Upon beginning my work as a teacher in a small town, I had for months, little or no success, and the most discouraging of all was the attitude held by my family. My brothers, who were in business, and becoming successful men, treated me with contempt, and my father and mother, who were obliged, constantly, to eke out my income, considered me as a failure in life, while all expressed openly the belief that I had made a sorry mistake in my choice of a calling.

"I moved, finally, to another town, but the old story of hard luck was repeated, and over and over again I was obliged to write home for funds. Drifting eventually to this city, I opened a studio, placing advertisements in the music journals, and set myself to obtain a position as organist. Fortune seemed at last favoring me. I was engaged as organist in a small church, and pupils responded to my cards; but, alas, as weeks passed, the old conditions seemed asserting themselves. There was constant trouble with the choir, and my pupils were falling off. I sat down alone in my studio, one evening, and faced the situation, determined to solve the problem of my life then and there, for my necessary letters home, containing requests for monetary aid were becoming a greater burden than I could bear up under longer. Here was I, then, I reflected, a man possessing average intelligeece, a musical education both thorough and broad, and having in myself, as I believed, all qualities necesssary to the successful teacher: proficiency, love of the work, ability to impart and explain, patience, unflagging industry and perseverance, but yet I felt there was a lack or defect, which, when discovered, would be shown to be the cause of Fortune's seeming perfidy. I determined to study myself more, and Fate less; perhaps a wholesome indifference would cause the wheel to turn.

"Now to condense the sequel, I did discover what I believe to have been the cause of my ill-success, and at once set myself to remedy the matter. The weak point, or defect, consisted in a certain dependence upon the opinions, and even moods, of others. I was negative instead of positive in this respect. I had allowed the opinions of my family to sway and discourage me. I had bent to circumstances instead of rising inflexibly to assume my rightful place as master. I had blamed fate—destiny, whereas I was my only destiny. Such had become my negative condition that during the hours in my studio, I was swayed by every passing mood of my pupils; at rehearsals by the dominant mood of my choir.

"The recognition was as a flash of light. In the matter of defects we are what we elect to be; slaves, or masters. Steadily, from that hour, have I set myself to walk erect and positive, ignoring none, antagonizing none, yet my old obsequiousness, to the point of servility, gone forever; while results in my life-work have been much that could be desired."

We have grand poems and sonorous prose in our literature, but music is the only art possessing pure harmony that is at once ideal and common.

FOR THE YOUNG PEOPLE

The Young Musicians' Perseverance Club.

Conducted by ARTHUR L. MANCHESTER.

Vacation time is over and we are all preparing to settle down to work again. It will be both interesting and profitable to exchange vacation experiences, and if each member of the Club will write the editor a short letter telling how he or she spent the long vacation, it will bring echoes of the delightful days back to us again. To make this really interesting, all these letters should reach the editor without delay, so sit right down and write your experience now, and send it so it will be in the editor's hands by September 25.

The editor's vacation wasn't a vacation. He kept steadily at work all summer. He attended the M. T. N. A. meeting at Put-in-Bay, Ohio, and went from there to where he has made a new home, keeping up his regular work all the time. He expects to have a vacation next summer. If there are any Club members who did not have a vacation, we can sympathize with each other. But we enjoyed our work almost as well as a vacation, and have no complaint to make. Now, how did each *one* of you spend your summer? Hereafter, when you write to THE MUSICIAN, direct your letters to the editor at Wellesley Hills, Mass., where he has made his home. Don't forget this, or your letters will be too late. Send all answers and letters to that address.

Now the summer is ended and another season of study is begun; we hope you will have the best and most enjoyable year of music study, and will be very far in advance when next summer rolls round. And the Young Perseverance Club will help you.

No names are printed this month because they have not reached the editor in time. They will be included in the October list.

Here are some letters that will interest us all:

Yes, we are well pleased with the success of the Club, but we must put more vim in it this year and see how much we can improve it.

POMONA, FLA.

Dear Mr. Editor—I think the stories in the last two MUSICIANS have been very interesting. I am practicing now some of Rubinstein's studies. I like them very much. They will spread my hands a good deal, for there are some big chords in the music, and I always like to play all the notes if I can. I see there are several new names on our list of membership, and I hope they are as interested in it as I am and I think the Club is succeeding very well. Don't you? Yours truly,

EMMA L. OLMSTEAD.

This letter was written some months ago, but it has not lost its interest. A brave spirit will always conquer, and our friend will surely come out of that corner if she sticks to her work.

HOOSICK FALLS, N. Y.

Dear Sir—Disappointments seem to be my lot this winter. I do not want to make this letter too discouraging, but I will tell about the last and greatest one which came to me. On March 4, I was intending to go to Troy to hear Harold Bauer with the Boston Symphony Orchestra. My ticket, which was obtained with some difficulty, was at last secured, and I was looking forward to the event with great anticipation, when alas! on the very day of the concert I was taken sick and had to stay at home while someone else took my ticket and the rest of the party had to go without me. I have so few chances to hear good music that this disappointment was a very great one. But I do not mean to let it discourage me too much. Although I missed the inspiration which the concert would have given me, I mean to practice and study harder than ever, for I know that the faster I progress the sooner I can get where I can hear all the good music I want to. The last pieces I was studying before my illness were a Romance-Etude, by William Mason, and a Military March, by Schubert-Tausig. I have also been spending some time on a Mendelssohn Concerto. I would like to play it with orchestra some time. My teacher, Miss Gibson, is now a pupil of Dr. Wm. Mason, and so I am studying under his method now. Most of my time is spent on finger-exercises and my repertoire is getting rather neglected. For my next summer's vacation I am looking forward to a visit to the Pan-American Exposition at Buffalo. I wonder how many of the Club-members will be there. I should like very much to meet some of them for I am not personally acquainted with any of them. I seem to be away off in one corner by myself. Perhaps some time I will come out of my corner—that depends on my perseverance. At any rate, I mean to make music my life-work for I love it too well to neglect its study. With best wishes for the Club's success, I remain

Sincerely yours, FLORENCE A. CROSS.

Music Clubs are very helpful, and this one should do our members much good. We hope we also will help you.

URSULINE ACADEMY, WILMINGTON.

Dear Sir—I am very anxious to become a member of the "Perseverance Club," as I am very much interested in the study of music. I take piano and violin lessons and I practice an hour every day on each. We have a Musical Circle here and have our meetings every first and third Friday; we have musical games and have our short program, and look over the pages of THE MUSICIAN. I was advised by my teacher to subscribe for THE MUSICIAN, and I like it very much and intend to try to answer the questions every month. I hope my letter is not too long and that I will see it published. Yours truly,

REGINA MAHONEY.

We welcome our little friend and hope to hear from her often.

ALTON, ILL.

Dear Sir—I am going to write to you and tell you I should like to join THE MUSICIAN'S Club. I am 8 years old and have been taking lessons in music for 2 years. I can play "The Voice from the Heart," "Mother Hubbard Waltz," and a few of the duets from THE MUSICIAN. I will try to answer the questions in THE MUSICIAN. Your little friend, MILDRED RUTLEDGE.

AN ANCIENT ARTIST.

The Temple of Vesta was a high, beautiful building, having a circular roof supported by white columns. From a distance one could see nothing but the columns gleaming whitely through the trees and shrubbery, for they were so many in number, entirely surrounding the Temple and enclosing an immense porch. A long flight of steps led up to the porch, which wound in a circle like the columns, its floor inlaid with beautiful tiles. The Temple stood in a glen at the foot of a shadowy mountain, among vine-covered bowers and rippling streams, and the birds sang here, and beautiful maidens wandered erect and stately through the paths, for they lived in the Temple and kept the fires on its altars burning day and night.

Now it was supposed in those days that an oracle from within the altar would answer questions asked by any one who was in doubt or perplexity and wanted guidance, information about their future or knowledge of any sort, and so people often came to ask questions or to tell their troubles, and went away believing everything would come about as the voice had said. They did not think that perhaps it might be a person sitting always behind the altar, who listed and talked, but believed it was the voice of a god answering them.

One beautiful day, when the sunlight glinted down through the trees and flecked the white columns with shadowy, ever-moving, leaf-tracery, when the birds sang and the flowers bloomed in abundance along the paths, a figure hurried through the grove lying between the Temple and the great city beyond. It was quiet here in contrast with the busy streets he had left, and the peace which seemed surrounding the sacred place made the man sigh deeply, for he was unhappy and ill at ease. He was a great ruler, but cruel and without principle, and now the people were becoming tired of his reign and impatient of his cruel deeds, and even his chosen friends, who had served him long, were turning to join the people against him. No longer could he trust his most confidential friends—Phanon and Sporus—although in his own fashion he loved them and had shown them great favor.

He was going now in disguise and alone to consult the oracle. No one was visible in the quiet grove nor within the Temple, as he mounted the long flight of steps, crossed the beautiful tiled porch and entered the place filled with a solemn peace, and where exquisite perfumes arose from lighted golden lamps and from the purple flames of the altar-fire that burned continually day and night.

Above the perpetual fire a strange white haze, or mist, hovered, enveloping and half screening a harp, which seemed suspended in mid-air, its frame-work of alabaster; ever and anon its glittering, golden wires were swept by invisible hands and gave forth exquisite music. The ruler knelt upon damask cushions and bent his head low upon the altar-rail beneath it, and again there came from it strains, but sad and lamenting now, a dirge in minor key, solemn, prophetic, and at the close a voice intoned, still in the same key, from within the altar:

"Let thine errand be known. I, Atethea, priestess of the immortal Vesta, am attentive unto thee!"

For a half hour the monarch knelt, whispering eager questions, waiting with strained intentness for the replies, while at times the dirge-like music swept from the strings above him. Then, as he bent shivering and prostrate, the voice warned him that it would answer him no more.

"I withdraw, oh doomed one, that thou art! Both by thy crimes and thy follies has thou turned against thee. Upon Olympus the gods have received and committed to eternal happiness in Elysium all whom thou hast slain. Of thy dear kindred, thy mother, to whom thou owest thy throne; thy wife; thy half-brother, Britannicus; of thy friends, Corbulo, the mighty general who saved for thee thine Eastern provinces from Parthnia; Lucan, the rival of Virgil, and Seneca, the most eloquent of philosophers!

"To satisfy the mere whim born within thy savage breast, thou didst secretly order the burning of the noble city, the world's capital, that upon the ruins thou couldst establish one more to thy liking. On the distress of the inhabitants of that burning city thou didst smile, watching afar, from thy castle window, delighted with the magnificence of thy ruin! These are but a few of thy crimes!

"Of thy follies I am minded of thy descent from the dignity beseeming a monarch, appearing nightly as a professional singer in the theatres; of the spectacle of that procession, in which, dressed as Apollo, with a long train of musicians and a crowd of attendants—a thousand chariots in all—the horses and camels being harnessed with silver, and the drivers and riders, clad in the costliest cloth from the looms of Canusium, thou didst enter the city of Naples, upon the day on which thou wouldst sing thy first opera there. These things the people treasure in their hearts against thee. Thou wilt lose thy throne. Thou wilt die ignominiously. May the immortal gods have mercy upon thy soul. That which Alethea, high priestess of the Temple of Vesta hath said, shall be visited upon thee!"

The monarch raised himself and went slowly out from the sacred place, while the requiem music burst forth more loudly, as if in mockery, from the harp-strings. At the edge of the grove he entered his closed chariot and was driven rapidly away.

From that day he determined to bring the prophecy of the oracle to naught. He became more cruel and vengeful and, upon the following morning, arrayed in his royal robes of state and seated on his gold and ivory throne in the basilica of the imperial palace, he dealt out his death sentences to all prisoners who were brought before him, scarcely waiting for the mere form of trial upon which his senators insisted. Among the condemned was a great apostle, whose name was read in the indictment as "Saulus, of Taurus, leader of a sect calling themselves 'Nazarenes,' or Christians,' and charged with stirring up seditions among the people." He was quickly sentenced to be stoned outside the city and was hurried away, bound with chains.

Having dispatched the duties of his tribunal, the emperor hastened to lay aside his robes in his private room, ordered his confidential friend and teacher, Terphus, to be sent to him and, taking his beautiful gold mounted flute from its case, began his usual morning practice. When Terphus entered the two withdrew to a still smaller room, with padded walls, and here the emperor told the old man of his visit to the oracle and of his plans to evade the fulfilment of the prophecy.

"I am already a famous singer and have mastered all the known operas. Also, I can perform excellently on any instrument, as thou knowest. Therefore, I will forthwith live only for my art. Disguised, first as a minstrel, afterward, when far from this intriguing people, as a famed musician, I will take my place in the musical world. Thou, also disguised, must accompany me in my flight."

Alas, for these plans so cunningly laid! Turning to the history of those times we learn their ending.

1. Who was Vesta?
2. Of what was she goddess?
3. What was an oracle?
4. What was the name of the emperor who went to consult the oracle?
5. Give dates of his birth and death.
6. What great city was burned under his orders?
7. Did the oracle's words come true?
8. What is a *dirge?*
9. Who was Apollo?
10. What great Apostle is mentioned in our story?

Three blissful words I name to thee,
Three words of patent charm,
From eating care thy heart to free,
Thy life to shield from harm—
Pray—work—and sing.

—*J. S Blackie.*

"MERCEDES."

Spanish-Bohemian Caprice.

H. ENGELMANN Op. 490

Con fuoco.

PIANO.

ff *fff* *ff* *lunga*

ESPANA.

f *p*

DANCE ESPAGNOLE.

Allegretto non troppo.

fmf *p* *L.H.* *L.H.* *fz* *fz*

L.H. *f* *f* *f* *p*

pp *rit.* *p* *p* *scherzando*

f *pp* *staccato*

rit.

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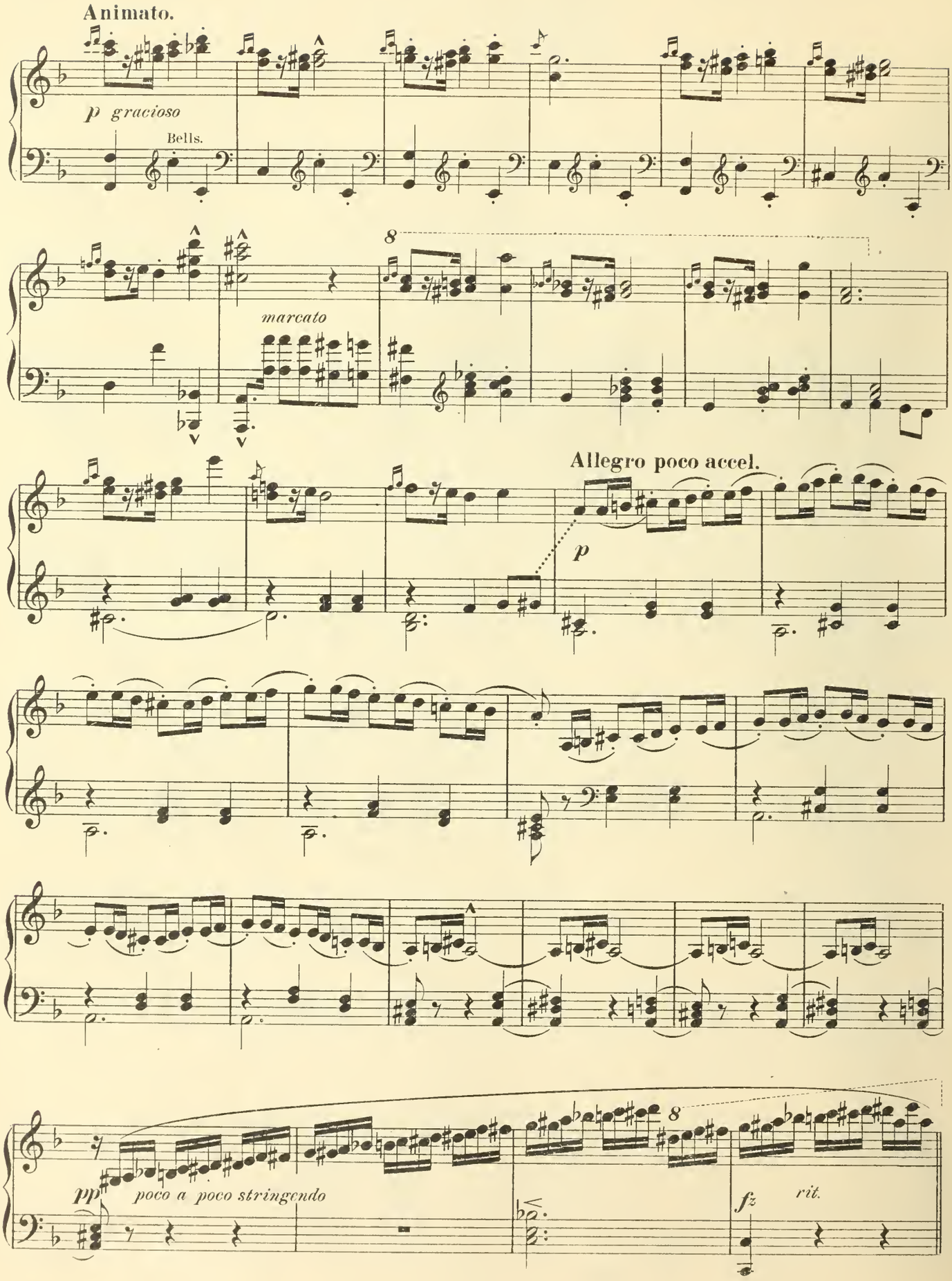
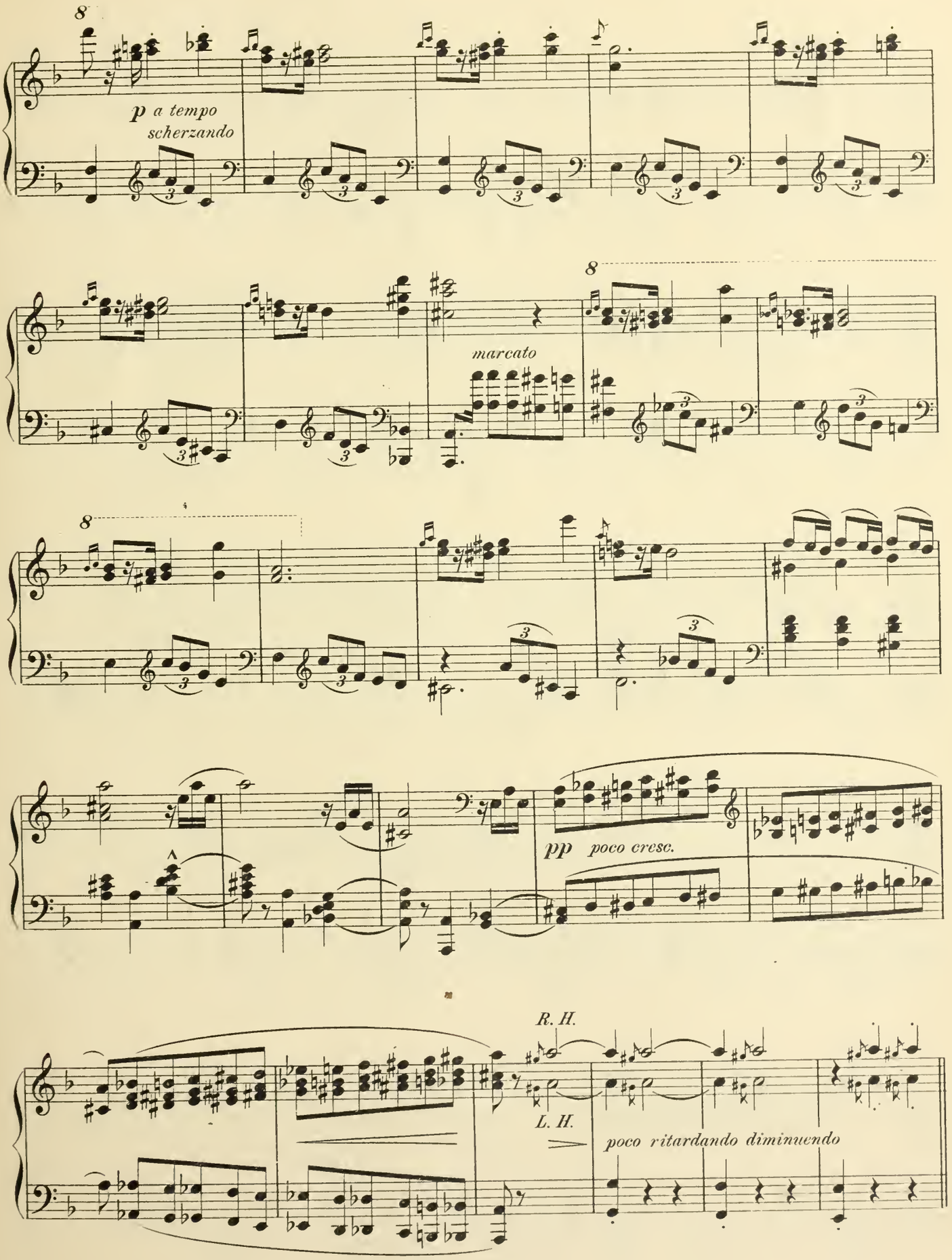
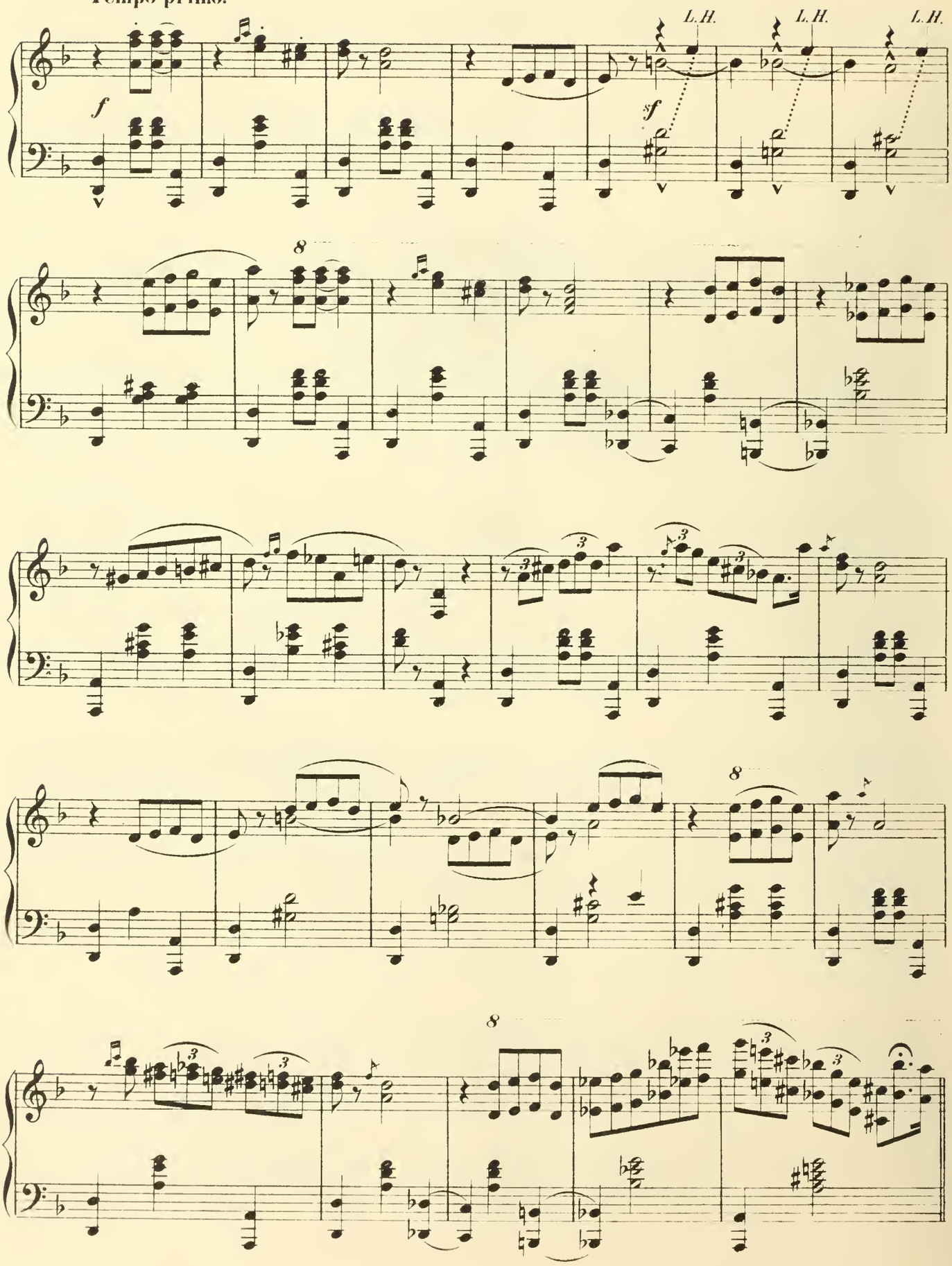
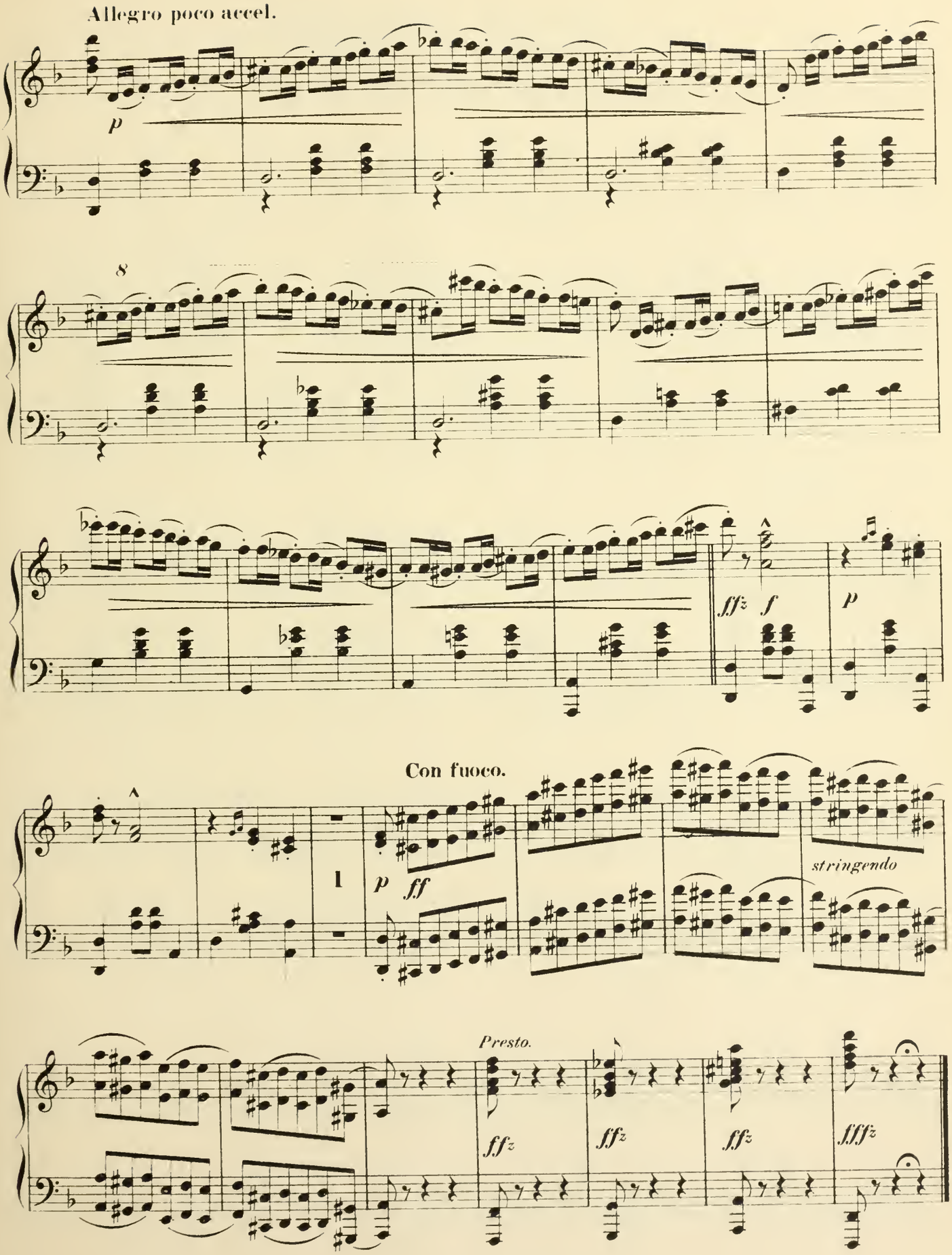

Animato.
p gracioso
Bells.
8
marcato
Allegro poco accel.
p
pp
poco a poco stringendo
8
fz
rit.


8
p a tempo
scherzando
8
marcato
8
pp poco cresc.
R. H.
L. H.
poco ritardando diminuendo

Tempo primo.

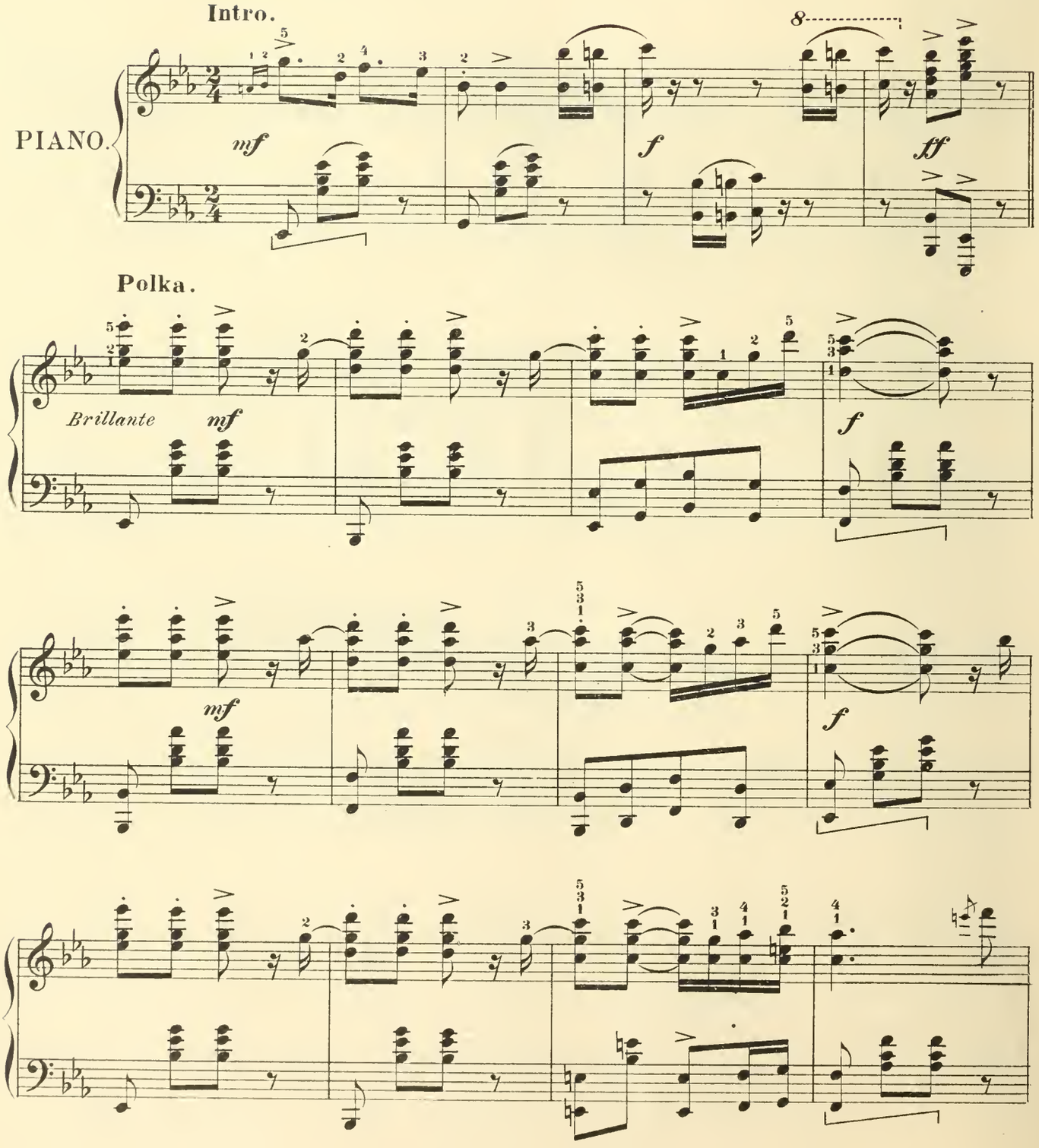



Allegro poco accel.
p
8
fffz
f
p
Con fuoco.
1
p
ff
stringendo
Presto.
fffz
fffz
fffz
fffz

Spring's Awakening.

POLKA BRILLIANTE.

Wm. PEACOCK.



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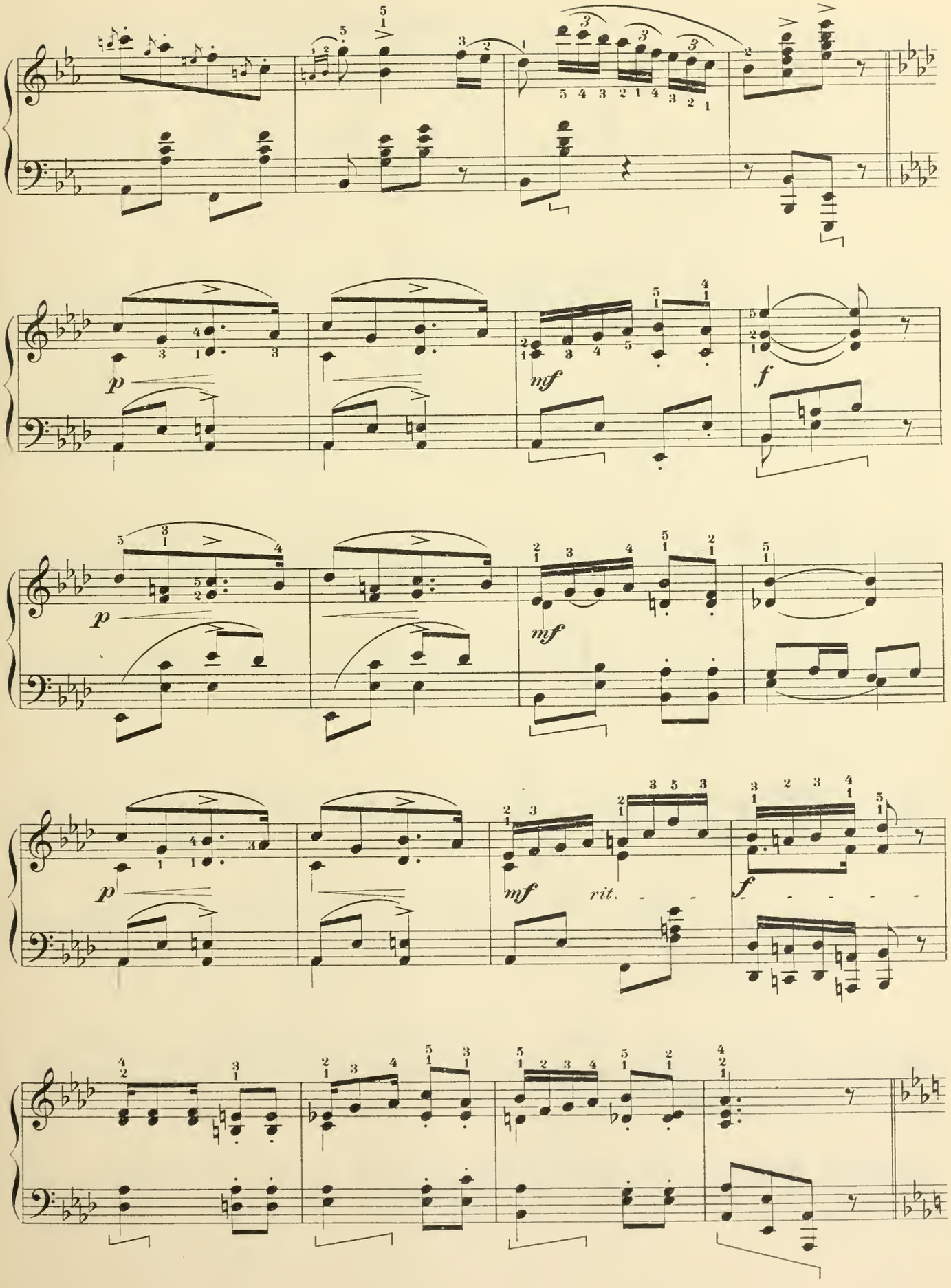
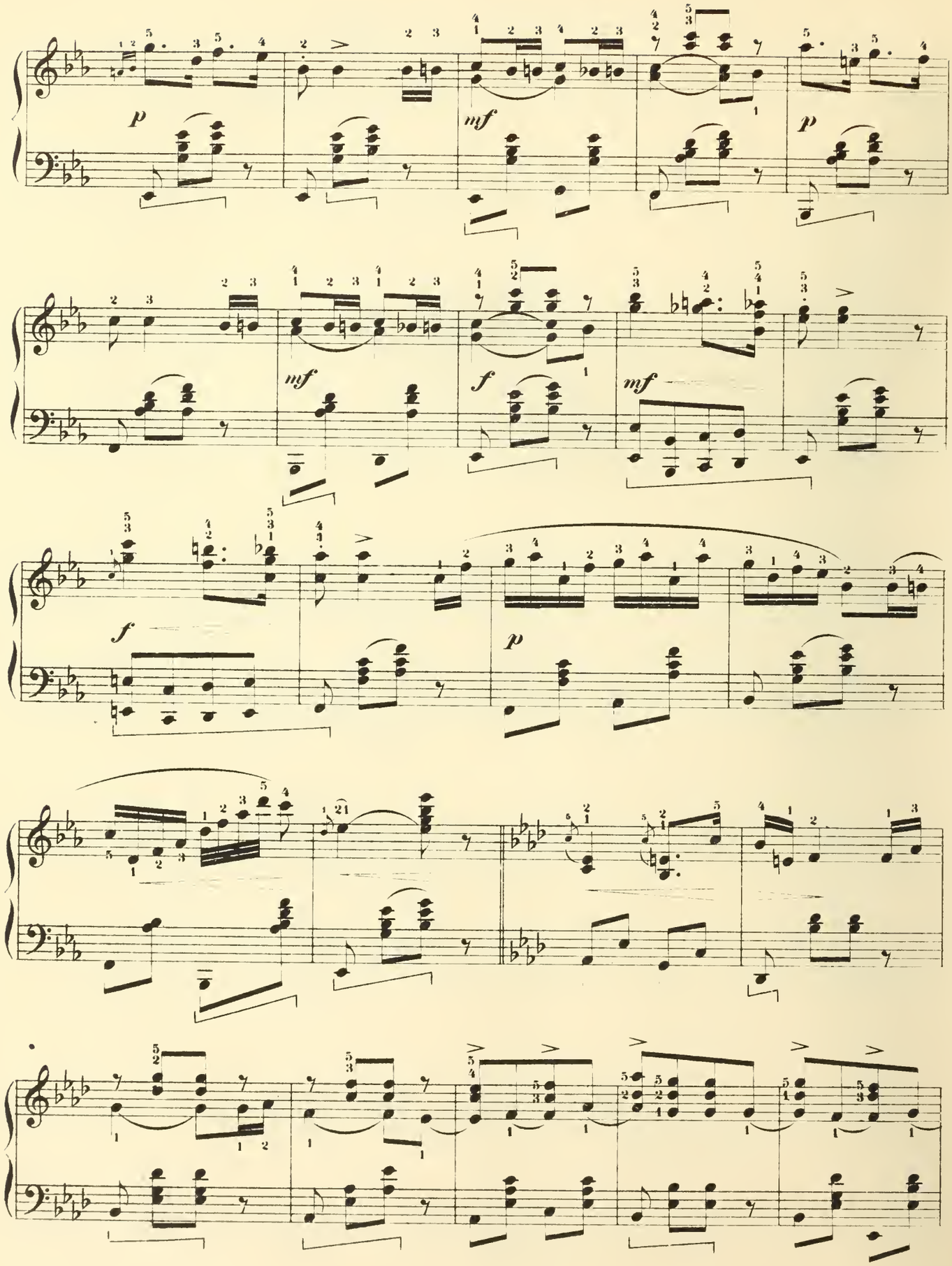
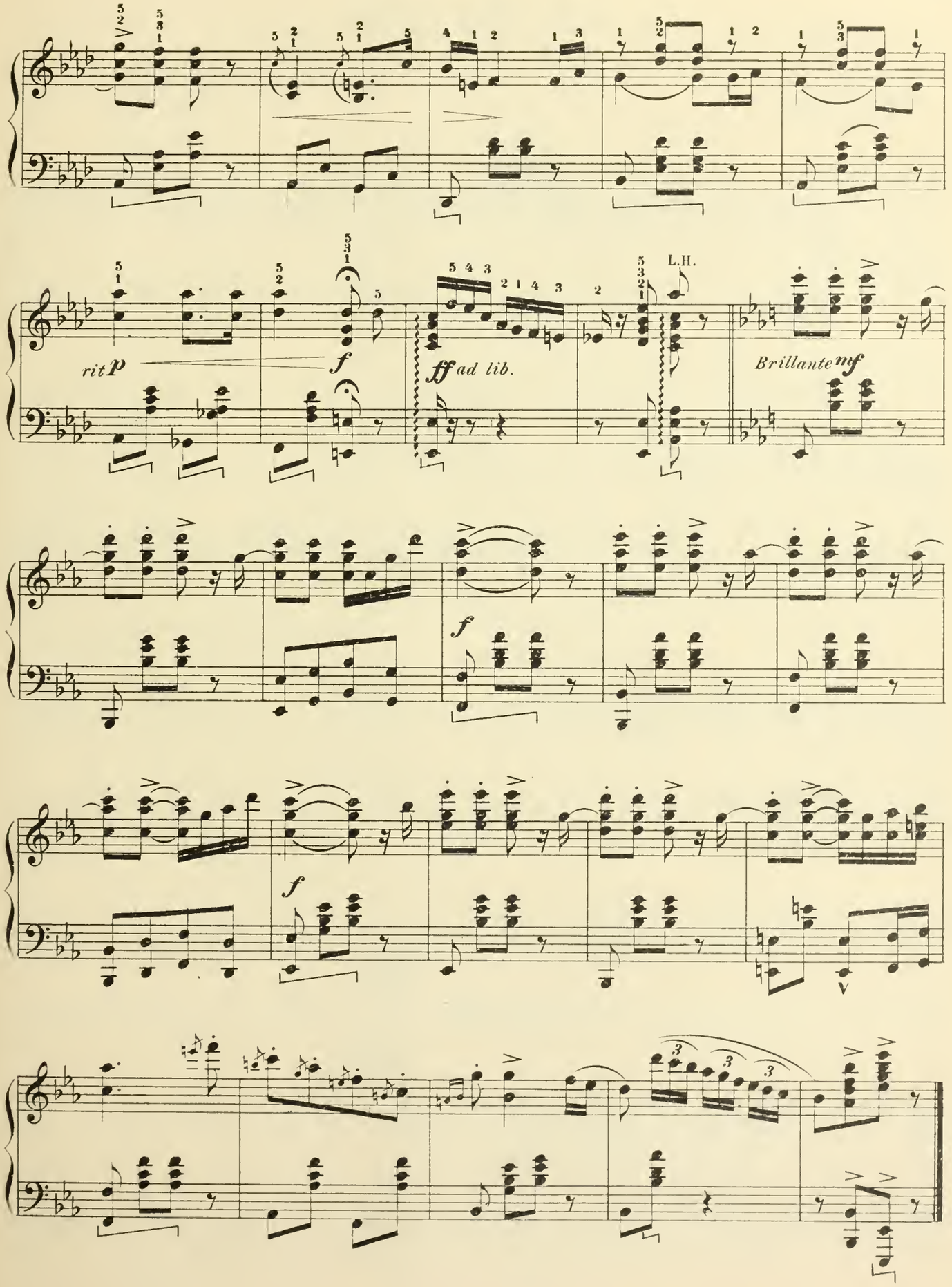

p
mf
f
p
mf
p
mf
rit.
f


p
mf
p
mf
f
mf
f
p

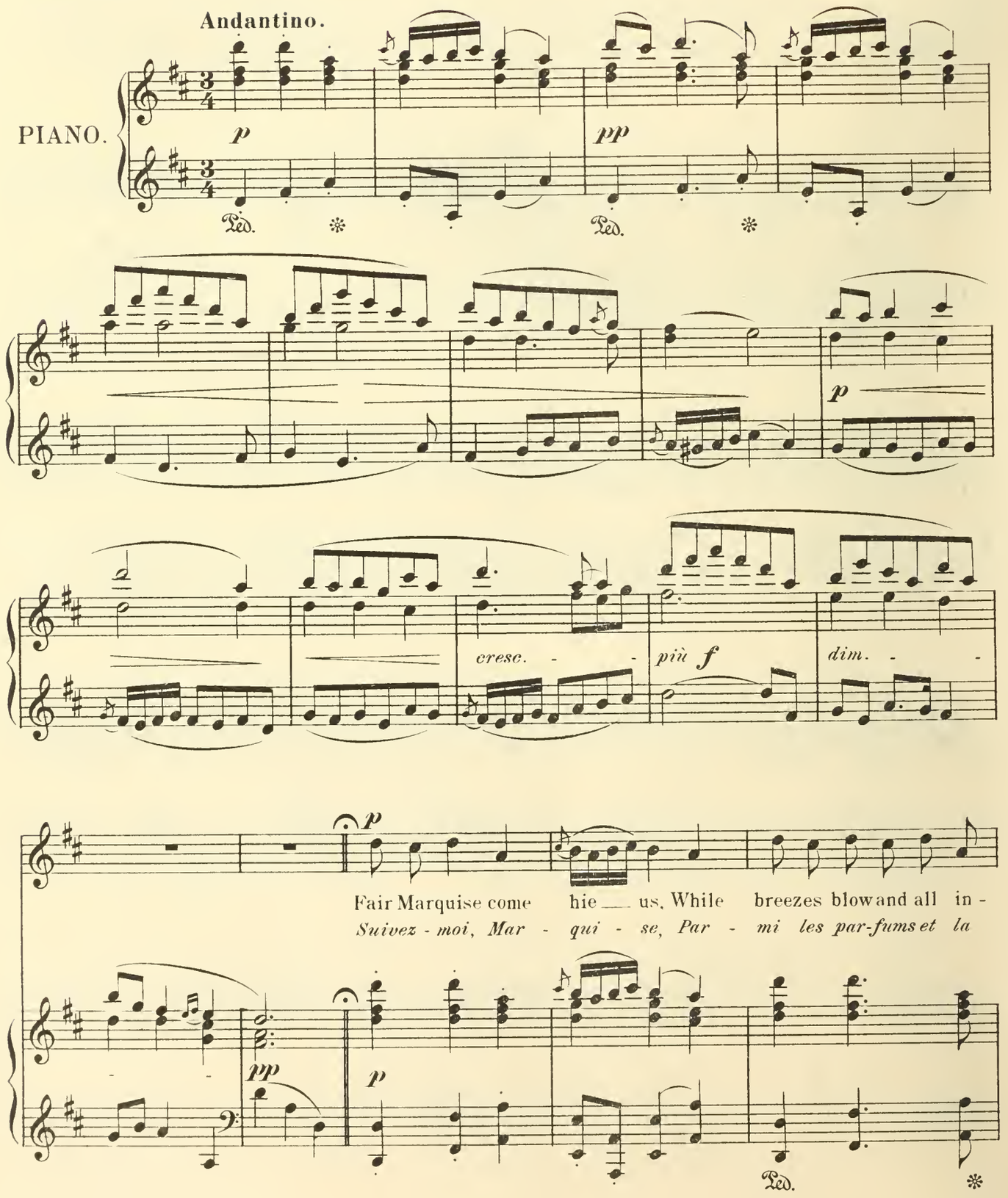

rit
p
f
ff
ad lib.
L.H.
Brillante
mf
f
f
V

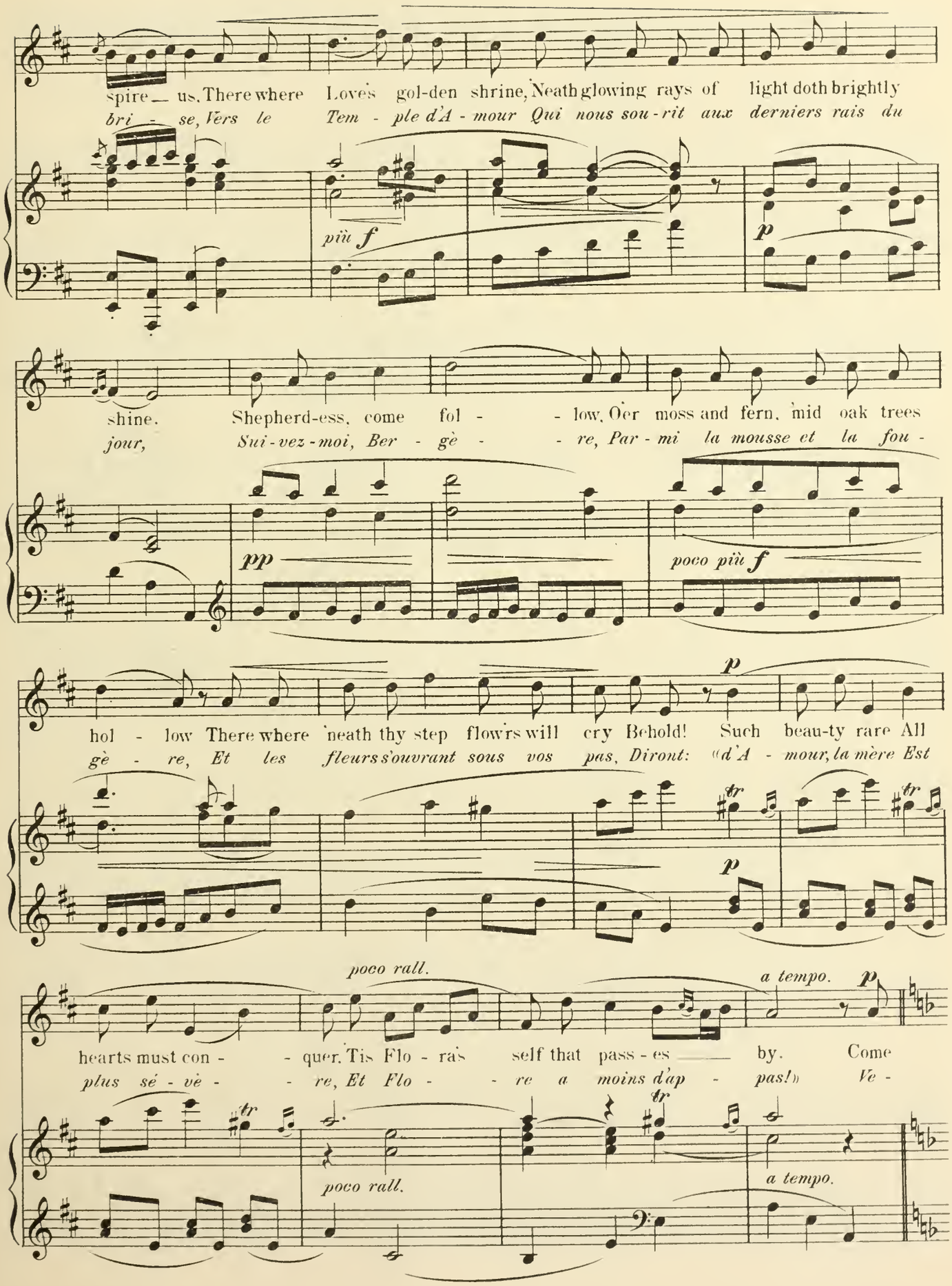
AT TRIANON.

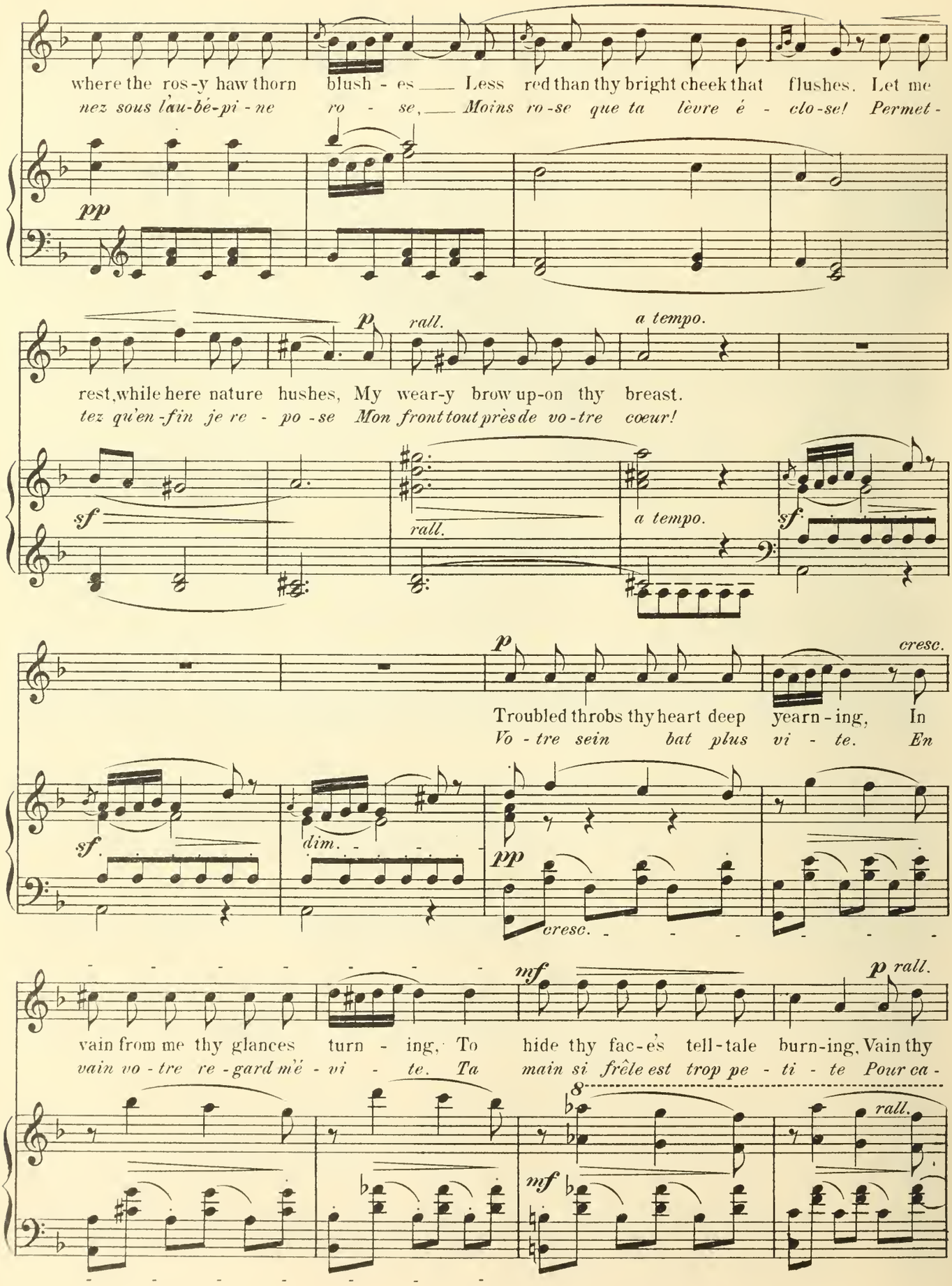
(A TRIANON.)

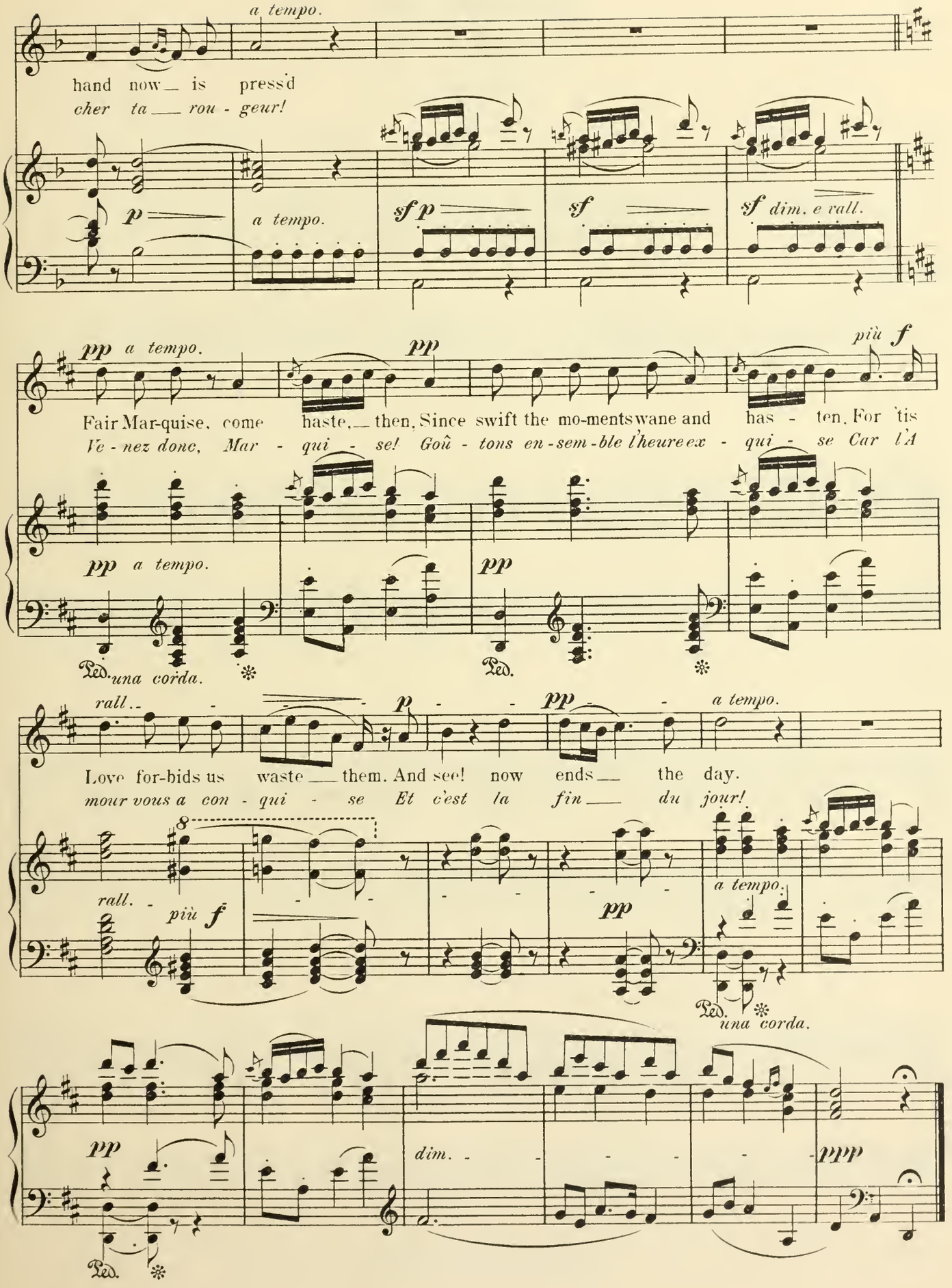
English Version by
FRED S. LAW.

AUGUSTA HOLMÈS.




spire us. There where Love's gol-den shrine, Neath glowing rays of light doth brightly
bri - se, Vers le Tem - ple d'A - mour Qui nous sou - rit aux derniers rais du
più f
p
shine. Shepherd-ess, come fol - - low, O'er moss and fern, mid oak trees
jour, Sui - vez - moi, Ber - gè - - re, Par - mi la mousse et la fou -
pp
poco più f
hol - low There where 'neath thy step flow'rs will cry Behold! Such beau-ty rare All
gè - re, Et les fleurs s'ouvrant sous vos pas, Diront: «d'A - mour, la mère Est
p
tr
poco rall.
a tempo.
hearts must con - - quer. 'Tis Flo - ra's self that pass - es by. Come
plus sé - vè - - re, Et Flo - - re a moins d'ap - pas!» Ve -
poco rall.
a tempo.


where the ros-y haw thorn blush - es Less red than thy bright cheek that flushes. Let me
nez sous l'au-bé-pi-ne ro - se, Moins ro-se que ta lèvre é - clo-se! Permet-
pp
p rall. a tempo.
rest, while here nature hushes, My wear-y brow up-on thy breast.
tez qu'en-fin je re - po-se Mon front tout près de vo-tre cœur!
sf
rall.
a tempo.
sf
p cresc.
Troubled throbs thy heart deep yearn-ing, In
Vo-tre sein bat plus vi - te. En
sf
dim.
pp
cresc.
mf p rall.
vain from me thy glances turn - ing, To hide thy fac-es tell-tale burn-ing, Vain thy
vain vo-tre re-gard m'é - vi - te. Ta main si frêle est trop pe - ti - te Pour ca -
8
mf
rall.


a tempo.
hand now is press'd
cher ta rou - geur!
p
a tempo.
sf p
sf
sf dim. e rall.
pp a tempo.
pp
più f
Fair Mar-quise, come haste, then, Since swift the mo-ments wane and has - ten, For 'tis
Ve - nez donc, Mar - qui - se! Goû - tons en-sem-ble l'heure ex - qui - se Car l'A
pp a tempo.
pp
Ped. una corda.
Ped.
rall.
p
pp
a tempo.
Love for-bids us waste them. And see! now ends the day.
mour vous a con - qui - se Et c'est la fin du jour!
rall.
più f
pp
a tempo.
Ped. una corda.
pp
dim.
ppp
Ped.

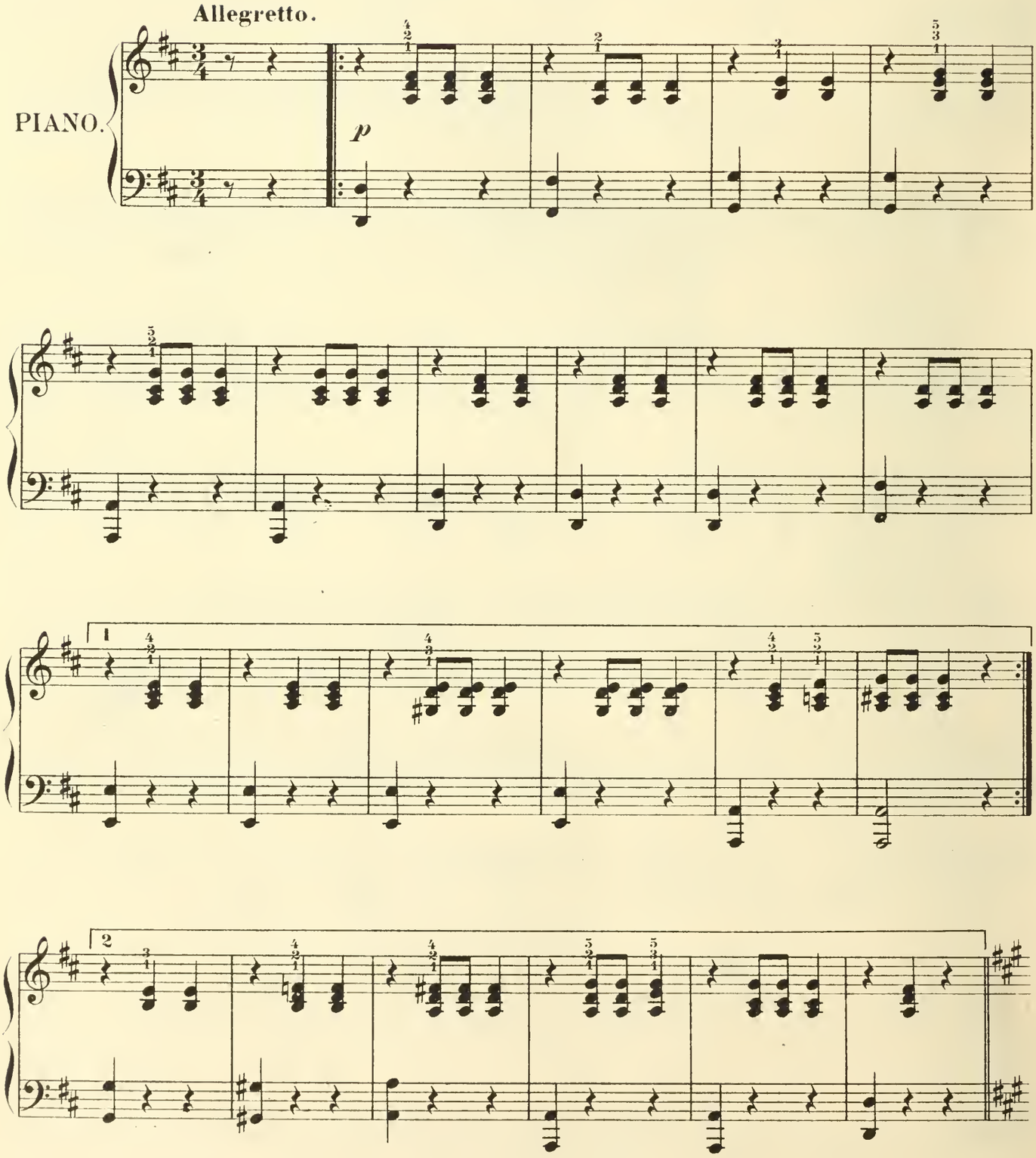
ROSEBUDS.

(ROSENKNOSPEN.)

MAZURKA.

Secondo.

ARNOLDO SARTORIO. Op. 363. № 4.



A firm blow from the wrist for the chords and octaves. Left hand notes must not be prolonged.

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ROSEBUDS.

(ROSENKNOSPEN.)

MAZURKA.

Primo.

ARNOLDO SARTORIO, Op. 363. Nº 4.

Allegretto.

PIANO.

p

mf

a tempo.

cresc.

mf

Five notes being the extreme compass, the hands should maintain the same position throughout this compositon.

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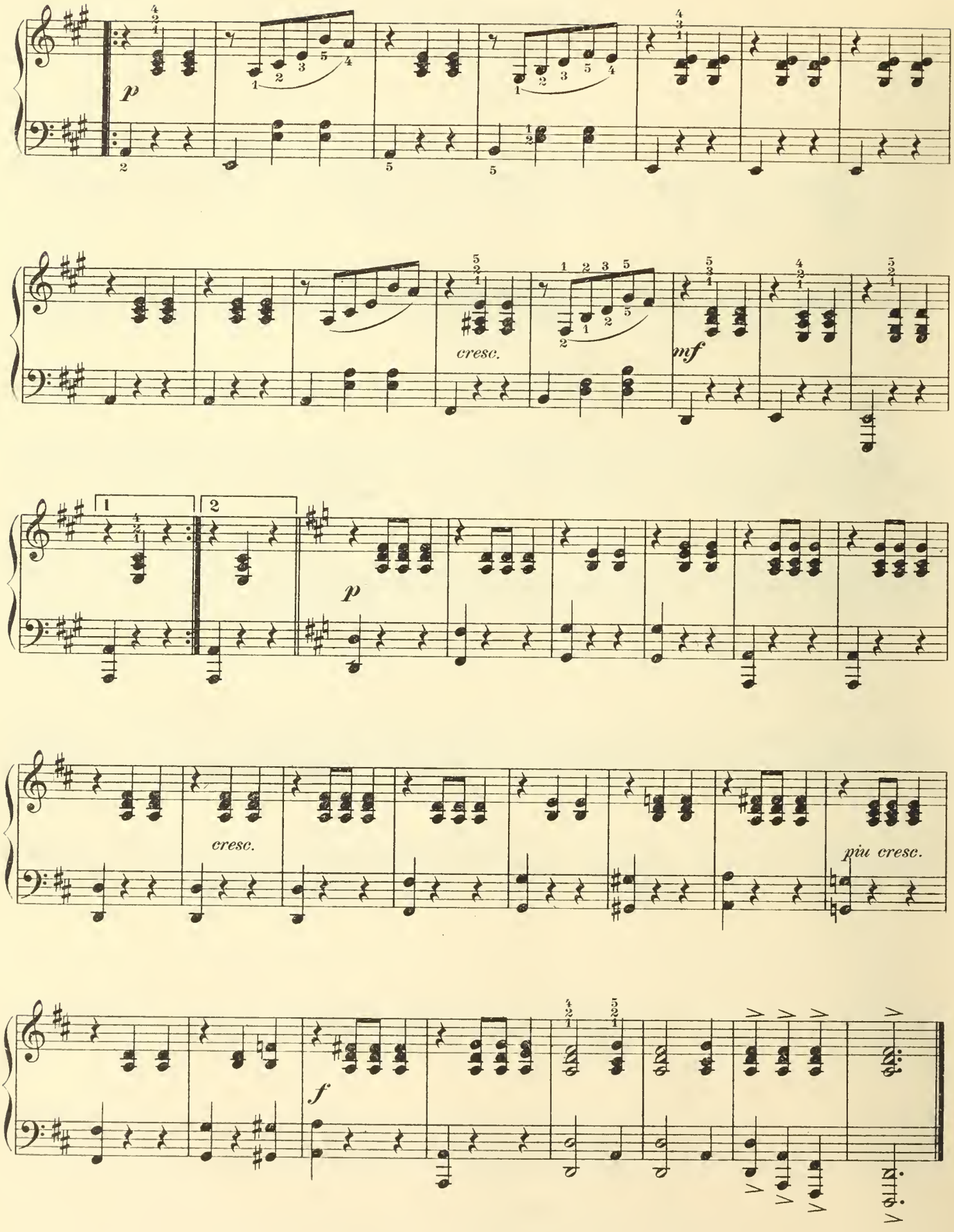
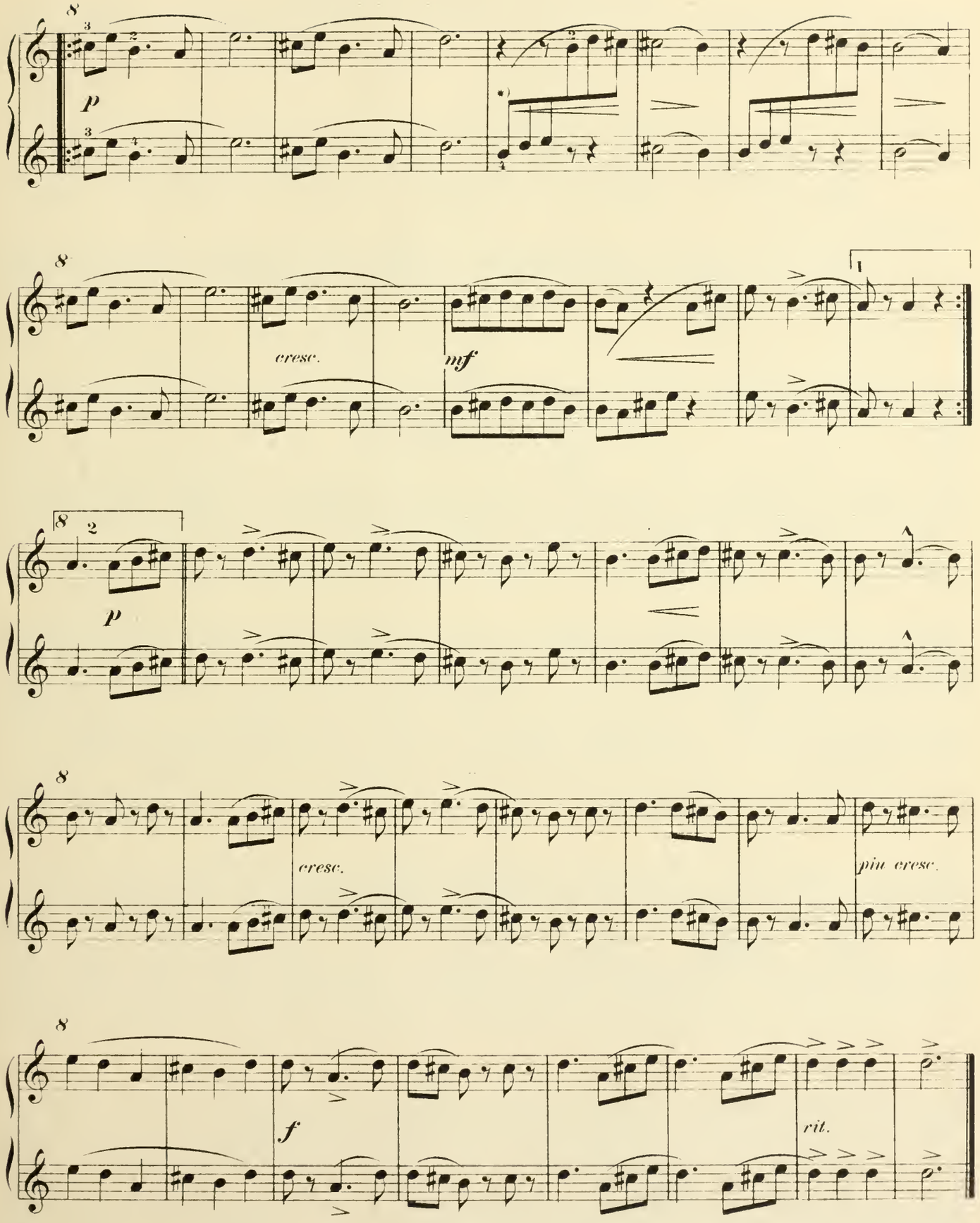
Secondo.



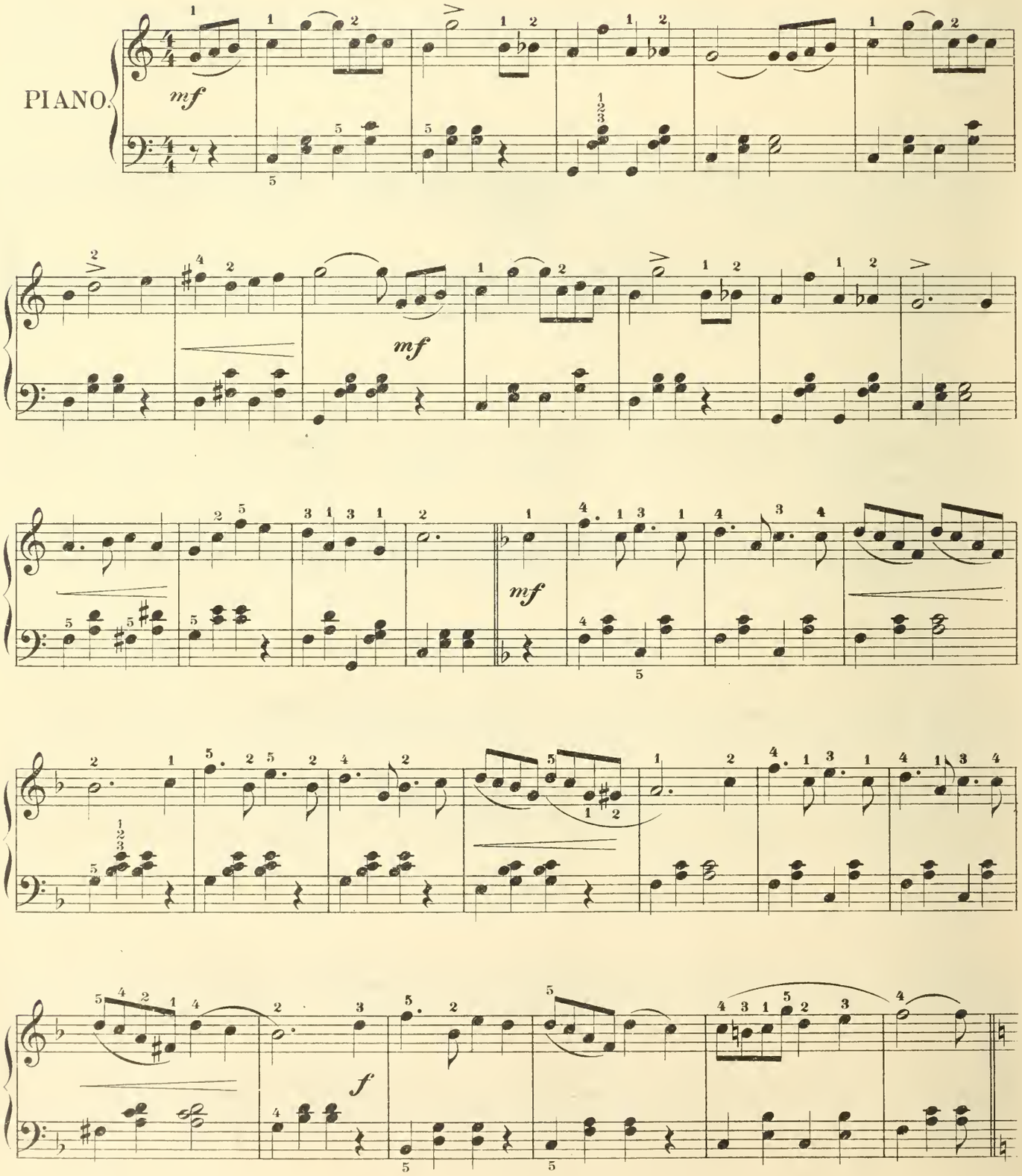
Primo.



*) Preserve the *legato* between the hands, and maintain the proper *accent*.

Bessie's Schottische.

O.R.BLUM.



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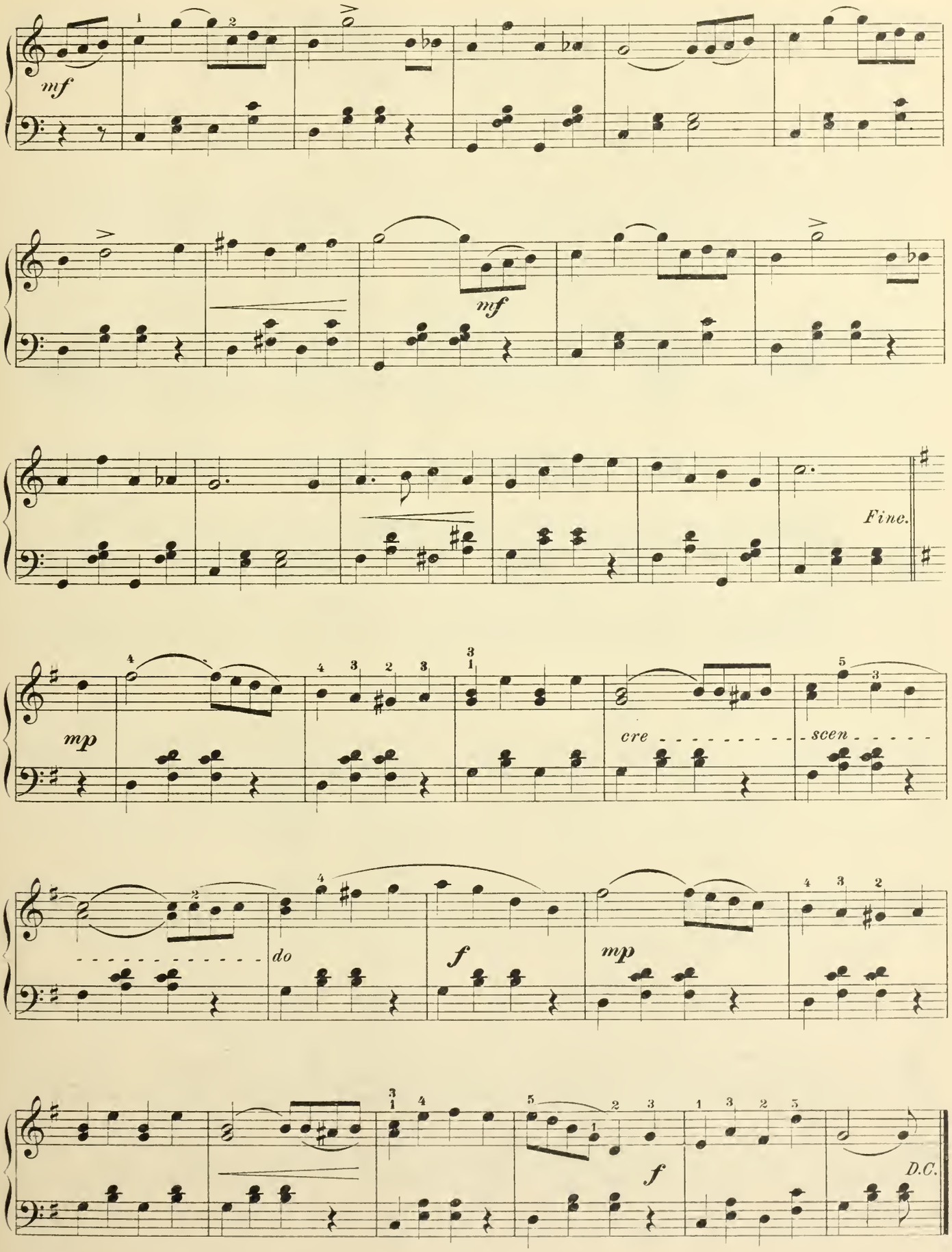
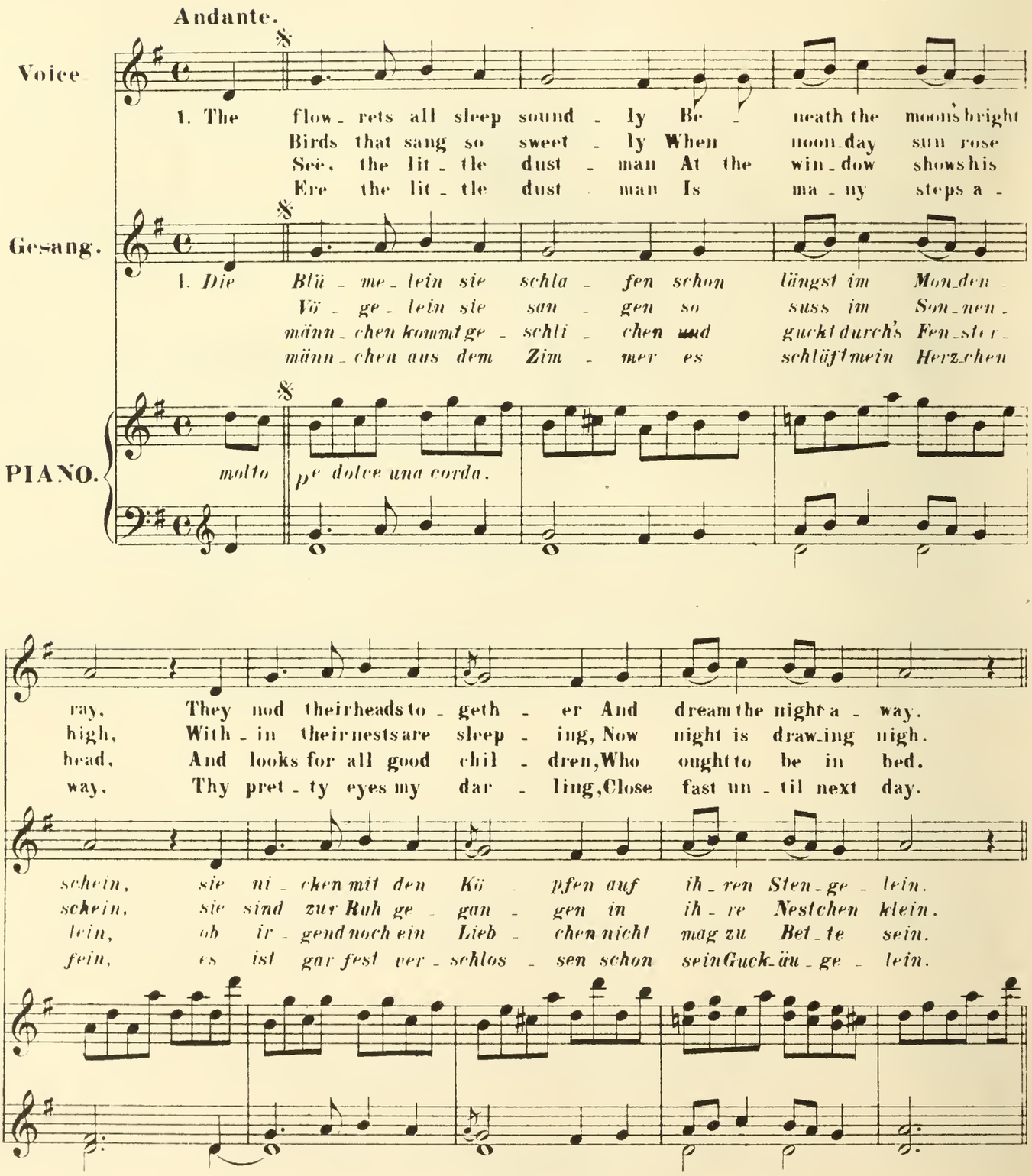
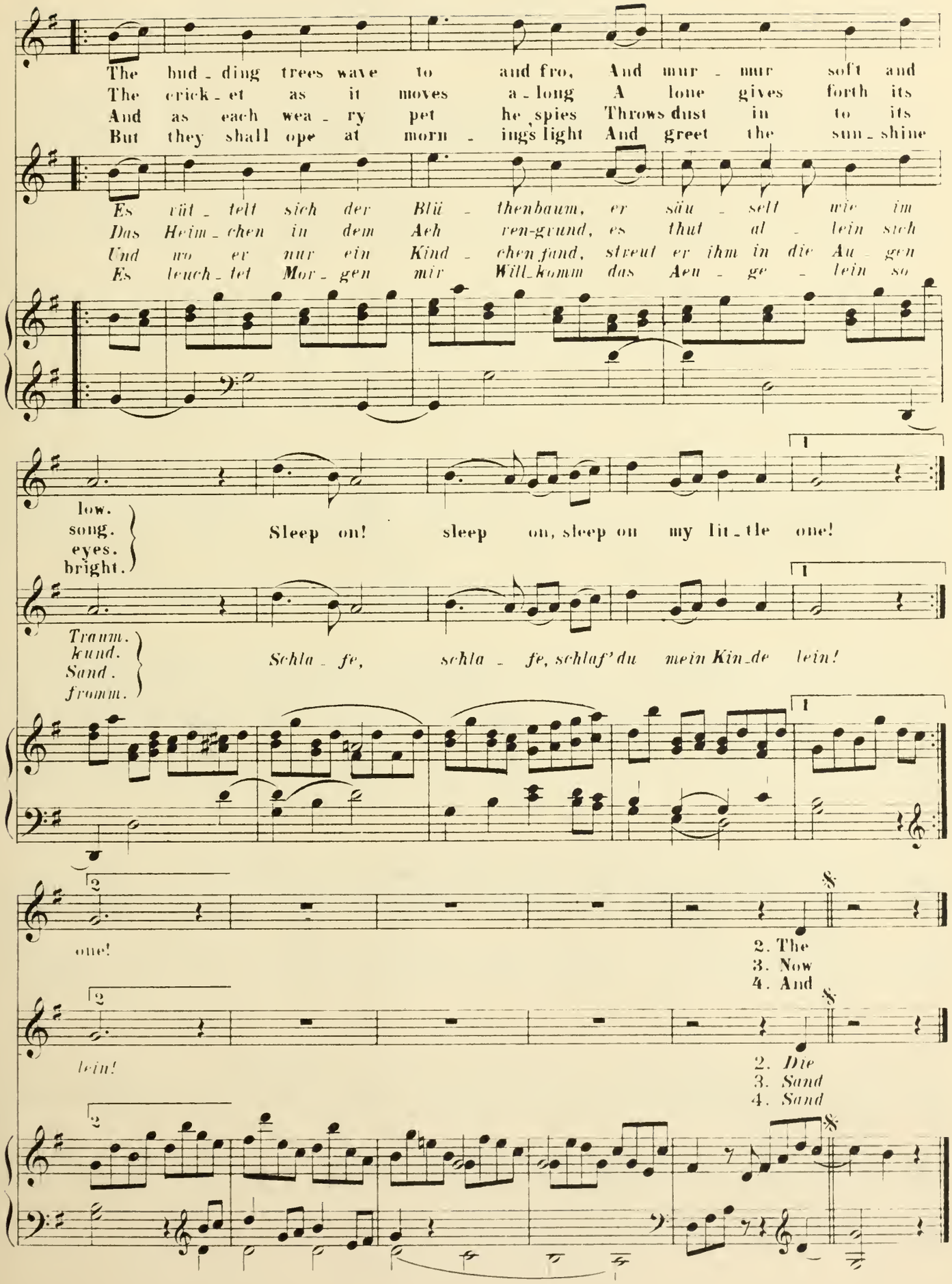

mf
mf
Fine.
mp
cre
scen
do
f
mp
f
D.C.

THE LITTLE DUSTMAN.

SANDMÄNNCHEN.

JOH. BRAHMS.



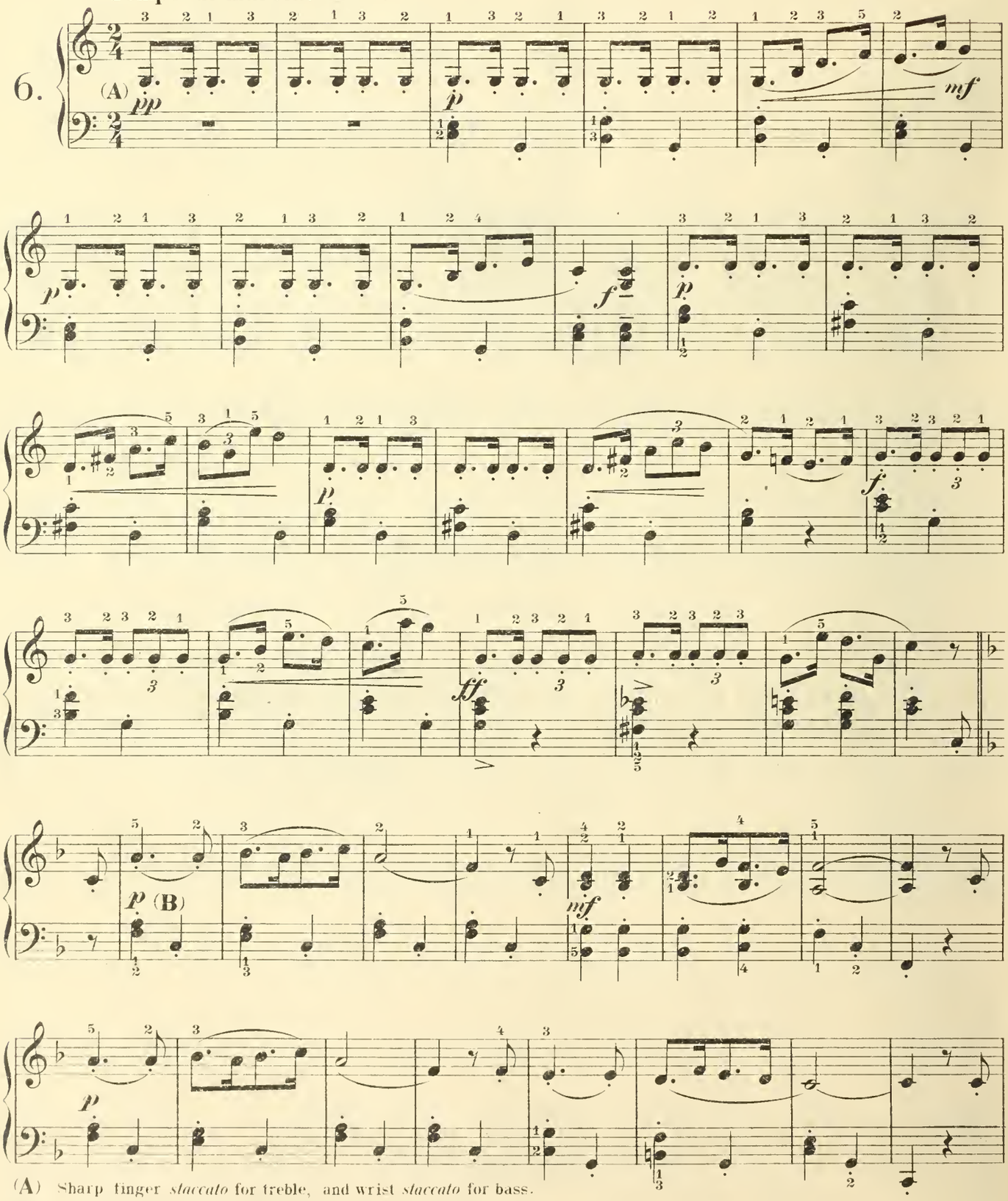

The bud-ding trees wave to and fro, And mur-mur soft and
The crick-et as it moves a-long A lone gives forth its
And as each wea-ry pet he spies Throws dust in to its
But they shall ope at morn-ings light And greet the sun-shine
Es rüt-telt sich der Blü-thenbaum, er säu-selt wie im
Das Heim-chen in dem Aeh-ren-grund, es thut al-lein sich
Und wo er nur ein Kind-chen fand, streut er ihm in die Au-gen
Es leuch-tet Mor-gen mir Will-komm das Aen-ge-lein so
low. song. eyes. bright.
Sleep on! sleep on, sleep on my lit-tle one!
Traum. kund. Sand. fromm.
Schla-fe, schla-fe, schlaf' du mein Kin-de lein!
one!
2. The
3. Now
4. And
lein!
2. Die
3. Sand
4. Sand

The little Drummer.

(Der kleine Tambour.)

GÉZA HORVÁTH, Op. 20. № 6.

Tempo di marcia. ♩ = 112.



(A) Sharp finger *staccato* for treble, and wrist *staccato* for bass.

(B) In treble the pressure, and pure *legato* touches must be used.

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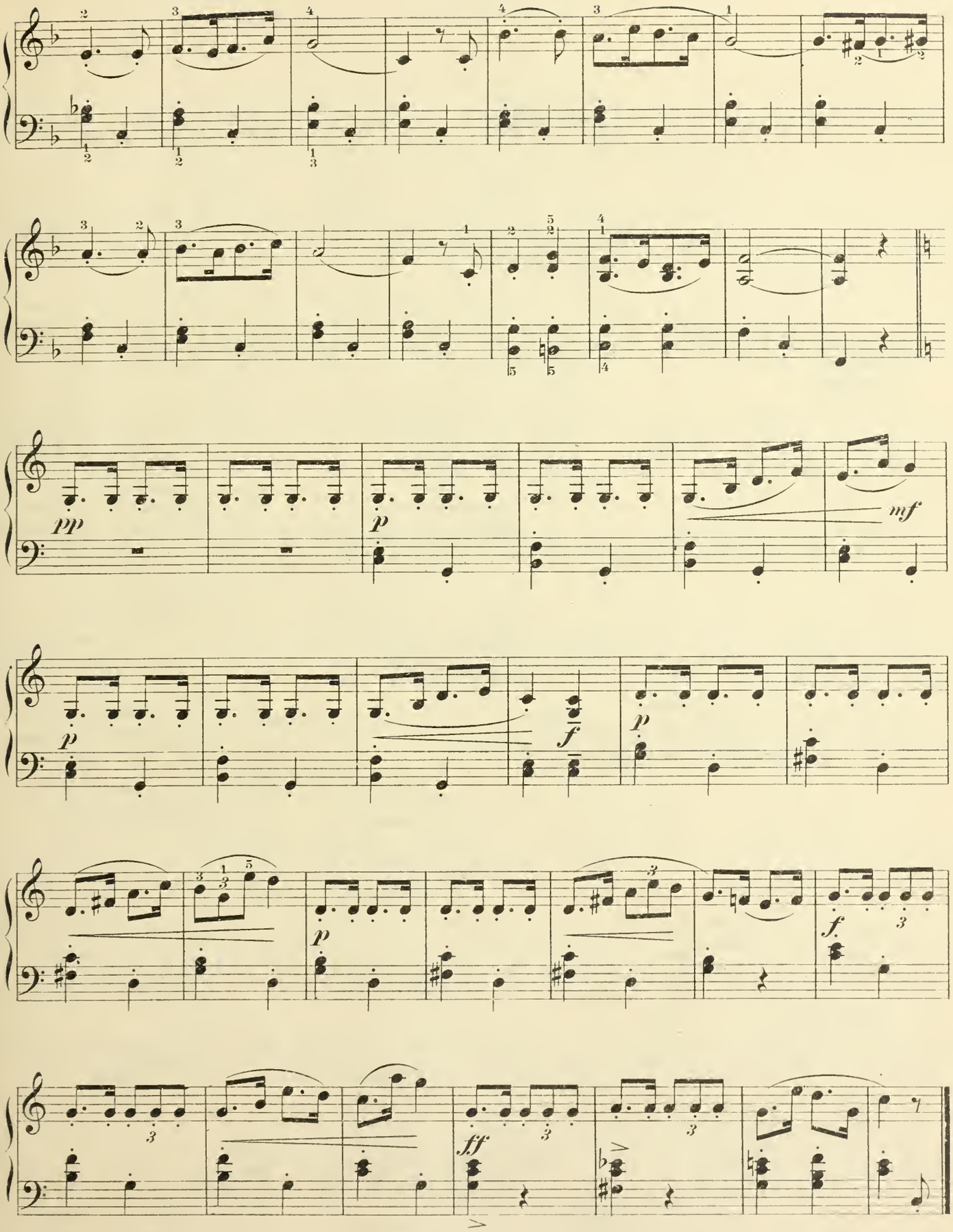
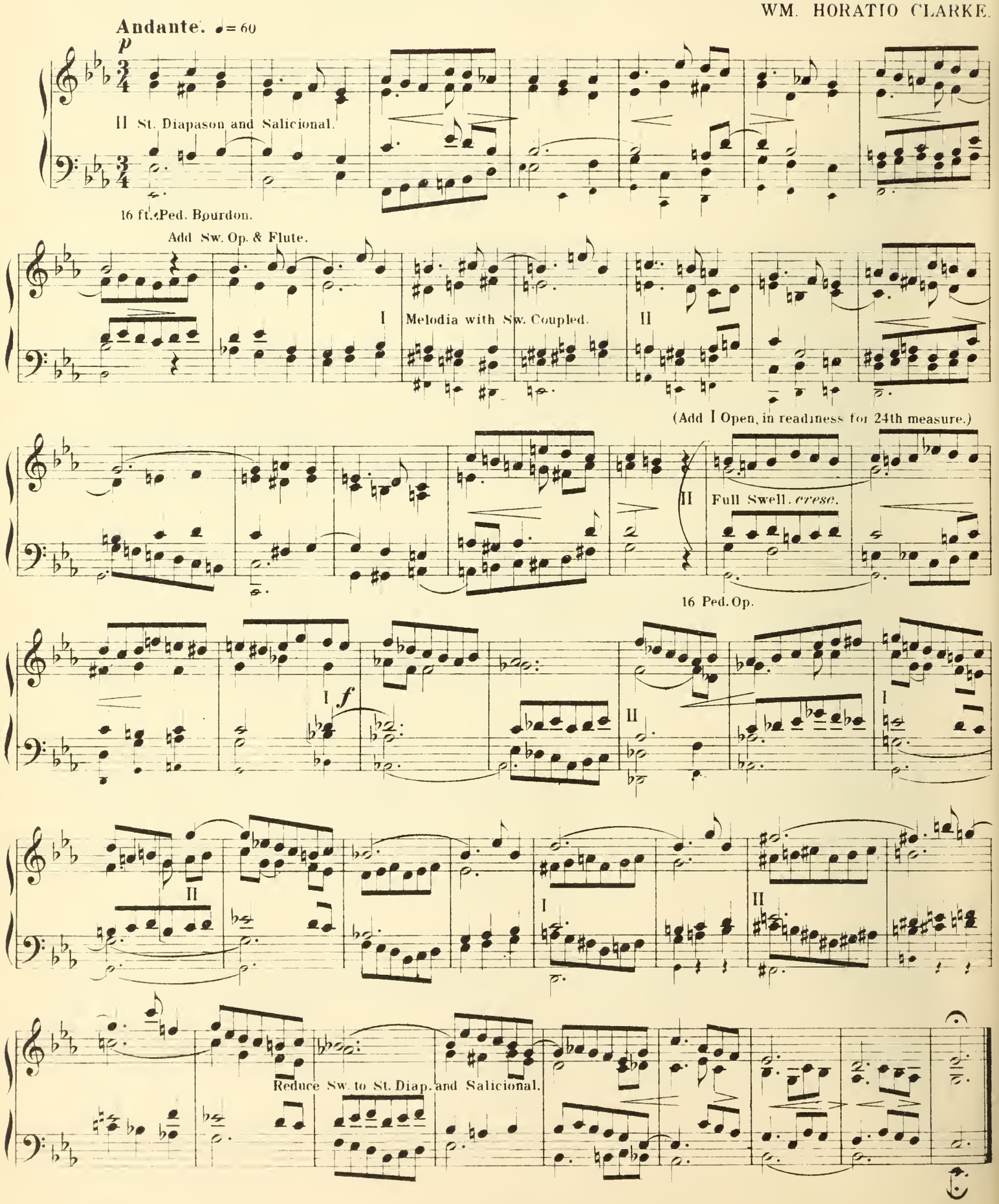

pp
p
mf
p
f
p
p
f
ff

Short Service Prelude for the Organ.

No. 5.

MEDITATION.

WM. HORATIO CLARKE.



WOMAN'S PAGE

Conducted by Miss S. C. VERY.

DA CAPO.

The year books of 1900–1901 continue to arrive from all parts of the country accompanied with the request for "hints as to a different line of study." The program of the young club, few can boast maturity, starts, as it were, a wheel along the broadest, most beaten path, whose course is completed in one season; a score of little by-paths are passed by unnoticed, many a "sequestered nook and mossy glen" invite to rest and to refreshment, unheeded in a mad race. At the terminus the club asks: "What now is left for us? Where is a different line?"

Paradoxical as it seems, in repetition might be found the wished-for variety. A rendering Da Capo would afford much diversity. To our musical enthusiasts we would say, that in a canonic repetition of the theme of the year, with different voices leading and different minds phrasing, much charm, unnoted by the way, might be discovered.

One youthful club announces at the beginning of its program, the subject, "Music's History:" disposing of this in "one fell swoop," the valiant band passed on to wrestle with twenty other weighty themes before the "May meeting for election of officers." Now as the "atom" in the scientist's definition is not "simple, not ungenerable, unalterable and indestructible; but heterogeneous, made up of smaller particles," so many a figure looming above his fellows in that music history, is hardly to be gauged proportionately by flitting reference to dates of birth and death and catalogued list of compositions. Lay aside the terse biographical outline; even his compositions; study his environment, the civic conditions of his time (usually novel to Americans), his home influences, a course so discerningly followed by Hadow; then, not alone will his work be better appreciated but the call for him, as the epoch's leader, shown.

An axiom has been formed in the club-world with advancing years, *i. e.*, in diverse ratio to a club's age is the number of studies undertaken; and the elder club's year book has a very concise look as to topics, though its calendar of dates be lengthy.

"We women must come by degrees into our kingdom," writes Marion Harland. "Our grandmothers and our greatest-great-grandmothers had no voice in the management of general reform, social or political. 'Theirs not to reason why' the mills of the men ground slowly, and creaked discordantly, and sometimes gave out entirely. We cannot hope to gain in half a generation what our big brother has not quite mastered in a thousand generations. If he might learn patience, tenderness and tact from us, together with the whole-souled earnestness we carry too far sometimes, we may go to school to him in other matters. We may acquire the habit of dispassionate weighing of evidence; the art of making haste slowly; of taking nothing for granted."

INTERESTING SIDE LIGHTS ON WOMEN IN THE MUSICAL WORLD.

Kate Vannah, distinguished as a composer, is known also as a facile writer and clever sonnetteer.

Miss Hannah Smith, author of "Music: How it Came to Be What It Is," has published, also, musical compositions of educational value.

Madame Bergdorf, a successful exponent of Folk Lore in Song, is a friend and correspondent of Sada Yacco, who sent her recently from Japan announcement of a new play in which she and her husband are to appear.

Blanche Marchesi, the singer, who this year made her debut as Brunnhilde, is an accomplished violinist and writer.

NEW PATHS.

The programs of two musicales given at the close of the past season, indicate an exit from the beaten path of musical recitations into the broad avenue of approach to ripe musicianship. One took place at Sing Sing, New York, in the home of Mrs. Francis Larkin, where two pupils of Miss Huse, after rendering respectively, "Hark! Hark! The Lark," by Schubert-Liszt, and "Regata a Veniziana," by Liszt, took, in turn, the piano part of a Trio; the work played was Gade's Novelletten, Op. 29, the 'cello and piano part being rendered by the Misses Pilat and Dressler. To the progressive methods of Miss Huse, is credit due for fine achievement.

Another musicale was given at the invitation of The Athol Club in Massachusetts, by the pupils of Miss Carrie Delle Hosmer. On the program, beside the name of each composer, were the dates of his birth, and—if not living—of his death. The entertainment took the form of a lecture-recital, each number of the varied and well chosen program being preceded by a few interesting remarks by Miss Hosmer, in relation to the composer whose work was to be presented, or explanatory of the piece itself. The playing was distinguished by fine musical feeling and by a surprising clearness of technique. To an audience which filled the hall, was evident. not a display merely of "technique" which astonishes, but of musical appreciation which augurs for the future of the young students, that intelligence, without which, there never can be fullest enjoyment of the art.

CLUB CHAT.

"We desire to go on." The way is interminable.

"We wish an instructive and interesting program." What club of other aims, can offer as much in above combination, as the music-club?

"We desire more than pleasure." Such a sentiment is inscribed upon the banner of clubdom.

"My ideas are about used up." Yet your program shows but the conventional line of club-students, similar to those of literature, art, etc., *i. e.*, history, biography and illustrations; why not investigate acoustics? Study the treasures in ensemble music with strings and piano. Read of the æsthetics of music. The fascinating story of Greek music has recently become more interesting by excavations.

CORRESPONDENTS' COLUMN.

"Will you name some light music for mandolin, guitar and piano?" "Orientali Perfumi," by Bellanghi; also, "A Night in Venice," "L'Addio a Napoli." "Serenata Maggiore," by the same composer.

"Can we use Händel's ode (Dryden) on St. Cecilia's Day?" You can for the chorus, substitute a double quartet.

"Name some music for eight-hands." A progressive eight-hand club sends the following program:

Schubert—Unfinished Symphony.
Hoffmann—Novellette.
Gounod—Friedensfeier.
Brahms—Hungarian Dances.

PROGRAM FOR MUSIC CLASS TO BEGIN OCTOBER, 1901.

The Development of Music as An Art.

1. "The Beginnings of Music as An Art." 600 to 100 A. D.
2. "The French School and the Birth of Counterpoint." 1100 to 1425.
3. "The three periods of the Netherlands School, and the Golden Age of Counterpoint."
4. "Development of Folk Music and Its Influence on Great Composers."
5. "Causes which led to the Simplification of Music and Birth of Modern Instrumental Composition."
6. "Secular Music of the Middle Ages." (Paper to be loaned by Reciprocity Bureau.)
7. "Typical Forms in Music."
8. "Climax of Polyphonic Period." Johann Sebastian Bach. 1685 to 1750.
9. "Development of Monophonic Style and the Sonata." E. Bach, Haydn.
10. "Evolution of Piano Music." Mozart.
11. "Rise of Opera." (To be loaned by Reciprocity Bureau.)
12. "Evolution of the Oratorio."

Branch of Women's Club, of La Grange, Ill.

SOME DIFFICULTIES CONFRONTING AMERICAN WOMEN ARTISTS.

The following excerpt from *The Concert-Goer* is both aggravating and encouraging. It points a moral very effectively.

The boycott established against Mme. Alma Webster-Powell, by native singers of the Berlin Royal Opera, and which finally forced a resignation from the American singer, affords an example of petty jealousy worthy one of our own musicians' unions. Incidentally it makes a mighty poor return for the generous welcome that we of America have given to a score of German singers who have figured in our opera seasons for several years past. The extreme jealousy of the German singers against Mrs. Powell, is really a high compliment to her ability as an artist. It was the dog-in-the-manger howl that mediocrity always raises against more gifted and better equipped artists. Mrs. Powell's crime was that of singing too well. A considerable part of the Berlin public showed a keen appreciation of the young American woman's art, and this created a panic in the ranks of the stolid mediocrities of the opera company. In order to check the advance of Mme. Powell these native singers planned a convenient illness whenever she was cast for a performance, so that it always became necessary to change the bill. In this way Mme. Powell was prevented from an appearance; and since there seemed no likelihood of relief, she gave up her position in disgust.

The first impulse upon learning of this contemptible conduct upon the part of Berlin singers is to cry retaliation by withdrawing our support from the German singers who annually occupy such conspicuous places in our own opera. But sober consideration does not sustain such a policy. In art there is no place for boycotts. They may be left to bakers and milkmen—and musical unions—which have nothing to do with art. But let us hope that the narrow-minded singers of the Berlin opera will learn that the decent way to make themselves secure in public regards is to maintain their own art at a high standard, rather than to conspire against those singers becoming of their number who show a better equipment than themselves.

For Americans this incident has its lesson. If we produce singers who, like Mme. Powell, can go into the very art centers of Germany, handicapped by the use of a strange tongue, and immediately establish their superiority over the native singers, it would seem the part of common sense to give them a hearing in our own opera, instead of importing some of the very foreign mediocrities whom they eclipsed. To this extent, at least, we may preach "America for Americans," with no danger of being charged with jingoism.

TO-DAY.

To-day
Unsullied comes to thee, new born;
To-morrow is not thine.
The sun may cease to shine
For thee ere earth shall greet its morn.
Be earnest then in thought and deed,
Nor fear approaching night;
Calm comes with evening light,
And hope and peace. Thy duty heed—
To-day. —*John Ruskin.*

ORGANS CARRIED IN TRUNKS.

"In *The Sun* a while ago," said a manufacturer of organs, "I read an interesting paragraph about a trunk that a New York manufacturer had made for an organ that was carried around the world by Ira D. Sankey, the singing evangelist. He carried the organ with him so to be sure to have one to use wherever he wanted it, and he had that trunk made for it to insure its safety in transportation, and to make it easy to transport instead of boxing and unboxing it every time. They used to carry this organ in its trunk right onto a stage and just open the trunk and throw the top and sides back, and there was the organ ready for use.

"Very probably that organ trunk made the longest continuous journey of any ever made; but I guess you would find a dozen, or dozens of organs toted all over this country in trunks made to carry them in. These organs are carried by theatrical and other traveling entertainments. It might seem as though an organ could be found anywhere in the country, but as a matter of fact that is not so. Carrying an organ along they avoid all difficulty and have just what they want. And if you could get them all into a bundle together I guess you could gather up something like a carload of baggage consisting of organs carried in trunks."

A LESSON IN FORM.

HARVEY WICKHAM.

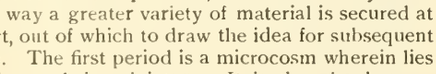
The study of form is essentially a study of rhythm. Harmony and melody are used to embellish and emphasize the relationship between tones and groups of tones, but the essential factors are duration and accent. A composition may be completely analyzed after it has been reduced to a single chain of notes upon one degree of the staff. The student will do well, therefore, to bear in mind that throughout the study of this branch of musical art (and a most, if not *the* most, important branch it is), his attention should be focussed upon the element of rhythm, using the word in a broad sense.

The history of musical form is the history of the conservation of invention. It is the history of the endeavor by all composers of all ages to make a little idea go a great ways. The greatest masters are the most niggard of themes. What a novice will master in a song the savant will spin out into a symphony. This may seem paradoxical and strange, but it is upon the same plan that nature herself works. Did you never note how few, how exceedingly few, are the elemental structures in creation? The fin of a fish, the wing of a bird, the fingers of a pianist, what are they but three variations upon one theme? The whole universe seems to have sprung from but two germs—substance and emotion. Yet what wonderful variety, what a grand sonata-piece, in fact, is the world.

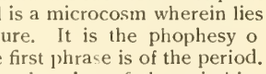
A brief review of some of the expedients devised to prolong an initial concept may be interesting. The most obvious and ancient is simple repetition. Write a group of notes twice over and your composition is doubled in length. Invent a second group and conclude by a recapitulation of the first and you have a piece four times as long as at the start and containing three grains of unity to one of variety, a nice and satisfactory proportion. Also will have stumbled upon a crude form of musical period, the generally accepted perfect unit of musical diction. The halves of the period will bear the name of sections, and the halves of the sections, the name of phrases; and the halves of the phrases, the name of motives; the halves of motives, if divisible at all, the name of germs. Further than this analysis cannot go, for with the division of the germ, which may consist of not more than three nor less than two notes, disintegration ensues, and we have passed from music to acoustics. The germ is the molecule as the tone is the atom of audible chemistry.

The subdivisions of the period do not always follow the scale of two, as any one of them may be, though less usually, composed of three parts, and even (in almost unique instances) of five or seven. Observe that I have worked backwards from the period to the germ, and not (as is generally done) forward from the germ to the period. This will always be found to be the best course in undertaking the analysis of a composition. First, note its division into movements. Then the grand division of the movements, whether into one, two or three parts. Then the subdivisions to the minutest detail. Otherwise, it will be found often difficult to assign a name to a particular group. A certain series of tones may be either a motive or a phrase, according to the manner in which the composer has used them. The motive of a long phrase may thus itself be capable of division.

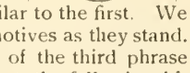
In general, a motive extends for about the space of one measure, a phrase for the span of two. Also, it is of practical importance to remember that the rhythm of the second measure is usually unlike the first, hence the common expression, "bi-measural rhythm." In this way a greater variety of material is secured at the start, out of which to draw the idea for subsequent periods. The first period is a microcosm wherein lies the entire work in miniature. It is the phophesy o the movement, just as the first phrase is of the period. A period composed upon the plan of the primitive one mentioned near the beginning of this paper will afford a surprising opportunity for subsequent combinations. Let us suppose that the first phrase runs thus:



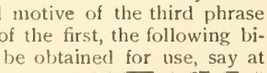
and the third phrase thus:



the second and fourth being similar to the first. We have six kinds of notes and four motives as they stand. By combining the second motive of the third phrase with the second motive of the first, the following bi-measural rhythm would be obtained for use, say at the beginning of the second period:



By writing the members of the second part of phrase one in inverse order, we get this suggestion for future development:



Composers thus combine little groups into big ones, as I have advised the analyst to "*decompose*" big ones into little. In building a house, the part first constructed is the foundation. In tearing down a house, the part demolished is the roof.

To revert to the expedients to prolong compositions while economizing themes, let us suppose that we have perfected a period, how shall we proceed? One way will be to repeat it, note for note, but here variety is sacrificed. If it is a vocal composition it may be sung over and over again, the words supplying the element of change and the result being a primitive ballad. Or, if it be a work for instruments, we may repeat it so far as important and essential elements are concerned, but vary it in other particulars. Here arises the "Theme with Variations," a venerable and withal very important form, notwithstanding the sins that have been committed in its name. A variation must bear some tangible relation to its parent theme, though in the course of an extended work of this kind it is advisable to have some of the variations rather far-fetched, as it were. The simplest form of variation preserves the general outlining tones of the melody, but puts passing notes and embellishments between. For example:

is a very simple variation of

since the original tones still fall upon the same parts of the measure. Change of key, change of mode, regular and irregular elongation and contraction of rhythms and different harmonizations and accompanying figures will be found in the course of fine works of this class, together with innumerable ingenious stratagems to secure variety. The student is referred to Mendelssohn's "Variations Serieuses" as a consummate example.

Instead of repeating our original period with variations, we may indite another period, or several periods, using enough related material to obtain unity of effect and injecting enough of what is novel to avoid tediousness. The composition will then be in the Song Form, after the manner of most of Mendelssohn's Leider Ohne Wörte. Perfect examples of almost every form may be found in profusion among the works of this master, as he had a wonderfully developed sense of symmetry, even if he did make a slip in the Spring Song and leave out a needed measure or two.

If a period be repeated with an interlude interpolated between the repetitions, the genesis of another interesting form will be found. It is probable that some ancient troubadour, while elaborating upon his instrument a passage to rest his voice in the course of one of the interminable ballads of that day, stumbled upon this sort of composition, called to this hour the "Applied Song Form." The plan of this style of piece is simply this: Theme, Interlude, Theme, with the interlude developed into the proportions of a distinct movement. Gottschalk's "Marche de Nuit," is of this character, as indeed are nine of ten piano works of moderate length.

By modulating into a related key by means of the interlude and announcing the second period in this new key, a hint is had as to the beginning of the sonata, but a discussion of the sonata will require another essay, as will the subject of Polyphony, whereby interest is prolonged by the echo or imitation of the original subject by different parts of voices, leading at last to the invention of the Fugue.

Historically, the fugue antedates nearly all species of song form if the attention be confined to the music of the learned. But, as a matter of fact, single monophonic dance tunes and the like were in vogue among the common people from very early times. I can therefore be pardoned for mentioning the subject of fugue at the end of the list.

In the foregoing I have endeavored to give the student a few hints as to the dissecting of the works of others, rather than any advice to young composers as to the putting together of compositions of their own. That also will have to be left to another article.

The barriers are not erected that can say to aspiring talents and industry: "Thus far and no farther!"—*Beethoven.*

ACQUIRING SOULFULNESS.

HERBERT G. PATTON.

Recently two bright-looking young ladies entered and took a seat in a railway car. Evidently they had been discussing a recent musicale, for one resumed her conversation with the remark: "Yes, she's an excellent pianist, but her playing is so mechanical—not a bit of soul in it." The writer, who overheard the conversation, did not smile, for he thought of the victim of the criticism and pictured her a painstaking artist, doubtless striving to play soulfully, yet finding it impossible to instill that mystical spirit into her music. Probably she was born without a poetic temperament or a power of imagination by means of which she could live through some emotion for the moment as if it were an actual reality. If technical execution is all that one hears in a composition, it descends to the level of a music-box and is as dead as the human body from which the spirit has winged its flight. The question nearest the heart of a player conscious of her need is, "*How can I acquire soulfulness?*"

Here is a problem with which no one feels capable of coping; yet it must be answered in part, else the highest musical development becomes stunted. To define soul is as impossible as to describe the wind. It is a spirit, a feeling, an attribute—intangible, but nonetheless powerful. Those who possess it have certain characteristics which we know are as necessary to its existence as water to the formation of vapor. Many are born with latent talents which are capable of wonderful development. It is the same in the case of soulfulness. Music possesses so great a variety of sentiment that there are few players but can put feeling into certain compositions suited to their personalities. Those who, like a fine actor, can imagine themselves anywhere or under the influence of any sentiment or passion are the greatest artists.

No wonder we were thrilled by a great tenor's solo, "Let Me Like a Soldier Fall," for on his cheek was the scar from the cut of a saber and the song was a sentiment from a brave, patriotic heart. A cruel, selfish, unsympathetic nature cannot give the highest interpretation to many compositions. We must learn to pity and help the distressed; to shed a tear with the sorrowful; to appreciate the beauty and grandeur of nature and to acknowledge the existence of a Divine Being before we can feel the sentiments of a composer. Can an Atheist appreciate the heavenly grandeur of the Pilgrims' Chorus which put to flight the impious tempters of Tannhaüser? Can a base character present that which is pure; or the coward sing a song of triumph? There must be a personal relation between the heart and theme or interpretation becomes mimicry.

Part of the successful portrayal of a theme must rest with the hearers. There must be sympathy or there will be no responsive vibration from the chords of the heart. The National Hymn wafted to the deck of an incoming vessel is far sweeter to the ears of the crew than when her prow was pointed towards the horizon.

The soulful player has mastered the technique of his selection; he has no fear of the audience. His mind and heart are upon a theme of gladness or sorrow; a battle for liberty; a passionate serenade, or the harping of angels around the throne. His nerves tingle; his blood surges; he is intent on a portrayal of the subject. The audience listens, grows more interested, and at last is swayed by the same emotions as the player.

He who would thrill others must himself be thrilled, and to be thrilled the heart must be attuned to the heart of the composer.

"Music is like a glass set in a niche
The which
Equally saint or sinner doth reflect,
And each one passing sees his own aspect.
If a beast pass he sees
His beastly self; but shall an angel look
Upon the glass within the lonely nook.
White draperies floating shine and waving wings
The glass its own sweet image backward flings."

"A young lady whose musical studies might be said to lack a deep foundation, wanted to look at some pieces for the piano. The presiding young man at length offers her a composition saying, in a half hesitating manner, 'But perhaps you would not care for this, as it is in five sharps.' 'Oh,' was the unexpected reply, 'that is of no consequence, when there are more than two I never play them!'"

HABITS OF ACCURACY.

FRANK L. REED, A. C. M.

Accuracy in a general sense depends upon the exact adjustment of means to ends, the ordering of one's acts with regard to the law of cause and effect, and above all upon a determined will to work out to an inevitable end the logical conclusions of a well stored and well regulated mind.

What does the term mean when applied to music study? Let us go immediately to the root of the matter and recognize that the accuracy of any act, or series or succession of acts, depends largely, if not altogether, upon accuracy of thought, or what Herbert Spencer calls *exact-thinking*, and the determination to realize this thought in action. What right have we to expect the fingers to strike a certain key, or to stop the string at the proper point, or the vocal chords to sustain the proper tension, if there is not back of the muscular effort a definite and precise thought and a determined will to execute the thought. Some one has said that, "Thought is Act in Fancy," in other words, thought is an unexpressed, or rather unmanifested act.

*In*accuracy in piano playing arises from indecisive mechanical movements which result from indefinite thought. In practice, the emotional elements of a piece must be excluded as an active cause and must be subordinated to the acquirement of a faultless mechanical execution, else "wrong notes" are sure to be heard. When mechanical certainty is assured, then the proper means of expression for the musical content of the piece may be studied, and later the attempt to reach the true inwardness of it may be made.

If we closely observe a skillful pianist strike a key we will see that the apparently simple act is in reality a very complex affair made up of a great number of minor acts, some occurring simultaneously and others in rapid succession.

In simply adjusting the hand to primary position think of the number of acts involved, each governed at first by a conscious thought!—fingers curved, knuckles flat, or slightly depressed, wrist flexible and on a level with the back of the hand and making no break in the line from the knuckles to the inside of elbow joint, thumbs extended, raised and curved towards the palm at first joint,—at first this position was very difficult to assume, but as each element passed under the control of a clear and definite thought it became easier and eventually habitual and capable of infinite variation and modification. Each lesser act at first practiced with a conscious thought, by continued repetition became merged into the one thought or intention of striking the key and so became automatic.

In order to develop a habit of accurate technique in piano playing it is necessary to recognize that at first a conscious thought directed by the will must govern every mechanical movement involved, and that this procedure must continue until the directions and successions of the various movements become instinctive and appear to be but a simple expression of one clearly defined and determined thought. Thus an act, or series of acts, becomes automatic, and having passed under the control of the sub-conscious mind we say the person has a habit.

An accomplished pianist, striking a single key, calls into play a great number of muscles. With the determination there arises a general preparation of the entire muscular system, and from this down to placing the hand in position over the keyboard there is a gradation of muscular acts that we leave to the pupil to discover.

The stroke of a key whether with the finger alone, or in combination with the hand, forearm or entire arm may be roughly divided into three elements,—the lift, the preparation, and the attack; besides these there is the nervous grasp of the key by the fingers, which endures for a longer or shorter time, and the release which is equivalent to the lift in the next series of movements. All these movements must at first be practiced consciously and rhythmically. Upon the proper adjustment of these elements to each other depends accuracy in piano playing; the proper adjustment depends upon the mental grasp of the mutual relations of these elements which in turn is determined by exactness and clearness of thought.

Assuming that the pupil has mastered these elements of technique so that a piece may be attempted, let us proceed to the application of them in practice so as to develop the greatest degree of accuracy.

Following the intention of striking a key comes the choice of the key,—if reading a piece of music and the choice is made for the player, the thought of the note is of no less importance; suppose the print is inferior and the player is unable to decide whether middle C or D is intended; if he attempt to strike C while still uncertain the attack of the key will surely be affected, but most likely both keys will be struck in answer to the wavering state of the mind, or perhaps B, or C♯ or D♯ or E may be sounded simply because there is no exact thought of the note and so we have one cause of *in*accurate playing.

But one may choose the note or key with certainty and clearness and still remain woefully inaccurate, because the muscles have not been trained to answer to the physical movements required in the technical execution. The training of the muscles in the acquirement of the purely mechanical side of technic requires the most exact thinking, if there be any degree of comparison possible. What follows applies equally to the virtuoso and to the beginner.

Practice each hand separately with every mechanical movement of the fingers, hand and arm thought out and the principles of lift, preparation and attack applied. When each hand has in this manner become somewhat acquainted with its duties, select the more *difficult* places and give them *extra attention*, playing some phrases or figures over from *fifty* to *one hundred* times, transposing them into many other keys and in different registers *retaining the same fingering throughout.* Increase the tempo little by little as the skill increases. Rest each hand and arm while the other works. Later, practice both hands together so that their interdependent actions may become familiar and easy, reverting to the slowest tempo; occasionally revert to the one hand practice and only at the last, increase the tempo to the indicated or required degree. Such practice precludes the possibility of premature rapidity and is the secret of slow and successful practice.

Another prerequisite in acquiring a faultless mechanical execution of a piece or exercise is the close and studied adherence to a given fingering. At the very beginning the fingering should be decided upon and never thereafter departed from, remembering that that fingering which is at first easiest is not always at last the most reliable. More often the best seems awkward at first, as the logical demands of the musical figure or phrase takes precedence over any succession of fingers that may then seem most convenient. Very few concessions should be made to the difficulties presented by the unequal arrangement of the black and white keys. All sequences and similar figures should retain the same fingering with few exceptions. The fifth finger succeeding the thumb, and the thumb the fifth finger more frequently employed in scales, and arpeggios founded upon the seventh chords, or triads with passing or neighboring notes; this even at times when the thumb or fifth finger is obliged to take a black key after a neighboring white one, or vice versa.

The conscientious application of these few details of fingering with the general principles enunciated above cannot help but conduce to greater accuracy in piano technique.

QUALITY OR QUANTITY.

FREDERICK A. WILLIAMS.

There are pupils and parents who are too apt to value the teacher for the quantity of work done, rather than for its quality. Some parents are too apt to think that if the pupil is not given a large quantity of *new* work at each lesson they are not getting their money's worth, and if the pupil is obliged to take the previous lesson over in order to correct mistakes, and is not given the usual amount of new work in addition they begin to think there is something wrong with the teacher.

This sort of people is always satisfied with the teacher who gives *big lessons*, but do not stop to consider that the teacher who gives a lesser number of pages and insists on having the work done in the right way, is the one who is earning his money. I have often had pupils come to me for instruction, after they had taken lessons a year or two of some teacher who evidently had tried to see how large a quantity of studies the pupil could *go through* in the shortest possible time. These pupils would have many books of studies, which they had *gone through*, none of which, however, they would be able to play correctly. They had simply been given an amount of work to do in a year or two which, if properly studied, would have taken twice as long to accomplish.

Any good teacher would rather take a beginner any day than a pupil who thinks she is advanced when she is not. As a rule, the pupil who has only taken lessons about two years and has gone through a good many of the standard pianoforte studies, has attempted to play Beethoven, Chopin, etc., naturally thinks she is advanced, but how hard it is for such a pupil to be obliged to start at the beginning again in order to get on the right track and do good work.

If parents would only be careful and select a competent teacher to begin with, trust to that teacher's judgment and think more of the quality of the lesson than of the quantity, there would be fewer disappointments to both pupils and parents, and the results would be very much more satisfactory.

ORIGIN OF RAG TIME.

"The approaching end of rag time, as indicated by the recent decision of a musical union at Denver to abolish it, suggests the true story of the origin of the name," said a music publisher. "It has never been printed. About ten years ago a young fellow named Ben Harney went to a party given by colored folks in a suburb of Louisville. While he was there two darkies, who were experts on the banjo, began playing.

"While they were playing Harney noticed that the rhythm produced by the two banjos was peculiar, but very catchy. So after a while, when called upon to play something, Harney ran his fingers carelessly over the keys of the piano and tried to imitate the time made by the two banjos.

"At first he failed, but before the night had passed he had acquired the time and kept the crowd entertained with snatches from popular songs played in this fashion. One of the darkies who had performed on the banjo became suddenly interested in Harney's playing. Approaching Harney he inquired:

"'Marsa Ben, wha' am yo' playin' dar? Dat am de funniest kin' ob tune I'se ebber heerd.'

"'I don't know what it is myself,' replied Harney, in an off-hand way. 'I suppose if I had a dress suit on, like some of these actors at the show, I might give it a nice, fashionable name. But as it is I can't think of any name in these rags and you will have to let it go at that.'

"The darkey sized Harney from head to foot. Harney's clothes were neat and fitted him well. The negro thought the argument a poor one and said:

"'What's de diffrunce wha' kin' ob rags yo' plays in, Marsa Ben? Yo' kin allus git er name fo' it. I'se tells yer Marsa Ben, dat Ah am very much in lobe wid dat tune.'

"About a week later there was another party in the neighborhood. Harney was present and had to play. The two banjo players were also there and they thumped away together, playing all sorts of tunes. The same darkey who a week previous wanted to know the name of the measure Ben was playing abruptly arose and, turning to the guests with a merry laugh, said:

"'Ladies an' ge'men. Marsa Ben Harney has got some ob de most peculiarist kin' ob music dat I ebber heerd afo'. An' I'se begs yo' kin' 'dulgence fo' t' hyar it. I'se don' know de name ob de tune, but it am de lobliest I's ebber heerd.'

"Ben thought the remark very funny and replied. 'What do you mean, Jasper? That music I played in those rags last week?'

"'Yes,' returned Jasper, enthusiastically, 'dat rag-time music.'

"Well, after that rag-time became the real thing in the town, and when Harney came East he introduced it in New York, and it soon was the rage all over the country. And the name rag-time has clung to it ever since."

Greatness means strife, for men and nations alike. A soft, easy life is not worth living if it impairs the fiber of brain, heart and muscle. We must dare to be great, and we must realize that greatness is the fruit of toil and sacrifice and courage.—*Theodore Roosevelt.*

The emotional force in women is usually stronger, and always more delicate than in men. Their constitutions are like those fine violins which vibrate to the lightest touch.—*Haweis.*

VIOLIN STUDY—COMMON SENSE TRAINING.

GEORGE LEHMANN.

In violin playing, as in singing, there is so much that is difficult to define and to grasp that the general run of teachers and students are easily led into extravagant reasoning in their efforts to elucidate and to understand. Often their reasoning may be interesting, at times even instructive; but they rarely discover truth, which lies close at hand, preferring, for some enigmatical reason, to cling to wild speculation, which generally leads them nowhere. Every experienced artist knows that common sense reasoning applied to art is productive of the best results; but this very common sense is such a rare possession that we seldom find it even among those who possess in abundance what is ordinarily termed intelligence. A grain of common sense is often worth more than a lifetime of theorizing, "If common sense has not the brilliancy of the sun it has the fixity of the stars."

In former days there lived in the United States a teacher who proclaimed the distinction of being a pupil of Spohr. Spohr was his musical God. Though not an unintelligent man, his blind devotion to the memory of the great German violinist led him to adopt a method of instruction at once disastrous and incredible. He would initiate the talented beginner into the mysteries of violin playing by "guiding" him, in from six to eight months, through Spohr's well-known method. When the pupil would reach the last page of this interesting volume the pious disciple of Spohr indulged in a prodigious quantity of snuff and gravely announced that "now we must review this whole work from the beginning." Accordingly the pupil struggled once more through the mass of intricate technic, consuming, in doing so, perhaps another two or three months. This happy termination of the student's "rudimentary" work was followed by a course of discipline really startling in conception and in the rapidity of its procedure. The task set before the pupil was nothing less than the mastery of Spohr's fifteen concertos! These concertos the pupil endeavored to play in the order in which they have been published; that is, he began with the first concerto, and, regardless of all musical and technical considerations, scraped through each successive concerto with the laborious zeal of a fanatic. When finally these fifteen concertos were "mastered," the pedagogue prescribed the various concertos and solo pieces with which modern artists are acquainted, and ended his professional duties by sending his pupil to Germany for "the finishing touch."

The writer wishes earnestly to state to his readers that he has not exaggerated, in the least degree, the pedagogical illusions of this teacher. He has stated the facts as he knows them, enlarging upon none of the remarkable details of this teacher's work.

Is it possible to imagine a course of discipline more hopeless or grotesquely absurd? Should not common sense, in the first place, warn every teacher against the employment of a work so utterly unpractical as Spohr's "School"? If we are to judge Spohr's knowledge of the needs of a beginner by the "School" which bears his name, we must unhesitatingly decide that he was absolutely unfamiliar with such needs. His so-called school begins at the very beginning of the rudiments of violin playing, and after a few brief lessons leaps to technical problems which only the advanced player can solve. Indeed, many of the exercises given in this famous "school" require highly developed technic and not a few make serious demands on the mature and thoughtful artist. How, then, can such a work be helpful to the beginner? Seriously to attempt to study it is entirely out of the question. Though the pupil's gifts may be exceptional, the order of his progress must be healthy and rational; and it is a physical impossibility for him to play such a "school" and Spohr's fifteen concertos without having previously undergone the most thorough and progressive training.

Happily there are few teachers to-day who map out for their pupils such a remarkable course of instruction as did this devoted pupil of Spohr. But the majority of our teachers little appreciate the imperative need of bringing common sense to bear on all the interesting details of their educational work. When, for instance, a pupil's intonation is faulty or even seriously inaccurate, the teacher is too easily led to the conclusion that such inability to play "in good tune" is undoubted evidence of defective hearing. Such decision is oftentimes hasty and unwarranted. Imperfect intonation may be the result of various conditions which, either temporarily or for some protracted time, not only influence the ear but rob it of its natural accuracy and sensitiveness. Sarasate can hardly be accused of being unmusical, nor can it truthfully be said that his ear is ill-trained; yet, on several occasions, the writer has heard this brilliant violinist play decidedly "sharp" during the entire performance of a concerto. And, what is more especially interesting in connection with the question of correct hearing, Sarasate rarely pitches a tone too low, but if, at the beginning of a concerto, he evidences a tendency to play too high, it follows almost invariably that he maintains a sharpened pitch throughout the entire performance.

Irregularities in intonation, tones that are played either too high or too low, may, in the gifted violinist, be safely regarded as evidencing a temporary physical or mental condition which influences the fingers more than it does the ear. In the work of many of our students imperfect intonation is the result of careless, uncritical study, too often pointing an accusing finger to the reprehensible neglect of scale work.

Time and again we see teachers and pupils struggling to remove difficulties without having first ascertained the cause of the same. Common sense and a moment's reflection are sometimes all that is required to remove seemingly stubborn obstacles. The faulty attitude assumed by some players is frequently one of these "stubborn obstacles." Many pages have been written on "how to hold the violin," and learned writers, like Courvoisier, have treated the subject with some scientific precision. But our young violinists (and many older ones, too), still continue to misapprehend all these wise injunctions, and technical difficulties and embarrassments, which are the direct result of a faulty attitude, remain unremoved simply because their origin is not understood.

If the left hand is raised neither to the right nor to the left of the shoulder, but somewhat higher than the shoulder, the result will be an attitude that is absolutely normal for violin playing. Unfortunately, the very simplicity of this method of learning how to hold the violin, does not often appeal to teachers who seem to delight in burdening themselves and their pupils with wholly unnecessary complications. Unfortunately, too, the attitude which the pupil learns to assume, after many laborious experiments and great waste of energy and time, is often the cause of faulty technic and an ill-trained right arm.

Through negligence or miapprehension, or both, many players acquire the habit of holding the violin far to the left of the shoulder, thus greatly increasing the difficulty of drawing the bow in a parallel line with the bridge. The attempt, under such conditions to draw the bow correctly, forces the right arm forward into an unnatural position and consequently increases all the peculiar difficulties of right-arm technic. To draw the bow its entire length immediately becomes a serious problem, if not an impossibility. Common sense, that wonderful rectifier of blunders and evils, continues dormant; and teacher and pupil struggle hopelessly with questions of right-arm technic, instead of directing their attention to the abnormal position of the left arm.

But aside from questions purely technical, the teacher's work would prove more helpful, the pupil's task less arduous, if common sense prevailed. In the training of a violinist, a thousand and one questions of an untechnical nature demand thoughtful and practical consideration. The teacher who makes no effort to understand the temperament and individuality of his pupil, cannot hope to be a successful teacher in the truer sense of the term. The following anecdote will serve more fully to illustrate my meaning:

Mr. X—, a superb violinist, studied for a brief time with Joachim. The celebrated artist thought, one day, that he detected in Mr. X— a strong dislike for Spohr's music, and cynically asked him whether he preferred "rubbish" of the French school of violin playing. Pained and embarrassed, Mr. X— replied that he was fond of only good music, that he respected Spohr, but was not always in sympathy with him. This honest expression excited Joachim's strongest displeasure, with the result that Mr. X— was permitted to play Spohr and Spohr only, for the balance of the term!

Action in some field is the final stage of development; and to stop short of action, to rest in emotion or thought, is to miss the higher fruits of living and to evade one's responsibility to himself as well as to society.

ORCHESTRAL PLAYERS.

It is strange that when so much attention is concentrated on orchestral music, so little should be known outside professional circles of the men who make it. The last couple of decades have witnessed the rise of the conductor into public prominence, and the *personnel* of the band has, to some small extent, profited by this new found prestige. But it is wonderful how little the average concert goer—we are not speaking of those who have studied at a conservatoire or played in an amateur orchestra—knows of the constitution of the orchestra or of the *timbres* of the different instruments outside of the leading strings—how few, in other words, could, if blindfolded, tell the tones of the oboe from those of the clarinet, or could distinguish between the soft notes of trumpets, horns and trombones. Analytical programs and the practice of printing the names of the members of the orchestra have, to a certain extent, remedied this imperfect knowledge; for the auditor—on being told, for example, that the subject is given out on the cor anglais—can by the simple process of referring to the list of players and the use of his eyes connect a certain quality of tone with a certain instrument and a certain player. Thus in the veriest amateur, if he or she be gifted with a good ear and a little curiosity, a personal interest may be developed which adds not a little to the pleasure of concert going. Berlioz in his Memoirs gives a most amusing account of his early visits to the opera, in which this personal interest manifested itself in the most acute form. As the performers filed into the orchestra, Berlioz used to name each of them to his fellow pittites, "introducing each player with a running commentary on his habits and powers." The commentary is as follows:

"There's Baillot. *He* does not reserve himself for the ballets like the other violins; *he* does not consider it a disgrace to play the accompaniments in an opera by Gluck; he will play a passage on the fourth string presently, and you will hear it through all the rest of the orchestra. That fat ruddy fellow yonder is the principal double bass, old Chénié. He is a hale old fellow, in spite of his age, a host in himself, and worth four of the others. You may be sure his part will be played as the author wrote it; he does not belong to the school of simplifiers. The conductor ought to keep an eye on Guillou, the principal flute player, who is just coming in; he takes the strangest liberties with Gluck. For the religious march in 'Alceste,' for example, the composer has written a low part for the flutes, so as to obtain the special effect of its deep tones. Guillou does not approve of this; he must take the lead, he *will* be heard. And so what does he do but play his part an octave higher, destroying the author's effect and turning an ingenious idea into one that is peurile and commonplace."

But even to a less sensitive observer than the author of the "Traité d'Instrumentation," the orchestral player is often a most interesting figure, whose artistic personality and style reveal themselves in so marked a way that certain familiar passages become inseparably associated with the tones of a particular player. Of course the size of a modern orchestra renders it impossible that extended recognition of this personal element should be habitually made by musical critics, and in the case of certain large groups of instruments the singling out of individual players would be an extremely difficult as well as invidious task. Hitherto, however, orchestral players have run no risk of suffering from an excess of notice. An *obligato* accompaniment is occasionally noted, but the performance of the many and elaborate solos for the wind instruments which occur in symphonic works is habitually passed over without a word of comment, though the omission is no doubt often made good by a sympathetic and appreciative conductor.

The denial of the sweets of popularity has probably not been without its wholesome effects on the character of the average orchestral player. Although living in the blaze of publicity, they enjoy a collective reputation and are in no danger of being spoilt by notice. With rare exceptions, they are entirely free from the affectation, the vanity, the jealousy, and the egotism so often observable in so o artists. For example, we know of two celebrated horn players who, though to a certain extent rivals, are the most intimate friends and loyal allies. Now, when did any one ever hear of two tenors being close allies? Even the affection of a Damon and a Pythisas would have failed to stand the stress of such a competition. Then it is remarkable to notice, even when an orchestral player has a solo passage, how careful he is to avoid undue self-assertion. No modern trombonist would emulate the

player who, at the first performance of the "Lobgesang," introduced a florid turn into the opening phrase. The tricks of the *virtuoso* are "taboo" in the orchestra, and the ironical custom at rehearsal of throwing a copper or two at a player who has had a showy passage all to himself, by its implied comparison of the performer with a street player, acts as an excellent corrective of vanity.

The modern orchestral player, again, seldom cultivates any eccentricity of custom or appearance. He dresses just like any other mortal, eschews long hair, and if he shows a special fondness for keeping his hat on at rehearsal, it must be remembered that the draughtiness of orchestras and places where they play is proverbial.

With regard to musicianship, the standard of the English orchestral players is in most respects very high. They are notorious for their sight reading, and many stories are told in illustration of their exploits *a prima vista*. Thus it is said that when M. Paderewski, after composing a piece for pianoforte and orchestra, was anxious to hear how it sounded. He hired a first rate orchestra in Paris, but after two hours the players had not got beyond the first movement; later on, when the work was put in rehearsal for the Norwich Festival, a London band played it straight through. Again, Dr. Richter is reported to have been much struck by the way in which a well known English clarinet player read off at sight an elaborate cadenza in one of Liszt's Rhapsodies.

Though laudably exempt from the most aggravating eccentricities associated with the artistic temperament, the men of the orchestra are not free from their little weaknesses. They are disposed to show perhaps an undue preference for works which are brilliantly and effectively orchestrated, or which give special opportunities of distinction to their own particular instrument. The uncompromising composer who sacrifices beauty of tone to dramatic intensity of expression is sometimes ranked by them below the utterer of smooth or sonorous platitudes. They are resentful, on occasion of the unconventional and unfamiliar. Witness the historic occasion when the Philharmonic orchestra, to Mendelssohn's indignation, burst out laughing at the reiterated triplets in the Finale of Schubert's C major Symphony. And, in the case of English players, they are no doubt slightly hampered by the solid and unemotional qualities of the race where the interpretation of romantic music is concerned. What Wagner said of the English players in 1855 is still in a measure true of their descendants: "Ils jouent parfaitement, mais il leur manque le feu sacré." Precision, volume and purity of tone—in these respects they are not lacking; but in passion, *abandon*, and caprice they are less sensitive to the indications of a conductor than their foreign brethren.

Yet in conclusion it must be set down to their credit that though sometimes unsympathetic to a stranger or young composer unversed in the *technique* of conducting, they always recognize and respect a master of the craft, and will submit cheerfully to a severe taskmaster if his authority rests on real knowledge and is tempered by the exhibition of immediate appreciativeness.

It may be that our orchestras contain fewer men of such outstanding individuality as the giants of the past, "Old Drag" (the famous double bass player Dragonetti) and Lindley, Sainton and Lazarus, Crozier and Pratten. There has been no doubt a leveling up in regard of efficiency, and this uniformity has not been attained without a certain loss of character. Besides, where the average player is so much younger than formerly, he has hardly had time to develop any great peculiarities, amiable or otherwise.

But we must not conclude these somewhat discursive remarks on the men of the orchestra without admitting that, though perhaps less interesting specimens of humanity than formerly from the point of view, say, of the novelist or journalist, they are on other grounds far less open to criticism.—*The Spectator.*

In small proportion we just beauties see,
And in short measures life may perfect be.
—*Ben Jonson.*

The man whose artistic instinct is deep cannot be content with those visions which arise out of the deeps of the imagination and wait for that expression which shall give their objective reality; the vision brings with it a moral necessity which cannot be evaded without serious loss. Indeed, the vitality of the imagination depends largely upon the fidelity with which its images are first realized in thought and then embodied by the hand.

THE OLDEST VIOLINIST.

The London *Musical Times* thinks August Wilhelmj, Sr., who, at the age of ninety, still plays on his instrument every day, is the oldest living violinist. He is, however, a mere amateur, whereas his son, August, lived up to the prediction of Liszt, who, when he introduced him as a lad to Ferdinand David, said: "I bring you the future second Paganini." This Wilhelmj is at present teaching his instrument to advanced pupils in London, and he has been at work for some time on a new method for teaching the violin. At the same time he has not given up his career as virtuoso, and recently he remarked: "I hope to concertize again, and perhaps take another tour in America." Wagner's favorite violinist would be sure of a cordial welcome on this side of the ocean, where neither Sarasate nor Ysaye has succeeded in effacing the memory of his luscious tone and eloquent phrasing.

August Wilhelmj was thirty-one years old when Richard Wagner invited him to be concertmaster of his Bayreuth orchestra in 1876. Wagner knew him to be a great interpreter of Bach, and when he first heard him play the famous Chaconne he embraced him with tears in his eyes and said: "My dear Wilhelmj, I can scarcely speak, but you must feel the deep impression you have made upon me. It is the most perfect artistic interpretation I have ever heard." It was Wilhelmj who persuaded Wagner to undertake the festival concerts given at the Royal Albert Hall in London in 1877. "It is your promise to place yourself at the head of the orchestra which I shall conduct, that has made me take kindly to the thought," Wagner wrote to his friend. The orchestra consisted of 170 performers, and it was in connection with these concerts that Hans Richter was first introduced to London, where he has since done so much to popularize modern music. The members of the orchestra were so much pleased with their concertmaster on this occasion that they presented him with a costly violin-bow as a mark of their esteem.

It is to be hoped that Wilhelmj will find time to write his reminiscences of Wagner, Liszt and other great men with whom he was intimate. There will, of course, be plenty of amusing incidents to record, too. For instance, when he gave a concert at Denver, he put the Bach Chaconne on the program as first announced, but afterwards substituted the Mendelssohn concerto, because his manager feared that Bach might prove too difficult for a Colorado audience. After the concert a man came to him who said that he had come a hundred miles to hear him play that Chaconne. Fancying he had a Bach enthusiast before him, Wilhelmj invited him to his room and played the Chaconne for him. Imagine his feelings when, after one of the violinist's best efforts, the supposed lover of Bach calmly remarked: "I don't think much of that piece!"

RESTRAINT IN PIANO PLAYING.

E. A. BAUGHAN.

In general our pianists do not understand the genius of their instrument. Wonderful as the modern pianoforte is it has decided limitations in respect of power of tone. Treat the piano with diplomacy and it will sing sonorously and with infinite variety of tonal gradations. Force it, assault it, domineer over it, and it shrieks, and there is no expressive *timbre* left in its voice. The piano is very feminine; you can make it do much by humoring it. Hardly anything you may ask of it will be refused if only you do ask and not command. This modern rhetorical display of force possibly has its origin in public recitals, for if there is one thing an amateur cannot achieve, it is to play clearly and forcibly and rapidly. Therefore, the professional pianist likes to show the amateur that he can easily attain to the impossible. Why we solemnly listen to the ugly, hard tone produced by so many pianists I do not know. We would not stand it for a moment in an orchestra. For one thing, it is impossible there, because each instrument has its limit of force. The wood-wind and brass can easily be overblown, and the result would be unbearable. It is really the same with the piano, except that being a fixed tone instrument there is no actual limit of overblowing (if I may use the phrase of piano playing). Short of breaking the hammer or sending the instrument out of tune (as so many of our powerful pianists do half-way through their recitals), a key struck with unimaginable force will still give you its note. But none the less it is easy to cut through the tone of the most powerful piano ever manufactured. The limit of force in piano playing should be beauty of tone, and the pianist should experimentalize until he ascertains exactly the greatest amount of force he can use without losing beauty of tone. That force should then be the measure of his climax, and the gamut of dynamic expression should be founded on that possible climax. I know only one pianist who understands this—Ferruccio Busoni. I say nothing of him as an interpreter, but he has gauged the powers of his instrument, and obtains the effect of immense climax by working from that powerful but beautiful *fortissimo* down to a murmuring and yet clear *pianissimo*. One hears the same thing in Ysaye's conducting of the orchestra. He will have no force that is divorced from beauty of tone, and the result is the band under his direction never rants or shrieks beyond its power of expression; consequently, he gives one the impression that there is a reserve climax if necessary. Partly this is due to a fine sense of the details of musical design, but mainly, I think, it arises from beauty of tone in the strings, wood-wind and brass alike being made a *sine qua non*.

This kind of restraint is the secret of all great musical performances. It does not mean that there is a coldness of emotion. That is quite a different kind of restraint, and is admired by no one but the perfect prig. With the great singers you will find this restraint is half the battle. The expressiveness of a Ternina or a Jean de Reszke would not be possible if they forced their tone so that all natural inflections of voice were lost. In singing, breathing takes the place of bowing in violin playing. Watch an Ysaye's command over his bow; or listen to the phrasing of a Patti or a Ternina, and you will grasp the fact that each of these artists has complete nervous and mental control of force. This control gives freedom and naturalness, and makes the voice and the instrument a plastic medium for the expression of emotion.—*Monthly Musical Record* (*London*).

Nor rural sights alone, but rural sounds
Exhilarate the spirit, and restore
The tone of languid nature. Mighty winds,
That sweep the skirt of some far-spreading wood
Of ancient growth, make music not unlike
The dash of Ocean on his winding shore,
And lull the spirit while they fill the mind.
—*Cowper.*

SUMMER READING.

W. F. GATES.

Now comes the time of year when we see lists of "light Summer reading" quoted for the benefit of those who can avail themselves of the vacation season. It is a kind of popular fallacy that the reading one does in the Summertime has to be of light weight and border on the trashy. There might be some little truth in this for a person whose work during the year is confined to heavy literature; but such a person would be the last to avail himself of a list of "Summer reading." The course of Summer reading is about as necessary as a course of Spring medicine. The medicine is a good thing to sell; so is the reading.

When one is working hard it is well to relax the mind with occasional light reading. But think of three months of it! The light literature breeds the habit of careless reading and skipping over page and paragraph in a way that is suicidal to habits of careful study.

The hardest point in getting a young person into good reading is at the start. A life of Beethoven or Mozart may look dry and uninteresting beside the popular novel; but once started into, it becomes interesting, if good choice has been made of the author. A Summer of light reading may break up a partially formed taste for that which is good. Why not recommend, then, to start with, a book like "Anecdotes of Great Musicians," then Crowest's "Beethoven," Lidgey's "Wagner," Haweis' "Musical Memories" and "Music and Morals," Elson's "Reminiscences" and "Great Composers" and numerous other attractive books? Get something out of the Summer reading. There is a pleasure in reading facts as well as in fancies; as much pleasure in reading about real people as in imaginary ones.

There is one sweet instrument of music that does not change; that is the same to-day as of old. The voice in song is as sweet to-day as ever it was, even though the accompaniment be different. The singer whose power was sufficient to rend the rocks of old and to tame the raging lion is with us still, and ever will be.

THE VOICE

MR. FRANK HERBERT TUBBS, Associate Editor.

With this issue we continue the series of answers to inquiries. We have been running articles of a pedagogic nature from which material for study has been derived. Now we purpose giving a very practical trend to this department by answering questions sent us by teachers and students. This instalment shows the helpful character of this department. We will welcome inquiries from all who desire help.—Editor of THE MUSICIAN.

INQUIRER'S DEPARTMENT.

FRANK H. TUBBS.

Please name some sets of vocalises in order of use. Also some theoretical works.

The question does not say whether the vocalizes are for high or low voice. As many teachers may need suggestions about such business implements it is well to go into the whole matter. The advantage of using vocalizes is (1) In the facility in reading they permit; (2) In application of rendition, particularly with reference to phrasing and "style"; (3) In the means of using the voice. Vocalises have their place between plain voice culture and song singing. They should not be ignored. Some teachers think they can write exercises for students' use which are sufficient for preparation for song singing, but unless they are very good composers and write extensive exercises their pupils will do very moderate song singing. It is wise and it may be a necessity to study several books of exercises. Those which are recommended below have been prepared for a definite purpose and have been carefully edited.

For sopranos and tenors an excellent first book is Concone's Fifty Lessons (Op. 9). It is published by many firms in this country and Europe. Follow that with Concone's Fifteen Lessons. These are really quite difficult. If students need something harder use Righini's Exercises.

Another set for the same voices would be Panofka's Exercises, Op. 85. (Published by the Hatch Music Company, in two parts.) Then Panofka's Op. 81. These are harder.

A capital book of graded studies and exercises is "Vocalizzi Preparatorie," by Lamperti.

For alto, baritone and bass use Concone's Forty Exercises, Op. 17. These can be followed by Panofka's Op. 86. It is well to use some of the arias of the Italian operas of the Rossini and Donizetti schools as advanced vocalizes.

That little book, by Vaccai, must not be forgotten. It is not so much a book of vocalizes as a set of exercises for teaching the use of embellishments which are commonly introduced by composers. One secures facility in adding, with good taste, little graces to music which is incomplete. Unfortunately, composers do not finish their songs as well as they might and artists must add what improves the music.

Regarding theoretical work on the voice, it must be said that there are very few worth anything. The science is in such a developing stage that what was within twenty years ago isn't worth much now. But if a teacher will use theories as suggestive and not authoritative he will get much good from the books. Then again most books on the voice are written for exploiting the notions of teachers and of adding to their reputation so they may gain business. Of course, such works must be taken guardedly. They may hold important truths but are quite likely to be worthless. Here are titles which the writer holds in high esteem, and that remark does not imply that books not mentioned here are not worthy esteem.

Behnke's "Mechanism of the Human Voice."
Brown and Behnke's "Voice, Song and Speech."
Kofler's "Art of Breathing."
Seiler's "The Singing Voice."
Roger's "Philosophy of Singing."
Bach's "Principles of Singing."
Howard's "Artistic Singing."

In making a library get one or two books at a time and digest those before getting more. There are less than one hundred books which the vocal teacher will care for.

My teacher says that deep breathing will make a large waist. Is that so?

Not if correct breathing is used. The term, "deep breathing," has been misunderstood and wrongly applied. People who are ignorant of anatomy think that deep breathing means to breathe so that the abdomen is very greatly exercised. They have been told that the diaphragm is the muscle with which to breathe and they think that organ is somewhere in the middle of the abdomen. They then try to exercise it. Of course, the effort they make causes excessive enlargement of the waist, and the more persistent they are the worse it is for them. They and their students become badly shaped and it does not help culture of the voice at all. The error arises in ignorance of the location of the proper breathing organs. The chief organ *is* the diaphragm, and, although it is repetition of former instruction and something which all our readers should know by this time, that organ is above the abdomen. In front it attaches to the breast-bone. Now, not one lady student in a dozen will find, even if she tries, where the end of the breast-bone is. Nearly all, when asked to point it out, place the fingers from one to three inches too low. The ribs go to right and left from the breast-bone and those which go out at the lower part run downward almost parallel for two or three inches and then turn right and left. To find with the finger where the end of the breast-bone is, one must follow the grove upward till it ends. At that point the muscle called the diaphragm is, and that is the point of deep breathing in front; not in the abdomen four or five inches lower. Then, another wrong idea is prevalent about the sides. Most people think the diaphragm runs along the edge of the lowest rib and to them deep breathing means spreading out the lowest rib. It is wrong. In the sides the diaphragm passes an inch and a half to three inches higher than the low (floating) rib and it is at that level that deep breathing should be carried on. No teacher will say that deep breathing done at its proper place will make a large waist. On the contrary, the tendency is to enlarge and make full the chest and bust. Then by contrast the waist seems smaller. Correct breathing does much to give good figure with outlines of grace and beauty, and when anyone, who advocates deep breathing and has enlarged waist, it is certain that she is doing her work wrong.

In singing, so far as breathing is concerned, the important thing is to conserve the breath; to hold it in such way that it is delivered economically to voice producing organs. Deep breathing of the abdominal kind defeats such delivery. The muscles of control are (aside from the diaphragm) those which are in the sides and chest, at and above the diaphragm. Please read over again the location of the diaphragm. Then, remember, that it is a flat muscle, like a platform, extending through the whole body, forming a partition between the chest and the lower part of the body.

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Can you suggest something to help in training men's voices?

Lady teachers often fancy that the male voice must be something hard to train. They know all about sopranos and altos, but the men pupils! Let them be reassured. So far as training them is concerned they are to have the same treatment as do those of women. The pitch of the voice is one octave lower. That is all. Tenors correspond with sopranos, baritones and basses with contraltos. The male voice is more rugged and can be treated quite roughly. There are fewer complications of registers and qualities with men and the male voice is more easily trained. Lady teachers need not fear to receive pupils of either sex so far as difficulty in voice culture goes. It would be a grand thing for music if lady teachers could induce a dozen men to get into training. Men are needed in all branches of musical interest, and it sometimes seems as if business cares, more absorbing than ever before, were preventing men from studying more than ever. Get men interested in music and there would be more ladies interested.

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"What is a good way to train the voice and get the most improvement?"

The complete letter from which the above is quoted is well worth giving, for it shows that young people are calling for better teaching, and for intelligent, rather than indefinite, method. Here it is: "There is a contraction of the throat when I am singing, especially on notes above middle B or C. Should this be? Should there be any tightening of the throat or under the mouth when singing? If not, please give me a remedy, if you know of any. Am nearly nineteen. Sang in a choir for a few years as a soprano when voice changed; rested for two years and then commenced training, which has been going on for nearly two years, but don't seem to make much progress. What is a good way to train the voice and get the most improvement, and how should the exercising be done, quietly or pretty loudly? I don't seem to be able to get tone in front of my mouth, unless I sing loud. Do you know of a way to keep the voice in good order, so that the throat doesn't become inflamed or hurt when swallowing?"

Many of our teachers and the students who have followed these pages through a term of years would say that all this ground has been gone over and ought not to be taken up again. But are all of us entirely free from throat troubles? If so, we are fortunate. But I think most singers, even the best, need some words about keeping off the throat. Some readers will say, "Why, to answer this young man would require a book!" I felt that way at first and wanted to say it would be too much to try to answer. Also, that ours is not a correspondence school in voice culture. After thinking it over my thought took this form: "THE MUSICIAN is the most helpful musical magazine in the world. If we can be a positive help in saving this young man from ruin and make him a musician, it is a duty. We will do it."

The whole trouble in this case comes from not knowing what normal action of the vocal organs means. Everything about the larynx, jaw and tongue is under great tension. Probably underlying that is forced respiration. With that is striving body. All this may be going on and the young man really believe he is not straining at all. If he were with me, for personal direction, probably his first bit of drill would be on carriage of the body, or making gestures with arms or head. The whole structure needs liberation and when it is liberated much which most teachers work upon in the way of local training can be dispensed with, because the parts respond to the training of the whole. Certainly, I would not begin by training the strain away from the throat. After the body had obtained a degree of pliability (and that would take about ten minutes), I would look after the breathing. For, if the breathing is very wrong, no amount of work at the throat, no matter how correctly directed, would do any good. Probably ten minutes more would set that student right about breathing. Then it would be the proper time to see what was being done with tongue, jaw and face. These are the organs which are causing all the trouble. They should be inspected in their action during conversation. The way they then act is the way they should act while singing. Select any words, which require action of the organs of speech and study, that action on the simplest way they can be used. It is well to whisper the words and see how the organs then act. As they act in whispering they should act in singing. Most pupils, when they begin tone with words begin strain also. If the organs of speech take different positions when tone is used with words, from what they do during whispering, there is strain, even if it is not felt. Lamperti used to have his pupils study action before a mirror, thus using sight as well as feeling. "If any different action would be seen go over the attempt until the action is the same," was his instruction. If strain goes on the throat there will be some little evidence of it under the chin. There should be no action under there when singing any words.

In attempts to get breath control many pupils call throat strain into existence. When a pupil does this I tell him to breathe air directly upon the larynx. Or,

I say, "Breathe out freely and pour tone into that escaping breath." After a few attempts the tone emission becomes free.

Regarding singing loud to get tone in the front of the mouth, there is but one thing to say: The tone gotten there by loud singing is bad tone and is badly placed. That attempt—to place tone by loud singing—must lead to throat-strain and it must be abandoned. It is far better to sing in whispers than to sing loud for that purpose.

In conclusion, this young singer would do well to stop practice till he can have some lessons of a skilful teacher. His voice is evidently a valuable one and he loves music. Continuance of bad practice will eventually lead him to abandon music in disgust. He is too good to be lost. What must be done in his case, and what ought to be done with the majority, is to build up from the beginning a correct method of training the voice. That should be done with a teacher. In place of that, let any who feel themselves to be placed as he is, use all the suggestions we give in these columns in the greatest and most mild-measured way they can. While this may not give them their highest attainment it will allow them to use their voices well, and they will do no harm. They will improve, even if they do not become expert.

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Ought one to try to sing very loud in a large hall?

The great contralto, Annie Carey, once sang in the studio of a prominent vocal teacher in a way which led the teacher to ask: "Are you using your full voice? Are you singing as loud as you do in the theatre?" She replied, "Yes, I sing no louder then than I do in this room." That may well be the answer to the question. The laws of acoustics are little understood. How tone is conveyed is not known. But this is known: If one tries to sing very loudly he forces the production of tone (so it is imperfectly made), and an imperfect tone, though loud, will not travel so well as will a perfect tone, though small. As one gains experience in public singing he learns to adapt his power of voice to the size of hall and sings as easily in a large hall as he does in a small room. He certainly should not try to sing louder in one place than in another.

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Should one seek the sensation of holding the breath by the back muscles? If so, how can I do it?

The best breath-control muscles *are* in the back, but one should not seek a sensation there when singing. The best singing comes after all sensation ends. In training for breath control, which is a physical act, one should seek to obtain action in the back and when he has got action he should become able to use that action without sensation. So long as sensation is felt there is sure to be more or less tension. Training for action will take two forms: First, to get the muscles pliable and so they can draw in breath; second, to hold still so as to retain breath. For the first, place the hands behind, on the small of the back and inhale to the hands, strongly, broadly and completely. This should be done every day for a week, or even two weeks. After that it should be done occasionally to keep the muscles supple. For holding the breath by the back muscles, reach the hands forward as if in supplication and hold the breath, feeling that the back is well rounded. Stand in this position, holding the breath all the while, for ten to twenty seconds. These are acts of physical culture and should be used without singing. They will bring right action into the back and holding muscles, so that when you do sing the breath control will be good. When you sing, draw breath in any way which is easy. Then, avoid any sensation of holding. One who has become accustomed to sensation of holding will feel that he is losing his breath control at first. But that is fear and it will pass away.

To "N. D." Omaha. Your question requires a personal answer. The answer would not interest the majority of our readers. If you will send to this office your name and address, the editor of this department will write you personally. In this connection, he extends an invitation to all subscribers to write him on matters which have personal interest (so that he may reply in a personal letter), and let the questions to this department be those which touch on principles of singing. We must keep the department general so as to interest all our readers.

Kindness is the music of good-will to men and on this harp the smallest fingers may play heaven's sweetest tunes on earth.

TSCHAIKOWSKY AS A SONG WRITER.

ERNEST NEWMAN.

Most of us have become so accustomed to look upon Tschaikowsky as merely an instrumental writer, that it is with surprise we learn how prolific he was in the vocal forms of music. But we really ought to know his songs better than we do. If they only appear in our vocalists' programs once in a hundred times, we may cherish our own secret opinion of these ladies and gentlemen, but we cannot excuse our own neglect of the songs. There are about a hundred of them—a field large enough for anyone to take his choice in; they are cheap in the foreign editions, and anyone can get an excellent idea of them at his own piano and with his own voice. There is really no reason why the general amateur should not know them better. Even if he does not understand Russian or German, there are several excellent collections published in English; and if these only contain, for the most part, the earlier songs, still there is quite enough of his best work among them to afford an idea of his style and range. Going even on the basis of these, more justice might have been done to Tschaikowsky. The neglect of the amateur and the second-rate critic is not so astonishing, perhaps, when we find a first-rate critic like Mr. Huneker, in his "Mezzotints in Modern Music," polishing off Tschaïkowsky's songs in half a dozen lines. "Some are redolent of the sentimentality of the salon," he says, "but there are a few that are masterpieces in miniature"; and in support of this judgment he names the well-known "Warum sind denn die Rosen so blass?" and the "Nur wer die Sehnsucht kennt." Of the latter he remarks, "In intensity of feeling and in the repressed tragic note this song has few peers." Well, even in the limited English editions there are several songs which, in spite of the frequently bad translations, move one quite as much as either of those named by Mr. Huneker; and there are many not published in English that throw additional light on Tschaïkowsky's powers as a song writer, and help us to judge his place among the half-dozen great lyrists of the world.

Here and there a song, if only hastily examined, seems to suggest merely what Mr. Huneker calls the sentimentality of the salon; and let me frankly admit at the outset that two or three of the songs are bad—hopelessly, unspeakably commonplace. But the same admission has to be made in the case of every great lyrist—nothing, for example, being so utterly depressing as Brahms at his worst. I venture to say, however, that in certain of Tschaïkowsky's songs the sentimentality is only apparent, and that the fault lies not so much in the song as in us, who have not been able at once to bathe ourselves in the correct atmosphere. In other songs, which, though not really poor, have a tinge of the commonplace about them, an honest examination cannot fail to discover *some* mark of power, some touch of magic that, paradoxical as it may seem, differentiate the work from that of a much smaller man who might have written it much better on the whole. Take as an example the "O geh' nicht von mir, mein Freund" (Op. 27, No. 3). This, at first sight, appears to be merely a drawing-room ballad, melody, rhyme, harmony, and accompaniment being just one degree above the commonplace. But the thing is saved from being absolutely ordinary by that indefinable something which we can only call "atmosphere"—the right suggestion in the music of the general mood of the poem. At the words "O geh' nicht von mir, mein Freund, Liebster bleib' ewig bei mir," for instance, so just and veracious is the emotional color that though we could not say the song was anywhere great, we are conscious it is made by a master of the craft, who can do quite simply and unconsciously what smaller men would have to rack their brains to achieve.

In only one department does Tschaïkowsky fail at what he attempts. With the exception of the sardonic "Don Juan's Serenade," he has no humor in his songs—of which statement let the dreadful "Czar's Drinking-House" stand as a proof. Here and there in the "15 Kinderlieder" there is a pretty suggestion of the child's view of things, but hardly any humor, even of the kind comparatively easy to get in music of this order, so obviously humorous a subject as the cuckoo becoming quite uninteresting in Tschaïkowsky's hands. Nor is there much gaiety and freshness in his songs. Indeed, I think only one can be named that really expresses the joy of life and nature—the exquisite duet "Morgenroth," in which the sensation and the outlook are truly those of the morning. For Tschaïkowsky's general mood, it must be confessed, is the reverse of sunny. He is always oppressed with a sense of the seriousness of life. He loses no opportunity of reading the darkest meanings into the most inoffensive subjects. Not content with making the most of the sombre suggestions given him by his poets, he must go out of his way to sound a deeper note of tragedy than his subject quite demands. In the piquant and graceful "Canary Bird," for example, after the sultana's request for tidings of the Western lands, few people are prepared for that wild outburst of grief and passion in the bird's reply, so completely out of scale with the rest of the song, so obviously out of keeping with the character of the tiny songster, yet so intensely moving in itself. It is stricken humanity that finds a voice here, not the canary in the sultana's cage. Tschaïkowsky forgot the tiny being whose grief he was describing, and thought only of opening the floodgates of grief in general—human grief.

Quite oppressive at times, indeed, is the atmosphere of Tschaïkowsky's songs: and to play through twenty or thirty of them at a time is sufficient to make the whole world look grey or black for a long time after. Yet in pointing out melancholy and despair as the dominant note of his songs I would not be understood to imply that each is a mere repetition, in other phrases and to other words, of the one unvarying message. There are more shades of melancholy than one, more paths than one to despair; and for each of these Tschaïkowsky finds a new scheme of expression. We may best compare him, in this respect, to his compatriot Tourgenieff. The bulk of the great novelist's work is a study of the weakness of human will, the Hamlet-like failure of the spirit to play its proper part in the active world of things. Yet in no two works of Tourgenieff do we have a mere repetition of characters or circumstances. Each example of defect of volition is a separate study, with its own centre and environment, its own causes and results. Lack of will, in fact, is only a broad name for a thousand subtle strands of tragic incompleteness crossing the lives of men; and the great artist will study each in itself, noting the fine shades of individuality that mark it out from all its fellows. Similarly, there is in Tschaïkowsky's songs a separate, distinct incarnation of as many shades of melancholy as there are men and events. And so, though a long continnous course of the songs leaves us somewhat debilitated, the artistic interest is always kept alive by the fine workmanship and the discriminating psychology. I would specify as examples of this delicate barometric variation of the music with the atmosphere of the poem the "Nur wer die Sehnsucht kennt," "A Heavy Tear," the "Invocation to Sleep," the "Neugriechisches Lied," the "O sieh' die Wolke dort," the "Er liebte mich so sehr," and the "Sleepless Nights." Although weary melancholy and despair are the themes of all these songs, how exquisitely graduated is the music to the precise tint and occasion of each poem! In the "O sieh' die Wolke dort" the pathos is pure, simple, heartfelt; in the "Invocation to Sleep" and the "Sleepless Nights," two distinct worlds of pain and weariness and unrest are opened out to us. The self-surrender of the musician to the poet is complete in everything that regards the psychology of their work. No more individual writing, no more gem-like creations of perfect form and perfect spirit can be found anywhere in the history of song than in the best lyrics of Tschaïkowsky.

As regards his style we naturally find him following the general manner of his other work. It is a notable fact that the habit of varied repetition which is sometimes a defect in his orchestral work is one of the cardinal virtues of his songs. His first aim is to get the general mood of the poem, and to fix this in some expressive phrase. The song is then resolved into a series of subtle re-statements of this phrase, so that the central psychological impression always keeps accumulating in power, while at the same time the imagination is kept interested by the perpetual play of new light upon the theme. One of his earliest songs, "Warum sind denn die Rosen so blass?" (Op. 6), and one of his latest, "Weil' ich wie einstmals allein" (Op. 73), may serve to show how thoroughly personal this style was to him, how spontaneously he could work in it. In some of his greatest songs this cumulative effect becomes quite shattering. We have the sensation of some terrible truth being driven home to us, of a long, insistent demonstration in the logic of the emotions, leading up to an unassailable conclusion. Nowhere else, I think, do we get quite the impression given us by Tschaïkowsky's great songs—an impression coming almost entirely from this

complete subjugation of the whole musical structure to a central poetic idea. I will not go so far as to say that Tschaïkowsky's songs are the finest portion of his work; but I think it can be said that as a general song-writer he has no superior, and that he has the individuality of style which only belongs to the really big men.—*The Monthly Musical Record (London).*

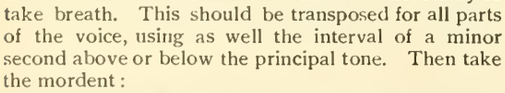
A PLEA FOR THE TRILL.

DR. HENRY W. GILES.

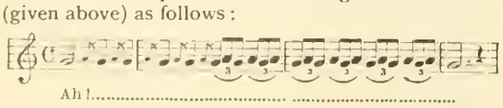
The trill as an ornament in singing has fallen into disuse. There are several reasons for this. The principal one is that it is regarded as the exclusive prerogative of the finished artist, that it requires a long and tedious course of preparation, and that even then only the especially talented may hope to acquire it. I propose to show that this idea of the difficulty of the trill is only apparent, and that it arises from the habit of attacking it in the wrong direction. To attempt to learn to trill by trilling certainly is not easy, but the exercises that lead to the trill should form a part of the scheme of study of every vocal student, whether the end and aim is the trill or no. In this way the vocal bands are gradually and almost insensibly trained to that flexibility and rapidity of action, which is essential to the production of the trill, but is also essential for the proper enunciating of the single and sustained tone as well. The first and simplest exercise is what Shakespeare calls, in his work on singing, "starts on ah." This is the ordinary staccato ah, and should be made with the soft attack, *i. e.*, with the vocal bands loose, and not drawn together, as in the stroke of the glottis. Sometimes there is difficulty in making this at first with the soft attack; in such cases the student should practice a few *hah's* where there is an escape of breath in the production of the h before tone begins. Afterwards return to the first exercise and notice that the vocal bands do not separate explosively, but gently and with little pressure of breath. Be careful also that there is a distinct interval in which the breath is held, between any two tones, and that they do not run together, as in ah ah ah ah ah. After a certain amount of proficiency is attained with the vowel ah, other vowel sounds may be used, notably short i as in "it," I have found very effective. Always use at first an easy pitch around the middle of the voice. From G to B is available for most all voices.

To excute the above neatly and clearly, even at a slow tempo, is difficult for a beginner. To attempt to develop a trill from it is hazardous, to say the least. But look at this.

Here the voice is poised, as it were on the G, and prepared for the quick and explosive attack of the A, which reverts immediately to the G as a place of rest. The tone must be continuous until it is necessary to take breath. This should be transposed for all parts of the voice, using as well the interval of a minor second above or below the principal tone. Then take the mordent:



In beginning the practice of the actual trill the tendency is to slight the adjacent or secondary tone. To avoid this use a rhythm of triplets which transfers the accent alternately from the one to the other. Preface it with the practice of the long and short tone (given above) as follows:



At first make a slight accent at the initial tone of each triplet—afterwards simply think the accent without actually making it.

If these exercises are faithfully followed the trill will cease to be the bugbear that many regard it, and its accessibility to the many, as well as the few, will be proven. To pianists I will say that they may apply the same principles in educating the fingers to execute the trill upon their instrument.

BREATH CONTROL.

CHARLES B. STEVENS.

In former articles under this caption printed in *The Concert-Goer* I have taken my stand positively and unequivocally in favor of special direct and conscious control of the breath as a means to an end, namely, correct emission of tone. This statement need not convey the impression that I believe it necessary or even desirable that the student of singing should be conscious of an attempt to control the breath *during the act of singing* (my meaning has been so misconstrued) rather would I intend to assert my belief in the regular and systematic practice of exercises for a type of respiration characterized by noiseless and imperceptible inhalations and well-controlled exhalations, without which artistic singing is not possible. This method of breathing should become, through practice, part and parcel of the singer's equipment to such an extent that specific thought of conscious control would not intrude upon or in any way interfere with tone-thought or music-thought, so essential to artistic expression in singing.

Why should distinct breathing exercises given the pupil result in wrong effort? Providing the exercises are simple and few, carefully and regularly practiced, naught but good, the greatest good can result. Is it not possible to carry too far the idea of developing the breathing muscles through the medium of correct tone, to the neglect of direct training of the muscles independent of singing?

The theory that any attempt to bringing muscles under control of the will is inconsistent with artistic vocalization may be popular but is none the less fallacious and directly responsible for such vocal defects as tremulousness, non-resonance and absurd phrasing.

I am nôt an exponent of nor a believer in the physiological school of singing; far from it. I recognize fully the importance, *the fact* of mind direction in all things, and especially in singing. Perhaps more than in any purely intellectual study should psychological laws and principles be dominant, particularly where we use the word psychology in its fullest sense and give to it its most comprehensive meaning, which must include everything contained in the personality that is not physical; not mind alone, but will, emotion, soul, the very *ego*, by a study of whose processes, conditions or states the teacher of singing is given a clearer and more thorough knowledge of the principles which underlie true methods of instruction. We must not forget, however, that to obtain best results we must treat this subject of singing from both a psychological and physiological standpoint. Singing is a psychophysical act, which is sufficient authority for the highest development of the physical as well as the psychical nature. Therefore am I confident that the breathing muscles should first be brought under the domain of the will by judiciously selected exercises practiced independently of singing; which volitional control should be abandoned as soon as its object, harmony of muscular action, has been accomplished, when normal automatic action will follow.—*The Concert-Goer.*

THE EVOLUTION OF THE SINGING TEACHER.

MME VON KLENNER.

Our age is the age of specialization, and the best specialist is he that concentrates his mental faculties upon one single branch of his profession, working it out to his best ability. This is, therefore, the age of concentration.

The singing teacher followed in his gradual development exactly the same way and shows precisely the same phases of evolution. His beginning dates back to the village schoolmaster who taught school, played the organ, instructed the choir boys and led the chorus. He had to be a "Jack of all trades;" he knew something of everything and nothing perfectly.

But the world continued to progress. Music became a household pastime. Specialization began in the ranks of performers, and every instrument found its interpreter and teacher. The most wonderful of all instruments, the human voice, infinitely richer in modulation and expression than all the others, could not be overlooked; choral societies required soloists among their members, the stage needed good singers, ensemble and role singing soon became a profession, found teachers equipped to impart it, and took its long-vacant seat in the front ranks of science and art.

The teacher of singing who stands at the height of his profession is, indeed, the final product of a long, slow, struggling evolution, and the accumulated knowledge which makes him what he should be, can be obtained only by years of unrelenting, untiring, concentrated studies. Diversification in its broadest sense is the password of his preparatory period. A limited education never will do for the singing teacher, for what he professes to teach is the standard of all that is music. "Whatever the development of the art, whatever the boldest combinations of a composer or the most brilliant execution of a virtuoso, in the end they must always return to the standard set by vocal music," wrote Wagner.

It is clear that it is essential for a teacher of singing to possess all the advantages of a good general education. Many possess knowledge, but few the gift to impart it to others. The singing teacher has, moreover, too often, pupils whose educational standard is such as to need constant guidance and example. To make them understand the scope of their self-set task he must be a reader of character. Knowledge of the structure of the vocal organs, which he has to develop, is another requirement of his calling. His knowledge of languages, accent, enunciation, etc., must be above reproach.

The only proper way to achieve this is by mastering phonetics, the science of sound, of the functions of the vocal organs, that enables him to tell his pupils just what to do with the tongue, hard and soft palate, teeth and breath, so as to acquire perfect idiomatic diction.

As a musician, the singing teacher must be broad and thorough. He should be a master in sight-reading, and although accompaniment is not absolutely necessary—in fact, only good when roles and scores are being studied—still, he should be able to accompany his pupils, accentuating the melody and thereby assisting them greatly in keeping time and rhythm.

The history of music, composition, harmony and counterpoint are indispensable; the latter helping him to transpose readily when necessary. Last, not least, he should be a singer himself, and give his pupils vocal illustrations, which always appeal to the imitative talent so conspicuous in the young.

All these accomplishments are indispensable to a singing teacher thoroughly fitted for his vocation, and must be supported by a natural gift for imparting his knowledge to those he teaches. Such a teacher, and such a teacher only, will develop good singers, and this is all he can be expected to do. For genius cannot be instilled, and only where genius is wedded to talent can the ideal result, the artist, be obtained. An artist is *born*, and never made by the teacher.

PATTI'S EARLY TRAINING.

Adelina Patti, as a child, was a physical weakling. Her brother-in-law, Maurice Strakosch, took her in hand, and not only made of her a musical phenomenon, but "healthy, clear complexioned and steel-nerved." His rule was "keep the mind clear of unnecessary worry, the body clear of unnecessary food—live with great regularity and great moderation." The little girl had to go to bed at 8 and get up at 6. Her food consisted of plenty of milk, eggs, cheese and fruit, and a very little roast meat. She was not permitted to touch candies, tea, coffee, wine or beer. Water she drank freely "to wash the body clear of bad humors." Patti has followed these rules as far as possible; when singing she goes to bed at 2 and arises at 10 and, when not on the stage, retires at midnight and gets up at 8. She has no filled teeth, has perfect health, and refrains from worry, says an exchange. She sleeps invariably with windows wide open, Winter or Summer. Fresh, strong and youthful in feeling at fifty-eight years, she says to women that "complicated living breeds worry and worry is the main enemy of health and happiness.

Man is now learning that his own thought power is a force, the intensity and utility of which has been almost undreamed of. The intuitive comprehension of this truth is no longer limited to a Plato, Paul, or Emerson, but is grasped by many minds of the present day.—*Henry Wood (Mental Photography).*

Thought always seeks embodiment. The thought of the engineer materializes in the completed engine, and that of the architect in the finished building, that of the composer in his creation. Every conceivable force, phenomenon or expression, when traced back, has for its original basis, *Mind in operation;* and this activity is regular orderly, and to be relied upon.—*Henry Wood.*

SINGING.

FRANK MERRY.

It is not a little disturbing to note, in connection with the vocal art, with what a blind irregularity voices seem to have been doled out to mankind by perverse fate. It might even be said that voices, like riches, are given to those who least understand the use of them. Putting on one side the vocalists before the public who have fine organs which they cannot use for want of musical sensibility or having anything to express, we are continually coming across private and most unmusical persons who are quite unconscious of the possession of very fine voices; and happily, have no need or intention of coming before the public. And how galling it is to meet some stockbroker or railway director with the voice of an operatic tenor and the soul of a cheesemonger, while we, though we may possess the soul of an operatic tenor, find ourselves saddled with the organ of a suburban baritone!

The vexed question of voice production may be compared with the equally distracting subject of medicine. Professors of singing disagree, after the manner of doctors. Like doctors, they also prescribe opposite courses of treatment for the bringing about of the same end. Like doctors, they sometimes kill and sometimes cure; and yet, like doctors—we cannot do with out them. We scoff at medicine when we are well—but at the slightest touch of pain, we fly to the medical man. And when we want our voice trained, we place our precious organ in the keeping of some professor of the vocal art, and soon develop a deep faith in the man and his method, holding him up as the finest exponent of the greatest school in existence. Whether we are in good hands or not is, of course, largely a question of luck; the more eminent the professor the less likely is he to worry about spoiling a voice here and there—it is a kill or cure still.

We often hear talk in these degenerate days of the secrets of voice production—of the lost art of singing. These are very convenient phrases on the lips of advertising gentlemen with quack methods, and they are very amusingly uttered by more innocent teachers who have made some wonderful discovery—very well-known beforehand to everybody but themselves. These remarks, however, do not apply to the great Italian School, in reference to which the term "lost art" is more justly used. But in respect to the Italian School, what has been lost? Is it a great method or great voices? Has the art degenerated because a few vocal tricks have been forgotten, or because we have no longer artists of such genius, of such earnestness and capacity for work? In discussing the vocal art, we must never forget that the basis on which it rests is partly a physical one; and this physical basis is an important factor in any comparison between the vocal art of to-day and of fifty years ago. It is the open air life in the dry climate that goes to make the fine voice, but the voice does not make the singer unless with these physical advantages is joined the emotional temperament and the æsthetic impulse of the real artist. Italy, with her climate, scenery and traditions, must have been an ideal breeding ground for singers, and in the course of nature has produced her famous line of great artists. Genius, however, is not hereditary, and tends to exhaust the race from which it springs, and thus for future singers we may have to look elsewhere. Among English speaking races, the voices come from America (with Canada) or Australia, where the out-door life in dry air is common. Yet in neither America nor Australia is there the high culture or artistic impulse which produces the great artist.

Much of the change of method from the old school to the new may have been rendered necessary by the change of physique brought about by new conditions of life. Singers who spring from a robust race, brought up in the open air with deep chests and larynxes that nothing could tire, would naturally adopt a different production to modern civilized vocalists, whose parents lived in houses, and did not use their muscles to any great extent. The former vigorous type would adopt the open production suited to their nature, would use their lungs freely, because their vocal cords could stand it; but vocalists of the more effeminate type must study resonance, light, breathing many registers, and all the *finesse* of modern training. —*Music* (*London*).

There never was a day that did not bring its own opportunity for doing, that never could have been done before, and never can be again.

THE FIRST SINGING OF "THE HOLY CITY."

The "popular" song is not always the long-lived one, that which pleases the fickle public to-day being carelessly relegated to the realms of forgotten favorites so soon as some new and "catchy" combination is brought out, but occasionally some gem appears which seems to gain new life with each passing year. Of this order is "The Holy City," which has been sung throughout the length and breadth of this and every other land where song is of a civilized sort; yet to-day its popularity is on the increase rather than on the wane.

An interesting fact concerning the first singing of this song is not generally known, however, viz: that Mrs. Florence Maybrick was the one who first sang the words which have aided so materially in making the name of "Stephen Adams" famous.

Comparatively few people are aware that "Stephen Adams" is, in fact, Michael Maybrick, the well-known English baritone, who was a brother to the Liverpool merchant, for whose alleged murder Florence, his American wife, was sentenced to death more than ten years ago, reprieved at the special request of Her Majesty Queen Victoria, and condemned to a life of prison labor.

Born in Liverpool between fifty and sixty years ago, the brothers Maybrick, while remaining the closest friends, chose entirely different walks in life. The eldest became a merchant, while Michael, the younger, who was a man of magnificent physique and strikingly handsome, studied music in Italy and became, next to Charley Santley, England's most popular baritone singer.

But it was as a composer that Michael Maybrick, under the nom de-plume of "Stephen Adams" made most of his princely income. With the earliest efforts he succeeded in hitting the popular taste, and although his productions could not be called scholarly or even placed in the second class of musical compositions, the royalties produced by them represented little fortunes. "A Warrior Bold" netted Maybrick something like $15,000, and it is said that he received altogether more than a tenth of a million as royalties for "Nancy Lee," which the writer has heard him say he composed while riding on the top of a "bus" between the Criterion and Oxford Circus, a distance of less than half a mile. Other songs, which proved veritable gold mines to "Stephen Adams" were "The Midshipmite" and "The Blue Alsatian Mountains."

A private income, in addition to the royalties from his songs and proceeds of his profitable concert engagements, made Michael Maybrick a very wealthy man and his tastes ran to the possession of a magnificently appointed yacht. For many weeks during the year his yacht used to be anchored in the Mersey, only a short distance from his native city of Liverpool and his elder brother's residence. It was aboard this yacht that Michael Maybrick composed "The Holy City," and it was there that Florence Maybrick first gave voice to its melodious strains. The popularity of the song was slow to strike this country, for it has been a favorite in England since the concert season of 1890, when it was first sung in public by Edward Lloyd, the English tenor, who stood in the same relation to Sims Reeves, recently dead, as did Maybrick to Charles Santley.

The specious panorama of a year
But multiplies the image of a day,—
A belt of mirrors round a taper's flame;
And universal Nature, through her vast
And crowded whole, an infinite paroquet,
Repeats one note.

—*Emerson.*

DETECTED THROUGH A BIRD'S NOTE.

Trifles are ever leading to unexpected results, and an experience of a certain musician affords a further instance of the value of noticing little things.

The musician in question owned an ebony flute with silver keys. He valued it highly; but, as one of the upper notes was defective, he seldom used it. A young man lodged with the musician, and between the two a close friendship existed.

One night the ebony flute disappeared, having no doubt been stolen. Suspicion fell on several persons, but nothing could be proved against any of them. Not long afterward the lodger went to live in a town a few miles off, but as the friendship between the two men still existed they occasionally visited each other.

Nearly a year afterward the musician paid his friend a visit and was pleased to find him in possession of a beautiful bullfinch, which could distinctly whistle three tunes. The performance was perfect, with the exception that whenever he came to one high note he invariably skipped it and went on to the next.

A little reflection convinced the musician that the note in which the bullfinch was imperfect was the deficient note on his lost flute. So convinced was he that he questioned the ex-lodger on the subject. The latter at once tremblingly confessed his guilt and added that all the bird knew had been taught to him on the stolen instrument.—*Stray Stories.*

GOOD POPULAR SONGS SCARCE.

"It is singular, but true," said a music publisher, "that there are very few big hits in popular songs nowadays, that is, songs that have reached the million mark in sales such as 'After the Ball,' 'Annie Rooney,' 'Daisy Bell,' 'Down Went McGinty,' 'Two Little Girls in Blue' and 'Comrades.' Many songs published since then have been very popular, to be sure, but they cannot be compared with the old-timers.

"Many dealers have asked me the cause of this, but thus far I have been unable to explain it satisfactorily. It is all the stranger when you take into consideration the fact that there are more singers and better facilities for pushing songs than in former years.

"Years ago a good song would force itself upon the public. At present a publisher has to humor the singers and do a lot of hustling. Some of the top liners require pay to sing songs. In the old days they were only too glad to get a good ballad. To cater to the whims of the singers a publisher must have at least three pianos in his establishment, employ expert players and vocalists to teach the songs, print professional cards and do a thousand other things. You see the competition is keen, and if you should hurt the feelings of any singer, especially a man or woman of reputation, you will have considerable trouble in making your songs popular.

"Publishers have to take a lot of chances too. For instance, to popularize a song you must have slides made for stereopticon views. This costs quite a sum. One publisher spent $400 to take pictures for a set of slides for the song 'Sing Again That Sweet Refrain.' He had to employ a troupe of colored minstrels, a band and a hall. Fortunately the song made money and he did not lose anything. There are other things to contend with, too, such as lawsuits, etc. There was a dispute over the ownership of one song for instance. After fighting in the courts for some time one of the firms concerned compromised by paying the other $2,000 in cash and the costs of the suit."

THE MOST MUSICAL LINES IN ENGLISH POETRY.

For "the love of lovely words" we turn naturally to Coleridge, Keats, and Tennyson, perhaps our greatest masters of poetic music. Coleridge gives us such lines as:

By lonely Otter's sleep-persuading stream;
or: Singeth a quiet tune.

Tennyson, who knew whereof he spoke, gave the palm to a part of Keats' "Ode to a Nightingale," in which occurs the line:

Of perilous seas, in finery lands forlorn,

and to this, from Gray's "Elegy":

And drowsy tinklings lull the distant folds.

Swinburne, who has every claim to be heard, says that the following lines, from Tennyson's "Lotus Eaters," are the most musical in any language:

Music that gentler on the spirit lies,
Than tir'd eyelids upon tir'd eyes.

According to Canon Pownsley, Tennyson said he was most glad to have written:

The mellow ouzel fluted in the elm.

But others would prefer from the same poem, "The Gardener's Daughter":

The line a summer home of murmurous wings.

It would hardly be possible, however, to find greater perfection of human utterance than the following lines from Shakespeare, Milton, Shelley, Keats, and Tennyson:

Gilding pale streams with heavenly alchemy.
Now to the moon in wavering morrice move.
Likes a glow-worm golden in a dell of dew.
And hides the green hill in an April shroud.
The moan of doves in immemorial elms,
And murmuring of innumerable bees.

—*The Unique Monthly.*

THE ORGAN.

ORGAN AND CHOIR.

WM. HORATIO CLARKE.

The Organ and Violin.

M. P.—"What organ stops are suitable to use in accompanying a violin solo? If an organ is tuned in equal temperament, with the fifths flat and the fourths sharp, so that all keys are alike, will a violin which is tuned in perfect fifths blend with the organ?"

Answer.—All the soft 8 ft. stops alone or in combination with the 4 ft. Flutes may be used with good effect in accompanying the violin or violoncello. The Gt. Open Diapason would be too loud, but the Sw. Open Diapason may be used. The violin tones blend well with the different qualities of organ timbre. With the violin, only the open strings G, D, A and E are tuned in perfect fifths, and as the intervening tones are made by the fingers, the pitch is involuntarily adjusted by a sensitive player. If any dissonance is perceived in the use of the open strings (which do not remain long in tune), it can be avoided by not playing the open tones, as is customary in the most delicate and expressive rendition. The variation caused by the equal temperament is so slight that the waves are not perceived by the ordinary ear, any more than when two or more violins are played together on one part in unison. So that practically, when a violin solo is accompanied by an organ, no dissonance is perceived if the violinist plays in tune, even when the open strings are perfectly in tune. Few players on the violin can give the scale in the various keys as accurately in relative tune as is produced in the equalized temperament of an organ or pianoforte.

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An Amateur's Muddle.

R. M. T.—"The organ I play in church has two manuals. It has no Trumpet in the Great Chest, but a two rank Mixture. The Swell has both a Trumpet and an Hautboy. In order to give the Gt. more power (and being a mechanical amateur), I have taken out the Mixture and fitted a thin top board over the other, and boring new holes into the old ones, have removed the Trumpet from the Swell, and have fitted it to the new top board with a new rack. In doing this I have got into a hornet's nest of trouble. Many of the Trumpet pipes will not speak, and those which will sound, when I try to tune them will only sound flat of the pitch and entirely choke off. Others give forth an intolerable coarse rattling sound instead of a musical tone, and I am desperate and disgusted over the whole thing. Can you help me out of a dilemma?"

Answer.—Your trouble arises from two sources. First, in fitting the thin strip over the old top board which had two holes for the two ranks of Mixture pipes, you did not bore your holes so that the Trumpet pipes got wind enough to vibrate the reed tongues, and those which spoke could only give a flat pitch on account of lack of wind pressure. Other reeds would rattle somewhat from this same defect, and the second reason is probably because some of the fine dust from the boring worked under the tongues. The best thing for you to do would be to clean the Trumpet thoroughly as indicated in a late number of THE MUSICIAN, and replace it in the Swell, if you want to use it, and in the place of the Mixture have an organ builder put in a modern Gamba. If the reed tongues of the Trumpet are bent, the whole stop will have to be sent to an organ builder and be revoiced.

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Grooved Top Boards.

J. C. M.—"Could not a small organ of two stops, an Open and Stopped Diapason, be so arranged by 'grooving' so as to give the effect of four stops, by having a slide for a stop under a top board next the St. Diapason, with grooves or conductors running diagonally to the pipes an octave lower, so that the effect of a 16 ft. Bourdon from Tenor C could be produced from the St. Diapason pipes? Also another top board with a slide next the Open Diapason with grooves running to the pipes an octave higher, so as to give the effect of a 4 ft. Octave, with twelve additional pipes at the treble end of the Open Diapason, and with a Dulciana treated in the same way, could not the effect of six stops be obtained from an organ of three sets of pipes?"

Answer.—Such an organ could be constructed, and has often been done by amateurs, but the expense of labor would be equivalent to having actual pipes, with poorer results. The balance of tone would not be good, because a 16 ft. Bourdon should not be so full as a St. Diapason, and a 4 ft. Octave should always be subservient to an Open Diapason. One set of pipes cannot be made to do the duty of two, and the effect would be as indistinct in the melody of the music as when an octave coupler is used. Every attempt to get something for nothing in building a pipe organ, is as unsatisfactory as in all departments of mechanics or philosophy. There is an intrinsic value in the cost of a pipe organ in labor and material, and every attempt to cheapen either is detrimental to the musical value.

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Electric Action.

E. M. K.—"Is there any advantage gained over tubular pneumatic action in the application of electricity to the mechanism of the organ?"

Answer.—There is nothing gained by the introduction of electricity excepting when it is desirable to locate the key-desk at a distance from the instrument. The electric action needs much attention and should not be introduced unless there is an expert organ electrician always near at hand to adjust any portion which needs immediate attention.

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The Art of Voicing Organ Pipes.

S. H.—"Will you kindly describe to an amateur how to voice different organ pipes so that I can voice a small organ into which I intend to put entirely new pipes? When does the mouth of a wood pipe need cutting higher?"

Answer.—It requires a long experience and patient application to learn how to voice, and no book or written article will give you the information, because it is impossible to describe qualities of tone without a practical illustration in hearing results. The secrets of the voicing-room are seldom imparted to an amateur, and outside of the musical department of an organ factory, one can only learn to voice who has the means to purchase many sets of pipes which he can afford to spoil by many failures. Before attempting to voice pipes one must know what qualities of tone he wants to produce, and what scale and method of construction will give the desired tone. Of course, much may be learned from studying the structure of pipes as they may be seen in an organ, but that does not teach the needed manipulation. An organ voicer will give you no information concerning this important feature, and you had better buy your pipes already voiced.

In regard to cutting up the mouths of wood pipes, it is done to a graduated scale, for if one or more pipes in a set should be cut up differently, the quality of tone would vary. The height of the mouth depends upon the wind pressure and scale of the pipe. A small scale wood stop is generally cut higher than a large scale. There are certain conditions which sometimes govern the cutting up of a stop, viz.: When shutting off the wind at the foot softens the pipes too much for the desired quality. When the flue in the cap is too wide. When the tone is thin and has a quint or fifth in it. When the upper lip is too thin. When the tone is overblown. When the upper edge of the block has not the correct bevel. When the nicking is not deep enough to spread the wind current. When the tone has not body enough. And so on, for different reasons which only experience can dictate. The higher a pipe is cut, the more wind pressure is needed to reach the upper lip, and there is a consequent increase of the power on account of the greater amount of vibrating surface exposed to the irritation of the wind current. Where all the details of structure are carefully observed, there is no variation from the scale in any point, nor is there any experimenting on the part of the voicer who has learned his art.

The Decadence of the Reed Organ.

S. D. S.—"Why has there been so little improvement in American reed organs of the exhaust bellows system during the past twenty-five years, and why are so few to be found in the music stores?"

Answer.—It is true that there has been no marked improvement in the tone or construction of American reed organs during the past twenty years or more, because their use and commercial value has rapidly been diminishing. The introduction of low-priced upright pianofortes has caused them to be superseded as an article of musical merchandise, and there has been no demand by the purchasing public for a higher grade. Thirty-five years ago the papers and magazines were flooded with high-sounding advertisements inserted by the competing manufacturers. At present nearly all of the reed organ concerns who did not go out of the business are engaged in the manufacture or sale of pianofortes. Good second-hand reed organs, which sold for $250.00 twenty-five years ago, can now frequently be purchased for $25.00, in good condition.

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The Janko Keyboard.

M. R.—"Has the Janko Keyboard been applied to the pipe organ?"

Answer.—The Janko Keyboard consists of six small rows of keys, as applied to the pianoforte, but the application to the pipe organ, with more than one manual, would bring the more remote keyboards too far from the player. It has been applied to single manual reed organs in Germany, but there is nothing to be gained by its use in organ music. Whatever has been written for the organ may be performed upon the style of keys so long in use. Organ music does not call for the rapid playing, brilliant arpeggios and octave movements which are customary in piano music.

●

A Suggested Improvement.

H. H.—"I have read the topics considered in the organ department with much interest, and should be pleased to have your suggestions for improvements in the following specification if you think any change would be advisable before closing a contract with a builder.

I.	II.
16 ft. Bourdon.	8 ft. Violin Diapason.
8 ft. Open Diapason.	8 ft. Stopped Diapason.
8 ft. Viol di Gamba.	8 ft. Salicional.
8 ft. Dulciana.	4 ft. Flute Harmonique.
8 ft. Melodia.	4 ft. Fugara.
4 ft. Octave.	2 ft. Flautina.
4 ft. Flute d'Amour.	*8 ft. Oboe and Bassoon.
*2⅔ ft. Twelfth.	
*2 ft. Fifteenth.	
*3 ft. Mixture.	
PED.	
16 ft. Open Diapason.	8 ft. Violoncello.
16 ft. Bourdon.	

with the usual mechanical registers.

The organ is to be placed in a gallery so low that the 16 ft. Open Diapason pipes will have to be inclined on account of the lack of height. An answer in the columns of THE MUSICIAN will be greatly appreciated and your opinions may interest other organ committees."

Answer.—If anything were to be added to the Great Section, I would suggest a Second 8 ft. Open Diapason with a stopped wood bass below the lowest G. The Viol di Gamba should be made and voiced with the modern draught beard, which gives strength and blends better than a Trumpet. In place of the Twelfth a Quintadena would be greatly preferable. This should be of a strong tone, containing the fifth or twelfth harmonic of a flutey quality with a filling 8 ft. ground tone when properly voiced, and is a pleasing stop in many combinations. In place of the Fifteenth I would recommend a 4 ft. Gambette, which is an incisive Octave Gamba with a draught beard, and more effective in the full organ than the shrill Fifteenth. I would not have a Mixture under any consideration in this scheme. This stop in an organ of the capacity indicated is simply an unmusical nuisance, handed down from the dark ages of imperfect conceptions of acoustics and illusively sustained by illogical theorists which, with its inharmonious din, only adds noise and confusion, making the organ more like a box of shrieking whistles than the dignified instrument which it would otherwise be.

In the Swell Section I should put a modern Oboe Gamba in the place of the reed stop, which is seldom found in tune, and does not blend so well with the other stops as the Oboe Gamba. You should not have any stops which cannot be used at all times.

The longest 16 ft. Pedal Open Diapason pipes may be placed horizontally over one another at the rear if there is room to so locate them. This would be better than placing them on an incline or mitering them. In so low a gallery the effect of the tone is not pleasant to the organist, as the reflection is so immediate.

The changes recommended would bring the actual cost within the limits of the specification you have sent. The effectiveness of this organ would depend much upon whom you employ to build it, the scales of the pipes and the voicing talent. The advice given in THE MUSICIAN is independent of any builder, and is drawn from long experience and philosophical observation, free from prejudice and impractical theories.

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A Screen Front.

J. M. W.—"At the end of my studio is a spare room, with folding doors, in which I should like to place a two manual pipe organ. This room is 15 ft. deep, 16 ft. wide and 11 ft. high. Could not a screen work be placed across this opening and a swell frame fitted behind it so as to swell the whole instrument?"

Answer.—A number of organ studios have been fitted in this way in England and the arrangement is excellent. You have room enough to place your largest bass pipes lengthwise, so that you could have even a 16 ft. Pedal Open Diapson piled up at the back of the room. The swell effect would be fine and you would save the expense of elaborate case-work, the only part appearing being the keydesk. The swell folds themselves could be decorated and form the screen. The manual bass pipes could be set off and down from the chests, so that you would have ample height.

●

For Home Organ Study.

O. H. R.—"What kind of a reed organ should I purchase for studying organ music at home?"

Answer.—A simple instrument with two complete sets of reeds throughout, of 8 and 4 ft. pitch, would answer your purpose. The multiplication of divided reed stops is a sham as far as organ study is concerned. By keeping a lookout at the music and auction stores you may be able to find just what you need in the way of a good, second-hand reed organ, as so many are being exchanged for pianofortes, and the dealers are selling them very low.

●

A Sunken Organ.

E. H. P.—"I have recently purchased a commodious city residence, in the upper story of which is a large hall, which was finished by the original owner for a private music-room. It has an unusual symmetry of design, which I do not wish to disturb, although I desire to have a three manual organ for my own use as an amateur organist. Underneath this hall, at one end, is a vacant room, 12 ft. high, 18 ft. deep and 17 ft. wide. Could a three manual organ be placed in this room, with the keyboard in the hall overhead, and the floor removed and covered with a fancy iron grating? What would be the musical effect in the hall?"

Answer.—The idea would be practical. The longer pipes could be placed horizontally instead of upright, so that you could have the proportionate basses. Under the grating the whole could be covered with swell folds in addition to the swell box opening at the top. Nothing should ever be placed over the organ in the hall so that the tone would be obscured, and when not in use the grating should be covered with canvas to prevent dirt falling down into the pipes. The keydesk could be at the end of the hall with the opening in front, the player facing his select audience. The tone would fill the room just the same as if the organ were placed in a recess, and better, because there would be no obstruction in the way of case-work or front display pipes. As your residence would be heated throughout there would be an even temperature.

●

An Organ in the Open Air.

J. W.—"If a large organ should be placed in the open air, without any surroundings, would not the sound be so dispersed that even the heavy pedal pipes would have no resonance?"

Answer.—An organ thus placed in the open air would not be effective. The sound of the flue pipes would be dispersed, but the reed pipes, if on a strong pressure, would be heard quite a distance. A wealthy summer resident of Newport once had a large organ built in his garden, and closed in by movable shutters, for the entertainment of his friends, but it had no musical value apart from the novel idea which the owner had the means of gratifying. The sound of the pedal pipes would be dispersed and not carry. An organ depends much upon the reflecting surroundings for communicating the vibrations with concentration. An organ in a pavilion with open sides, such as may be found at summer religious and educational resorts, has not the grandeur and effect as one in a large enclosed hall with solid walls. An organ in a large tent would also have a weak effect, as the resonance of musical vibrations depends much upon the solidity and sonority of the reflecting surface.

●

Applying an Electric Motor to a Reed Organ.

J. W. M.—"I have a large two manual reed organ with three complete sets of reeds in each manual, with a full set of pedals having two stops, with the usual couplers. I once had a small water motor to work it, but it made such a thumping that it was discarded. It is now pumped by hand. It takes forty up and down strokes a minute when the full power is played, and it takes about twenty pounds in weight to lift and depress the handle. Could I have an electric motor so attached so as to be independent of a blower? Would I be obliged to have a system of gearing to reduce the speed? There is a basement cellar under the room."

Answer.—You could have an electric motor attached, but the expense of reducing the speed so as to pump a reed organ with exhaust bellows would in the end cost ten times as much per hour as the present cost of blowing by hand. Were it a pipe organ with pressure bellows, an electric motor driving a rotary fan blower could easily be applied, because the regulation of the wind supply would then be operated by a simple gate or valve, closing automatically while the motor keeps up a continuous speed. With a reed organ the principle is entirely different, the air being exhausted from the bellows. This would require an automatic reduction of the speed by means of a rheostat, otherwise the constant working of the handle and exhausters would cause a puffing at the safety valve and the tone would be forced.

●

Wire Used in Electric Organs.

W. M. D.—"In electric organs, what size of copper wire is used, and is it insulated with silk or cotton? How much wire is used per magnet? How many batteries, and what kind should be used?"

Answer.—No. 26 copper wire is used, wound with silk. The core of the magnet is of soft iron, ¼ inch in diameter and 1¼ inches long, sufficient insulated wire being coiled to bring the diameter up to ¾ of an inch. Three series of Leclanché batteries, with a No. 18 insulated wire will be sufficient to carry the current from the keys to the magnets.

●

Feeders for Hydraulic Motor.

J. H. W.—"The organ I play on Sunday has two manuals of 8 stops each, with a pedal of 2 stops. I am expecting to have it blown by a hydraulic motor. If I should have independent feeders, of what size should they be made, the present bellows measuring 5 x 8 ft.?"

Answer.—On the supposition that the water pressure is sufficient and the motor large enough, two double feeders, each being four feet square, with a 10-inch stroke would give ample wind supply. By a double feeder is meant one where the power is applied to the center so that the four sides have an equal movement, instead of the hinged feeder already attached to the bellows blown by hand.

●

Playing from Memory.

H. W. E.—"Is it an essential part of an organist's education that he should commit to memory his fugues, concert pieces, etc., so as to be able to play them in public without the music before him?"

Answer.—No, it is not essential, although by the time he has mastered a difficult piece, he has it well committed to memory. It is a good plan to memorize every fine passage one meets with in organ music, because it sinks into the mind and is absorbed by the mental faculties as food for future composition and improvisation. In this way every good model becomes seed from which fruit will be developed in due time. Storing the mind with good music is the best antidote for a tendency to egotism. It is no evidence of a lack of culture to play with the score before one as a reference. It prevents much exhaustion of the nervous force, and makes not the least difference to those who are listening to the composition. If an eloquent public speaker is uttering the words of another, it has fully as much force with the minds of the hearers if he reads them with expression, than as though he should first commit them to memory and then deliver them. In fact, the supposition is that they are the actual words gives them more force. Some of the finest players do not commit their music to memory, but have greater freedom of expression and rendition from the fact that the music is before them.

●

Draughts of Air Near an Organ.

J. S. H.—"The members of my choir who sit nearest the organ always complain of a cold draught of air coming from above during the morning service in the winter time, even when the organ is not being played, and have requested that some special heating arrangement shall be put in before cold weather to obviate this. Will you please give some advice in relation to this. Would it injure the organ to have hot air pipes enter inside the case?"

Answer.—This cold effect is always noticed near large organs in the winter unless the temperature of the room is maintained all the time. When an auditorium is only heated during Saturday night and Sunday morning, it takes a long time for the metal pipes to become as warm as the temperature of the room. As the warmed air outside of the instrument comes in contact with the masses of metal pipes, it becomes chilled and sinks downward to a lower strata. This causes the cold draught to which you refer, during the morning exercises. You probably hear no complaint concerning this draught at the evening service, because then the pipes have become thoroughly warmed. The coldest place in a church in winter is at the keyboard of the organ, and the organist often plays the opening prelude with stiffened hands and benumbed fingers. It would be injurious to the organ to have any heating arrangement placed within the case. The room should be heated a few hours earlier than has been customary, which will somewhat obviate the cold draughts.

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Amateur Voicing.

S. H. S.—"Can you give any directions in regard to voicing wood pipes? I have made a full set of stopped Diapason pipes, but find it impossible to make them produce an even quality of tone. Some of them speak the fifth and some the octave above, and the entire upper octave will give no sound that may be called an organ pipe tone, and the smallest will not speak at all. I have cut the mouths full high according to a regular scale, and have regulated the quantity of air by plugging the feet, but all to no purpose. Can I find any book of instruction in this art? Must I give diagonal or straight nicks?"

Answer.—It is impossible to tell what the trouble is without seeing and hearing your pipes. The mouths of wood pipes are not cut exactly to the same scale throughout, but the height of the mouth is gradually diminished toward the top. Your upper octave will not speak with the common wind pressure if the mouths are too high, and that is probably one fault with your pipes. Another point to be noticed is, if the end of the tuning tampion which is in the pipe is perfectly square and true. If it is pointed, the upper pipes will not sound, and none of the pipes will give a true sound because there is no symmetrical reflection of the vibration. Sometimes the tampion of a bass pipe becomes canted, in which case the pipe will not give a true tone. There are no books from which voicing is taught. Straight nicks are generally made with open wood pipes. Diagonal nicks cause more disturbance of the current of air as it passes across the mouth, but do not influence the quality of the tone. After you have looked over the points referred to, attention will be given to your report.

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American Reed Organs and Harmoniums.

A. G.—"What is the difference between an American Reed Organ and a Harmonium? I have several collections of music for the Harmonium, and some pieces for the Physharmonica published in France. Are the instruments the same in structure and tone?"

Answer.—There is an essential difference both in structure and tone. The reeds of an American reed organ are detached tongues and blocks fitted in sepa-

rate reed cells, and the air is drawn through them from the outside into a vacuum bellows by means of exhausters worked by the blow pedals, the air being sucked through the reed when the desired valve is opened. The reeds are somewhat narrower and thinner than in a harmonium, and the tone is more subdued, and somewhat modified by the surroundings.

In the harmonium the tongues are riveted to solid brass block plates in sections of an octave each. They are inverted in their position in the instrument and the air is forced outward from a bellows filled with compressed air supplied with feeders worked by the blow pedals. The tone is stronger, and when properly voiced and surrounded with environments which vary the quality, much variety is obtained. The Alexandre et Fils, Debain, and Mustel organ are the highest types of this class. Being high priced, and with the heavy tariff, they are not to be found in the American market, where at present the instruments made in the United States are sold at very low prices. The Physharmonica is another name for the foreign harmonium. Music for these instruments has been arranged and composed by some of the leading French organists and carefully registrated.

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Service Prelude No. 5.

The Service Prelude in this number is in the form of a meditation. On account of the connected phrases and sections there is not much opportunity for removing the hands from the keys to change the registration, and the contrasts are made by changing the hands on the manuals. With an organ containing composition pedals much variety may be obtained. Although the subject is simple, there are many modulations to be studied. The harmony is complete without the use of the pedals. The inventive talent of the organist will be exercised to discover different methods of registration effects.

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Dimensions of the Choral Organ.

A. D. M.—"I was much interested in your description of the Choral Organ in the April number, because it seems to be just what is needed in our small Church to take the place of the Cabinet Organ which has been used many years to accompany our choir. Will you please state the space the small instrument will occupy? Would such an instrument have to be made to order, or are they supplied by dealers in musical instruments?"

Answer.—The smaller Choral Organ will require a space of 4 ft. in depth, 8 to 9 ft. in width, and a height of 9 ft. It would have to be made to order, which would require three or four months. Dealers do not keep instruments of this kind in stock, because the price does not admit of a trade discount, and it would not be a profitable investment, as the sales would be limited. The next two sizes described in Article XI, should have a heighth of 12 ft. and a depth of 5 ft.

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Singing Softly at Choir Rehearsals.

C. E. H.—"Do you consider it a wise plan for a choir to sing at the top of their voices all through a rehearsal? Our leader seems to think that he cannot fire his singers with enthusiasm unless we shout with all our force during nearly all of our pieces at the rehearsals. The result is that we are all tired out and come with hoarse voices to sing in the service the next day, and do neither the music nor ourselves justice. I wish you would write a few words on this subject to be shown to our leader, for the benefit of our choir."

Answer.—The way to make the best of a rehearsal is to drill the choir with mezzo power, or even piano, or even humming, until all the notes of each part are put together and the difficulties overcome. In this way each part will hear the other, the intonation will be more perfect, and there will be no fatigue of the vocal organs. As soon as the music is learned and the voices blend in quality and in tune, then the piece being learned may be given with its proper force and more progress made. In the finishing work the parts may be properly balanced by careful judgment. Thus, if the alto is too loud for the soprano, the alto voices must be modified in power, or if the soprano should be louder, that will be consequently governed. This would avoid what occurred at a concert recently given by a chorus choir in a Western town, who had gone from another town to show their attainments and encourage the art of church music. The ladies had carried with them their white dresses in which to appear. On taking their position on the platform, it was found that the sopranos were more than double the number of the altos. As soon as the leader perceived this, instead of asking the sopranos to modify their voices so as not to overpower the lesser number of altos, he coolly requested one-half of the sopranos to step down and take their places among the audience, to their great discomfiture as they sat there with their white dresses, after all their musical preparation and efforts to be present. The result culminated in the breaking up of the choir, and all this trouble arose from lack of judgment on the part of the leader in not knowing how to balance the voices as they were in number. Had he been in the habit of drilling softly, he could easily have brought the voices into good musical balancing, for numbers on a part do not always count in dynamic force, especially where some of the voices are not strong. The question asked is worthy of consideration by all chorus choir leaders, and will be of interest to singers who voluntarily devote one evening a week of their valuable time for the sake of rendering good music in the Sunday services. It is never injurious to the voice to sing softly.

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Choir Breathing.

E. F.—"Can a choir be so drilled that all the singers will take breath at the same time, or rather, all the singers of one part, so that the breathing will not interfere with the proper accent of the words?"

Answer.—Yes, by having breathing marks pencilled in the score. Some choir music is published with the breathing commas so that the inhalations will be uniform. The breathing should be from the muscles of the diaphragm, and the tone never forced by using too much breath in vibrating the vocal chords. If a choir is taught to cultivate the plan of full and deep breathing without effort, there will always be a reserve force, and the tone will be full and resonant when power is required.

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Choir Accentuation.

J. C. J.—"Should a choir be trained to observe the regular accents of a measure according to the kind of rhythm?"

Answer.—Yes, with a natural accent which should not be mechanical. Without this accent the music will be tamely rendered. There should be no outward signs of the accent in motions of the head or time beating, or swinging of the books or music sheets. The cultivation of the accent will put more animation into the execution. It was somewhat overdone in the "old folks" music of former days, and has been quite neglected in modern times. Your own musical judgment will teach you not to carry it to excess.

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The Tonic Sol-Fa Method.

J. C. B.—"Is the Tonic Sol-fa method of reading music making any progress in this country? Would it be advisable to train a choir to read music after this system?"

Answer.—Attempts have been made to introduce the Tonic Sol-fa system of vocal music in this country, but it has not been adopted. At the time of its introduction in England the system of reading music was tied to the fixed Do always in C. Re was always in D, and so with all the other letters. When the major scale of A was sung the syllables la, si, do, re, mi, fa, sol, la were used. If the major scale of E was sung the syllables were always mi, fa, sol, la, si, do, re, mi. This led to much confusion in singing the whole and half steps in their proper relation, and was a great stumbling-block in the art of reading music, and the Tonic Sol-fa system was devised, using the initial letters and pointings derived therefrom of the common Do, re, mi scale, which always brings the half steps or minor seconds between mi and fa and si and do in ascending and descending the scale as well as in all other relationships. The movable Do was thus made to fit every key. The use of the staff was abolished and modulating tables were in vogue to indicate changes of key in passages which modulated into other keys. One great disadvantage in this system is the lack of seeing the music of the various parts and seeing it pictured before the mind as indicated in the prevailing staff notation.

The movable Do system has been in use in this country for the greater part of the past century, using the staff notation of past centuries. The old singing school teaching was always based upon this system, and the obstacles current in England did not have to be contended with. The earliest musical instruction in public schools was also established upon this system, so that there has been no necessity for adopting the Tonic Sol-fa method, which is far behind the American system of the movable Do. The pedants who hold to the Fixed Do system are few in number. Once in a while a foreign teacher will insist upon a pupil using it exclusively, but he finds it up-hill work to extend what is almost an obsolete method. For these reasons it would not be desirable to introduce the Tonic Sol fa system of notation in choir work, as it is easier to apply the movable Do method to the time-honored staff notation in which there is more musical progress and enjoyment in seeing the relative height and depth of tones as represented on the lines and spaces in which the eye can be directed ahead and the mind better prepared for reading at sight. It is hard to sing difficult music at sight with the Tonic Sol fa system, and where there are remote modulations it amounts to committing the sounds to memory, the signs answering the purpose of refreshing the remembrance and thus acting as cues.

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Facial Expression in Choir Singing.

B. W. W.—"I wish you would append a few remarks on the cultivation of a good expression of the features in singing. I am led to allude to this by an experience of our own large choir. We have been earnestly practicing for an oratorio concert, before giving which, we decided to have our pictures taken together as a choir, dressed for the concert. So at one of our last rehearsals the photographer came with his largest sized camera and placed everything in readiness for a flash-light picture, but before posing our leader desired to rehearse several choruses. In the midst of one of the most spirited choruses when all the voices were at the highest notes, outvying each other with ambitious enthusiasm, we were suddenly blinded by what we supposed was a premature explosion of the flash-light, as the artist said that he was getting things ready. And we went on with our work until we were all ready for the picture. But what was our surprise to find on exhibition in a prominent show window, a day or two later, of two pictures of the choir, one in labor and the other in repose! The unprepared picture was the most ludicrous exhibition one could conceive in the expression of each singer, caught at the climax. The effect was painfully funny. Yet no one could help laughing at the sight, but we poor singers deeply felt that if we really look so to others when we sing, we had better have a screen put up higher than our heads and not be seen, although it would be a fine advertisement for the concert. Some heads were leaning towards others. Some had frowns and the others smirks. The eyes of the tenors were rolled up and their brows looked as if they were in terror, while the mouths of the basses were drawn down and their foreheads wreathed in scowls.

The altos had a complacent staring smile with their mouths wide open on a sustained note, while the sopranos looked as if they had all been frightened together and had been brought to bay hopelessly, all excepting the end soprano, who was rapturously looking up into the reciprocating gaze of the end tenor as their voices harmoniously blended. The leader was also bending down as if in the act of beating a carpet and shaking the dust off of his feet at the same time. The public exhibition of the picture was quickly suppressed, but it was too amusing to be lost, and each member of the choir will have one for a souvenir. It is a forcible lesson of an art which needs cultivation on the part of singer—the art of facial expression in vocal music."

Answer.—You have been so explicit that comment is hardly necessary concerning an attainment which needs more cultivation, especially on the part of amateur singers. Concert soloists give much attention to this development which often deteriorates into an artificial stage smile. All singers should cultivate a repose of the features in singing and all unnecessary motions of the head or body should be avoided. It is not a good habit to rise up on tip-toe in order to reach the higher notes, nor to sink the head down into the shoulders in order to vibrate the deeper tones. There should be a natural and pleasant expression on the countenance in singing with no signs of effort to mar the musical utterance. Farther than this, there can be no formal rule for a choir. The readers of THE MUSICIAN would doubtless like to see a reproduction of the active choir picture if the members would consent to its duplication.

IN THE MUSICAL WORLD

AT HOME.

Mme. Adele Lewing is spending her vacation in Block Island and the Adirondacks. She will resume her teaching on Sep. 20.

Herve D. Wilkins gave an organ recital in St. Mary's Church, Waterloo, N. Y., August 15. The program was of the high order usual to Mr. Wilkiu's recitals.

Charles Gregorowitsch, the Russian violinist who made such a favorable impression upon his first tour of this country a few years ago, returns for a tour of this country commencing in November.

Dr. George F. Brooks, the Boston Concert Organist, has been appointed musical director and professor of the church organ at the Boston Conservatory of Music, by the president, Roscoe Marriner Floyd.

Mr. J. M. Dungan has inaugurated a series of historical piano recitals in connection with his piano school at Indianapolis, which promises to be very successful. The plan, as at present outlined, will continue four years.

Yale University at New Haven is to have a new music hall. The building is to be of marble and the preliminary plans fix the dimensions as 80 x 140 feet. The structure is to be four stories high, and the architects promise a handsome design.

John Philip Sousa will take his band on another concert tour this fall. Last year the American musician completed a five months' tour of the principal continental cities, and now Sousa will introduce his band in Great Britain, where he has never appeared.

Mary M. Shedd has been giving a series of successful lectures on the American Method of Singing before a number of the prominent colleges and womens clubs in the West, and is arranging for a similar series to be given during the coming season in New York City.

William H. Sherwood will visit nearly every section of the country. Later engagements for him are Wellesley College, Wellesley Hills, Mass., and Muncie, Ind. Mr. Sherwood, who gave several recitals in North Carolina and Virginia last season, goes again this fall.

Mr. E. G. Hood, director of music in the public schools of Nashua, N. H., was elected president of the New Hamps' ire State Music Teachers' Association at its meeting in July. Mr Hood's fine work in his profession insures good results from his incumbency of this office.

A grand singing festival was held at Jamestown, N. Y., on July 22, 23 and 24, by the American Union of Swedish Singers. Delegate meetings of the various divisions were held each day and a concert was given each evening. Arvid Akerlind, of Brooklyn, was musical director. The program presented some interesting Scandinavian numbers.

Fritz Kreisler, the Austrian violinist, who won fame for himself in this country last winter by his brilliant playing, is to return again in January. He will open his tour in Chicago on January 10, when he will play with the Thomas Orchestra. Kreisler is now in Paris, where he is giving much of his time to the working up of a new reportory for his coming tour.

The Minnesota State Music Teachers' Association, organized last June, elected the following officers: President, Clarence A. Marshall, Minneapolis; first vice-president, Charles A. Fisher, St. Paul; secretary-treasurer, Miss Jennie Pinch, St. Paul; auditor, W. A. Wheaton, St. Paul; program committee, Gerard Tonning, Duluth; Emil Ober-Hoffer, Minneapolis; Carl Heilmaier, St. Paul.

The Sherwood Piano School, which was organized in 1897, has taken space in the Fine Arts building in Chicago. The school includes a department for children, a violin department, organ and harp departments, a vocal department, and gives instruction in the art of expression, in foreign languages. Mr. Sherwood has devoted especial care to the building up of his school, with particularly happy results.

Henry W. Savage, president of the Castle Square Opera Company, recently concluded arrangements to open a season of grand opera in English at the Century Theatre, St. Louis, Mo., beginning about January 1. Joseph F. Sheehan, Miss Adelaide Norwood, Miss Gertrude Rennyson, Miss Josephine Ludwig, Winfred Goff, F. J. Boyle, William Pruette, Reginald Roberts and other favorites will be heard in their strongest parts. Edward Temple will be stage director, and Emerico Morreale will direct the orchestra.

Francis Rae McMillen, an American boy of fifteen, son of a formerly well-known Ohio editor, has been the recipient of unusual honors in the Conservatory at Brussels. He has been granted the second prize of distinction after only one year of study under Cesar Thomson, the head of the Conservatory. It is said that he would have received first prize, but for the rule that its winner must have been in the Conservatory more than a year. Aside from the honor, the prize carries with it a year's tuition, exemption from examinations and a position among the first violinists of the Conservatory orchestra. Young McMillen studied formerly in Chicago and Berlin.

Recently the Boston *Daily Advertiser* said editorially:—One of the civic fathers of Marlboro is trying to secure the adoption of a new plan of popular summer concerts. This alderman thinks that there is a danger that people will grow tired of municipal band concerts. Consequently he proposes that in addition to the music of the band, a chorus of from 500 to 1,000 voices be organized to sing familiar patriotic airs and other music likely to appeal to the popular taste. He would not object to the introduction of a cannon and fireworks to give a spectacular effect to the novel concerts. Any visitor to a municipal band concert in Boston must have noticed that when the band plays familiar music the auditors often seem tempted to assist the instruments either by whistling or by humming the air. The chances are that if the Marlboro experiment is fairly carried out, the idea will spread.

ABROAD.

Meyerbeer is still popular in France. The opera that brought into the box office the largest receipts was "The Huguenots," with 23,000 francs to its credit.

The 17th of July thirty years ago was the death-day of Karl Tausig, an artist who seemed to be destined to be the successor of Liszt. It was after a visit to him at Weimar that Tausig was attacked by a serious fever, and died before he had reached his thirtieth year. From his school for higher piano playing, founded in 1866, at Berlin, issued such pupils as Rafael Joseffy, Oskar Reif, Max Pinner, Vera Timanoff and other celebrated performers. Tausig was one of the early champions of Wagner's ideas. Wagner spoke of him first and foremost in his address on the laying of the foundation stone of the theatre at Bayreuth as one of the most able supporters of his plan. Wagner wrote for his tomb.

Mrs. Stella Prince Stocker delivered her final lecture in Germany at Berringer's Music Hall, at Warnemünde, on July 20. Her topic, "Indian Myths and Melodies," is naturally one to arouse the interest of intellectual and musical Germans, and her audience proved to be one of the largest ever assembled at the hall. Many persons of distinction heard the lecture, which was accompanied with musical illustrations. Mrs. Stocker returns to New York with her young son, Master Arthur Stocker, the boy soprano.

A society has been formed for giving model performances of classical operas in Paris. The necessary funds have been raised, and the first performance, the "Götterdämmerung," will take place April 15, 1902. Madames Litviune and Brema, and Ernst Van Dyck and Edouard de Reské are engaged, as well as two celebrated French vocalists. The orchestra will consist of 100 pieces chosen from the Lamoreux Orchestra, and will be invisible, as at Bayreuth. It is supposed that Cortot, a young genius of twenty-three, will conduct in chief and superintend the staging and rehearsals. With him will be Chevillard, Mottl and Siegfried Wagner. One of the most interesting revivals will be Berlioz's "Damnation de Faust," with the costumes and decorations desired by the composer.

How artists used to be rewarded in London may be inferred from a curious announcement that has been unearthed by Mr. Edwards from a daily paper of 1833, to the effect that "elegant pieces of plate" had been prepared by the Philharmonic Society for presentation to Pasta, Malibran and Herz, "for singing and performing without any charge." Down, however, to a much later date the custom was continued by the Sacred Harmonic Society, who offered such low fees that several of the singers preferred that the total amount due to them for the season should be devoted to the purchase of plate, which was inscribed as "presented by the directors" to the singers in question. The vocalists seemed to imagine that small as the fees were, the affair was of value as an advertisement.

Louis C. Elson, who is spending the summer in Europe, is sending letters to the *Evening Post* of New York, as special correspondent. A recent letter from Monte Cassino, Italy, was dated July 8, and is devoted principally to a description of his visit to the monastery at the above-mentioned place, the first monastery that the world possessed, founded in the early part of the sixth century. Among the treasures in the library Mr. Elson found "a most important musical manuscript of the eleventh century, the earliest example of the 'Ut, re, mi, fa, sol, la' system." At high mass "the organ played by one of the brothers was a noble instrument, very sweet toned, yet sufficiently powerful." From private letters received from Mr. Elson, it is learned that his intention is to visit Russia before returning home.

The musical festival, under the auspices of the Mozarteum, at Salzberg, was opened August 6 with a festival concert directed by Josef Hellmesberger, with the Vienna Philharmonic. In the audience of over 1,000 occupying the Aula Academia there were many English and American enthusiasts, and the "protector" of the festival, Archduke Eugen, who resides at Innsbruck. Works of Mozart only were performed; the soloists were Petschnikoff, violinist, and Fra Wedekind, of Dresden. In the evening, "Don Juan" was produced at the theatre, Ritter singing the title role, Heschz being cast for Leporello. Lilli Lehmann was the Donna Anna; Edith Walker the Elvira; Wedekind the Zerlina; Schaezle, of Stuttgart, the Mazetto; Arauyi, of Budapest, the Ottavio, and Klöpfer, of Munich, the Commandant. Director Hummel, of the Mozarteum, was conductor. The festival continued for three days, "Don Juan" being repeated on the last night.

Edmond Audran, the French composer, died in Paris, August 19. He was born at Lyons, April 11, 1842, and was the son of Morius Audran, the singer, who died in 1877. He entered the Niedermeyer School in 1856, where he obtained several prizes. In 1861, he followed his father to Marseilles, where he became choirmaster at the Church of St. Joseph. About that time he composed several comic operas, among them "The Bear and the Paseha," adapted from a vaudeville by Scribe, 1862; "La Chercuse d'Esprit," 1864; "Nivernaise," 1866, and "The Little Poucet," 1868. In 1881, he went to Paris and wrote the music for several comic operas. Chival and Duru became collaborators with him about that time, and together they produced "La Mascotte" and "Olivette," which became so popular in this country. "The Great Mogul" was composed in 1883; "The Paradise of Mahomet," 1887, and several others were produced by the trio. Audran also composed the music for "Miss Helyett," an opera in three acts. In 1893, he composed an elaborate mass, which was sung at Marseilles and at Paris.

BAYREUTH, August 13, 1901.

Editor of THE MUSICIAN:

After long weeks of travel, I find myself again in Bayreuth. A second visit to such a place, after a long absence, is something of a test to the visitor. The glamour and novelty of the unique scheme which Wagner carried through so triumphantly, at first works intoxicatingly on the novice. Almost everything he sees, at least during the period of the Festspiele, has something to do with Wagner. Shop-windows are filled with souvenirs of his music-dramas—illustrated post-cards, photographs and engravings of the master himself and his most noted interpreters. Wagner biographies and criticisms, the scales of his works, facsimiles of the cup of the Holy Grail and the swan of "Lohengrin" and "Parsifal." Then, as the hour of performance approaches, the general movement towards the rather ungainly brick structure of the Festspielhaus, which crowns the hill a half mile or so to the north of the town. Some enter; others stand without and gaze enviously at those who are fortunate enough to possess the open sesame which admits them for a few hours into another world. For this is what Bayreuth means, or should mean, to the musicians. Not that this ideal is always achieved—imperfection in form and substance not unfrequently brings one back to the every-day world. Still, a music-drama when heard here at its best—and that means an adequate performance of "Parsifal"—does transport the hearer to a new world, one in which the sensations of sight and hearing are blended in such subtle measure, that he finds it difficult to distinguish which exercises the greater effect. The obscurity of the audience-room, the solemn hush of the listeners, the absence of all visible mechanism as regards conductor and orchestra, the rapt earnestness of the singers, apparently unconscious of auditors—all this works powerfully on the mind and imagination. "Parsifal," with its semi-sacred character, is obviously incongruous with the customary surroundings of the modern opera house. It should either never be taken from Bayreuth, or only to theatres modeled after the original Festspielhaus. Any attempt to adapt it to ordinary conditions can only end by vulgarizing it. Nothing succeeds like success. Bayreuth is now one of the sights of Europe. Traveling agencies advertise tickets to the Festspiele among the regulation attractions of foreign travel. Many a tourist with as little comprehension of Wagner as an oyster has of Beethoven, comes to Bayreuth, gazes with open mouth at "Parsifal," and departs, proud in the consciousness of having "done" Bayreuth. With all the inevitable cheapening of the place and its many attendant disadvantages, this popularization demonstrates the force of the idea to which this vogue is due, though the man who gave it birth has lain for many years under the ivy-entwined slab in the shadow of the Villa Wahnfried. Unfortunately, the slimy trail of the speculator encircles Bayreuth. My trip was hastily arranged, only two weeks before sailing. I wrote at once to the Festspiele agency in New York to secure tickets for each one of the series, which includes "Parsifal," "The Flying Dutchman," and "The Ring of the Nibelung." I was fortunate enough to get them for the first two, but was told that the two cycles of "The Ring" had been completely sold out as early as last January. Here, however, they are hawked about at absurdly high figures, ranging from forty to fifty dollars for the series of four, the original price being twenty dollars. Considering that I hear "The Ring" every Winter in Philadelphia, with practically the same or better singers, I politely declined the invitation to purchase four tickets for fifty dollars, and to-morrow's performance of "Rheingold" will probably find me on my way to the classic regions of North Germany—Weimar, Eisenach, Erfurt, etc. Frau Cosima Wagner, herself, is not above resorting to means, which if adopted in America would be characterized here as exemplifying Yankee sharpness. In commemoration of the twenty-fifth anniversary of the opening of the Festspielhaus, she decided to bring out "The Flying Dutchman," the only one of her husband's works—without reckoning, of course, his first two or three immature operas—which had not been given here. She was shrewd enough to see that this, the weakest work of Wagner's which still holds the stage, would not prove strong enough to draw large audiences. "Parsifal," however, which can only be heard in Bayreuth, never fails to attract, so she conceived the canny scheme of linking each of the five performances of "The Flying Dutchman" with one of "Parsifal;" a ticket for one was not sold without a ticket for the other. Grumble as the purchaser might, it was Frau Cosima's will, and thus good houses were secured for the inferior work. Apropos of this, a little jest made the rounds some time ago: A great success had been achieved at the Munich opera by Mozart's charming comic opera, 'Così fan tutte'—literally translated—"So do they all." Here they say: "Cosima fa tutto," *i. e.*, "Cosima does everything." Yesterday's performance of "The Flying Dutchman" proved the practical wisdom of her scheme. On its merits alone, it would undoubtedly, have failed to fill the house. From a pictorial standpoint it was a great success. The flying clouds, the rolling surf, the rocking ships, the masterly management of lights, the final apotheosis of the distracted lovers—all was thoroughly admirable—but one does not travel to Bayreuth to look at a panorama. Perhaps the noble strains of "Parsifal," heard the day before, made the music seem more turgid and forced at times by mere contrast. If it had been given first, the hearer could have appreciated to better advantage some of its really fine points. Another disturbing factor was the ill-judged plan of giving the whole opera in one act without intermissions. The curtain went down at the end of each act for a few minutes in order to give time for the necessary change of scene; but the music was continuous, and the audience was kept in darkness without an opportunity of stirring from their seats, from five o'clock until half-past seven. This arrangement is said to have been indicated by Wagner himself, from certain notes found among his papers after his death, but it is too trying to body and nerves to be perpetuated. "Rheingold," to be sure, is given in the same way, but its length is not so great, and then the music is infinitely more interesting. It robs one of one of the most characteristic features of Bayreuth life—the escape between acts from the close atmosphere of the theatre to the fresh air and delightful surroundings of the Festspielhaus. It may be that "Cosima fa tutto," but when the public finds that Wagner's music dramas can be heard elsewhere in equal, if not greater, perfection, and under less restricted conditions Bayreuth will lose the first place. Immediately after the end of the season here, August 20, the Munich opera begins a series of special representations of such Wagner operas as have not been given in Bayreuth: "Die Meistersinger," "Tristan and Isolde," "Lohengrin," "Tannhäuser," with the avowed aim of competing with Bayreuth in all respects; singers, orchestra, stage-setting and prices. Hardly four decades ago Munich would have none of Wagner; he had been fairly driven from the city and forced to live in Switzerland; his project of an especial theatre for his music-dramas was hooted at; the idea of building it in Munich was intolerable and not to be borne. Now no city is so eager to do him honor; no Elisha was ever more anxious to catch the mantle of Elijah. The Dutchman, on this occasion, was sung by Herr Bertram, well-known in America as a baritone of ability. He acted well—at least, as well as such a part could be acted; it is hard to imagine anyone caring a rap whether such a gloomy, morbid creature succeeds or not in finding a woman who is faithful enough to rescue him from his tempestuous life on the ocean wave. He was plainly not in his accustomed good voice; his lower tones were grating and the upper tones not always true to pitch. Fräulen Despinn sang Senta with a fresh, charming voice, but showed little appreciation of the depth and mystic fervor of the Norwegian girl. Ernst Kraus, also well-known to American audiences, was the Erik, and sang in a thoroughly satisfactory manner a rather insignificant part. The men's choruses were finely given; those of the women left something to be desired as regards quality of tone and precision of ensemble. The opera was directed by Felix Mottl, who also directed "Parsifal" the day before. The sunken orchestra aided greatly in overcoming the somewhat blatant character of the orchestration, which in our theatres is often too overpowering for singers and audiences alike. Thus the storm music was really music, albeit stormy withal, and the singers could be heard even in the most tempestuous passages. As a whole, it was what would be called a good performance in an ordinary theatre, but judged by Bayreuth standards it was hardly more than mediocre. But after all, it is by "Parsifal" that Bayreuth must stand or fall. During its all but twenty years of existence this swan song of Wagner's has never been heard elsewhere. It is here that the traditions of performance, originated by the master himself, have crystallized into an authoritative interpretation handed down from one artist to the other in a sort of apostolic succession. It is uncertain whether Wagner ever felt that in some of his previous music dramas he had gone too far in throwing aside all choral and concerted music as inconsistent with dramatic sincerity. He never expressed himself openly to that effect, but one cannot help feeling that in "Parsifal" he tacitly admitted that it was an error, since some of the noblest passages are those given to choruses of the knights of the Grail. As regards stage effects, the management of the light was of itself a symphony to the eye. Anything more exquisite than the gradual growing out of the darkness of the temple of the Holy Grail with its scarlet and grey robed knights, its processions of youths and children, can hardly be imagined. As "Persival," Van Dyck, the Belgian tenor, showed the same dramatic excellence and fervor of action, as well as the same vocal defects which characterized his singing of the part when I heard him nine years ago. The part, however, is so declamatory and calls for so little sustained vocal style that his faults in tone production militated but slightly against the deep effect which he produced by his impassioned acting of the simple child of nature roused to manhood by temptation and suffering. The trying part of Kundry was splendidly sung by Frau Wittich of Dresden. She was hardly so satisfactory in the dramatic requirements of the role as Frau Malten, whom I had heard sing it on the former occasion. Neither was the charming chorus of flower maidens in the second act done so well as then. This time there was a larger number, but some of the voices were unpleasant in quality and the scene lost largely in seductiveness of effect. Until his death a year or two ago, this scene had been under the charge of Herr Porges of Munich, who took especial pains to secure beauty of tone and grace of action. To hear Parsifal under suitable conditions is an art-education in itself. There are many questions which press for consideration in this connection, but my letter is already too long and must come to a close. Possibly another may come which shall tell of various other musical happenings not without interest to the readers of THE MUSICIAN. I heard some opera in Italy and two of the Mozart cycles in Munich; "Figaro" and "Così fan tutte"—the latter the most delightful thing of the kind I have ever heard.

FREDERIC S. LAW.

PUBLISHER'S COLUMN.

The music supplement of this number contains eight pieces, retailing in sheet form at from 20 cents to 50 cents each—amounting to a total of $2.50. Following are the eight pieces referred to above:

Mercedes—Spanish Caprice. H. Engelmann. Op. 490.
Splendid solo, full of strength, beauty and characteristic grace.

Spring's Awakening—Polka Brillante. W. Peacock.
An extremely showy and pleasing composition.

At Trianon—Song. A. Holmès.
Vocal minuet of quaint and delicate beauty—both in melody and sentiment.

Rosebuds Mazurka—Four Hands. A. Sartorio. Op. 363, No. 4.
In the Key of A, and the compass of the primo does not extend beyond five notes.

Bessie's Schottische. O. R. Blum.
As a first grade study of accidentals, this will be found very valuable.

The Little Dustman—Song. J. Brahms.
There are innumerable slumber songs, but none are more attractive than this gem.

The Little Drummer—March. G. Horváth.
Pleasing example of dotted notes, and a very useful second grade piece.

Short Service Prelude for the Orgon, No. 5. W. H. Clarke.
For a description, see Organ Department of this number.

Each number of THE MUSICIAN contains at least twenty-four pages of music, the average cost of which—in sheet form—is about $2.50. As it is our desire to include those compositions which will prove most useful, we solicit and hope to receive the opinions of our readers in reference to selections for future numbers.

***

The September MUSICIAN, as befits the time of issue, is especially strong in practical hints on teaching and study. "Legatissimo," by Herve D. Wilkins; "Some Piano Tricks," by T. L. Rickaby; The Study of a Sonata, by H. G. Hanchett; Common Sense Training, by George Lehmann, are worth careful reading and will be beneficial. These are interspersed with lighter articles, and several very instructive reprints from other journals serve to give an idea of what is being written about. This issue of THE MUSICIAN fully upholds its reputation as a journal of broad and diversified musicianship.

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New Publications. In the advertising pages of this issue we describe several new books; also a number of sets of teaching pieces. All are valuable additions to our catalogue, and will be appreciated by teachers. You run no risk in ordering a sample copy of any new book of our publication, because we refund the money if it proves unsatisfactory.

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The Musician's Premium List. This list, made up of musical works and articles needed by all musicians—students as well as teachers—offers some remarkable inducements. With but little effort, each of our subscribers can secure one or more new subscriptions, and we offer liberal premiums for any interest they may take in extending the circulation of this journal. Send for the list, and build up a library of choice musical works without the expenditure of any money.

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Before deciding on your dealer for the present season's supplies, write for our new catalogues and best discounts. Compare the latter with those offered by others; note the liberal conditions under which we send selections of music "on sale"—see page 292. They will interest you. During the Summer months we prepared many new and excellent subjects, and our selections will contain a splendid variety of all grades. Write for further particulars. Glad to hear from you.

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Readers of THE MUSICIAN who desire to keep posted upon all new publications of merit, should carefully read the advertising columns of THE MUSICIAN, from which they can secure much valuable information. Any of these publications can be procured through us at the least possible cost.

Attention is called to our Special Offer to send Music On Sale to Schools and Teachers. Full particulars will be found on page 292 of this issue. Our success in obtaining and holding the school and teacher trade is based upon the fact that in making selections we use only such music as will prove useful. We do not follow the plan, adopted by so many dealers, of taking the first assortment that comes to hand, regardless of the special needs of the customer. When you patronize us you can depend upon receiving music selected by experts, and selected with the special object of supplying just what is wanted. Only the latest and best publications are used in making these selections, insuring a nicely balanced and well contrasted supply. If you have never tested our ability in this line, *give us a trial.* So that we may have full particulars regarding the kind of music which will prove most useful, carefully fill out the blank application which will be found on page 292. At the same time give us an idea regarding the quantity desired—the value measured by retail prices. Attention to these details will enable us not only to supply the proper material, but also the approximate amount of music desired.

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The publishers of THE MUSICIAN have exceptional facilities for printing sheet music and music books. Upon receipt of manuscript, with full particulars concerning the style of publication desired, we will submit complete estimate.

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THE MUSICIAN *wants to keep in close touch* with teachers and schools in all sections, and the editor believes that space devoted to reports of concerts, recitals, lectures on musical subjects and musical events of general interest would prove interesting to readers. You can aid him in making an interesting feature of this department by sending reports of musical happenings that will interest your fellow teachers in other localities.

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Agents Wanted.—THE MUSICIAN wants good, live representatives to solicit subscriptions. Those having a knowledge of music preferred. Full particulars, including sample copies, order blanks, other helps and terms, will be sent to all who desire to make a trial of this work. No other field of subscription work offers such liberal inducements.

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A Revised and Enlarged Edition
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NATIONAL GRADED COURSE.

While the editors of this Standard Graded Course have always been confident of its superiority, and confident that it has been, since the issue of the first edition, the best and most practical graded school—superior in every respect to any similar publication—they have periodically revised the work so as to keep it right-up-to-date. Whenever a teacher suggests a change, the suggestion is given careful consideration, and if it will strengthen the work in any respect, it is very cheerfully accepted and adopted. Neither care nor expense has been spared to make it perfect.

During the summer, the editors have gone over the entire work, and new editions of Grades I–IV are now ready. The new editions of Grades V–VII will follow shortly. We desire to call especial attention to the new edition of Grade I. In order to include additional valuable matter, and to make the progression perfectly smooth and natural, it was found necessary to enlarge this number, which now contains fifty-four pages. We believe that it is, in every respect, a *perfect* work—that it is the best elementary work published. It merits the careful consideration of every earnest teacher who is desirous of using the BEST.

We invite examination and critical comparison, and will cheerfully send Grade I, or the entire Course—seven grades—subject to approval. We are willing to assume all of the risk in order to have you test the merits of our claims, and of the Course.

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BAUMFELDER, F.

Op. 215 No. 19 Harlequin (Der Hanswurst) . 20
Very bright piece, well treated and clear in form. The little figure of sixteenth notes will attract. Good study in staccato.

BEAUMONT, P.

At the Twilight Hour 30
Of quite different character. A rather broad melody calls for a singing touch. The wide accompaniment in left hand will require care. Very pretty.

Spring's Delight 30
This must refer to the pleasant May days, for it is full of cheer and sunshine. Good for teaching and parlor playing.

Twinkling Stars 30
These stars twinkle very melodiously. A graceful melody without special difficulty characterizes this composition.

BEHR, F.

Song of the Elves (Elfengesang). Melodie . . 25
Graceful melody in $\frac{3}{4}$ measure. Affords excellent practice in passage work. Not hard and very pleasing.

BIEHL, A.

Op. 53, No. 3. Gretchen and Her Doll (Gretchen und ihre Puppe) 20
Another bright piece, full of tune and presenting no hard spots. Considerable staccato in both hands.

Rondo Militaire 35
A martial composition that will set the feet to marching. Needs spirit in its playing.

Op. 52, No. 18. Rope Dancer at the Fair (Die Seiltänzer auf dem Jahrmarkt) 20
An excellent finger study, with chords in left hand. Short and interesting.

BIELFELD, A.

Bygone Days. Menuet 20
The days that are passed are not remembered in sadness, for this is a cheery little dance in $\frac{3}{4}$ measure. Some good practice for left hand.

BOHM, C.

Little Pleasantries (Petite Plaisanterie) Morceau 35
Good teaching piece; pleasing melody and full of sprightliness.

BOLCK, O.

Op. 68, No. 5. Roguishness (Schabernack) . . 20
One would hardly look for roguishness to be expressed in the minor, but it is done—and well done—in this little piece. A nice staccato scale for left hand.

BURGMÜLLER, F.

Hunting Song (Kreutzer) 20
A good teaching piece, and pretty withal. Arrangement of a scene from the opera, "A Night in Granada."

DOLES, R.

Op. 10. Little Waltz (Une Petite Valse) . . . 20
A very excellent teaching piece. Contains opportunities for phrasing, finger and hand development. Well worth playing.

EILENBERG, R.

Op. 46, No. 3. Come to the Dance (Komm' zum Tanz) Schottische 20
This invitation to the dance is alluring. Bright in its subjects and full of "go," it is sure to please.

Op. 210, No. 1. With Drums and Colors Flying (Mit Trommeln und Fahnen). March . . . 30
Showy little march. Not difficult and responding well to careful practice.

ENGELMANN, H.

Op. 308, No. 1. Berceuse 20
A real bit of inspiration. A beautiful theme is interwoven between the two hands. A fine study in expressive playing.

Op. 430, No. 5. Jolly Parting. Scherzo 25
These people must have parted in good humor, for the scherzo is a gem. Lightness of touch and nimbleness of finger are needed. Results will be good.

Op. 430, No. 2. Out for a Day's Sport. Rondo 25
Excellent teaching piece. Full of all that attracts the young player, and can be made the means of material advancement.

FISCHER, O.

Op. 114, No. 2. At the Shooting Match 20
Good study in dotted eighth and sixteenth rhythm. Should move firmly and with well controlled arm.

GADE, N. W.

Op. 36, No. 4. Dance of the little Girls (Tanz der Kleinen Mädchen) 20
Well worth using. It is interesting and musically and pedagogically useful.

GAEL, H. van.

Op. 78. La Gracieuse. Valse 35
Deserves its name. It is a graceful waltz, easy to master, yet interesting to play.

Op. 83. Marche Guerrière 35
Stirring march. Good wrist study. Apart from its beauty, its rhythmic character is valuable.

GÄNSCHALS, C.

Op. 239. In the Mill (In der Mühle). Characteristic Piece 30
Very characteristic. Splendid for developing control of first finger (thumb). Light hand and finger staccato are needed.

Op. 29. Our Loved One (Unser Liebling) . . 30
A sentimental piece, calling for good melody playing. Very tuneful. Without octaves.

GEIBEL, A.

Good Morning. Scherzo 35
Good study in rhythm and staccato. Melody work in both hands. Full of brightness.

Good Night. Berceuse 35
A good-night song, nice to play. It is simple in construction, the theme being principally in double notes, with bass of single eighths.

GEIBEL, A,

Pleasant Summer. Melody 35
An excellent study in melody playing. Lovely little melody with simple accompaniment.

GURLITT, C.

Op. 101, No. 8. The Fair (Kirmess) 20
The spirit of the festival is in this piece. Excellent study.

The Vintage Festival 20
Requires loose wrist. A good study in wrist touch. Its modulations increase the difficulty somewhat, but do not mar its usefulness.

HEINS, C.

Op. 224 Cuckoo Clock (Die Schwarzwälder Uhr) Salon Polka 30
The runs in this call of the cuckoo will be good training. Light wrist and flexible fingers are essential.

Op. 181, No. 2 Spring Wanderings 30
Good march. Excellent practice, and effective when learned.

HELLER, S.

Petite Tarantelle 20
Thoroughly good teaching piece. Full of fire and animation, it is certain to advance the pupil's knowledge of and taste for good music.

HENNES, A.

Op. 369 No 5 Rough and Tumble (Wildfang) 30
While vigorous, the sport will do no one injury. Full of melody and spirit; a good teaching piece.

HILLER, P.

Op. 66, No. 7. The Happy Carpenter 20
Characteristic little piece, with the melody in the bass. Good study, and an attractive piece for the parlor.

HIRSCH, T.

Op. 44 On the Caroussel (Auf dem Caroussel) 35
A cheery piece, recalling summers at the shore, with the fun at the merry-go-round. Good practice, too.

HOLST, E.

Beach Promenade. March 30
Another seashore piece. A picture of the crowds on the board walk. It is a tuneful march presenting no difficulties.

Fresh Breezes. Waltz 30
A breezy waltz, easy, but pleasing and useful. Presents a great variety of melodic themes.

Restless Waves. Tarantella 30
The restless sway of the waters is well pictured in the never-ceasing movement of this composition. Worth study.

JOHN, F.

Op. 251, No. 3. Gipsies Are Coming 20
The wierdness of the gipsy is in this. Should be played quickly and with lightness. Good practice in left hand skips.

KAISER, P.

Op. 2, No. 3. Schottische 25
Graceful dance, full of melody. Not difficult. One of a set of five easy dances entitled "The Children's Ball."

Op 2, No. 4 Waltz 25
A nice waltz containing some good practice in run playing. Another selection from the same set.

KRENTZLIN, R.

Op 4 Army and Navy March 35
An attractive march, presenting no special difficulties. Inspiring and brilliant.

KULLAK, T.

Op. 81, No. 8. The Nightingale in the Wood (Die Nachtigall im Busch) 20
The trill of the bird is heard right at the beginning. A light touch is necessary. Sure to please the young player.

LIADOW, A.

Op. 26. Petite Valse 20
Thoroughly satisfying waltz. Tho' short, it grows in interest to the end.

LICHNER, H.

Lords and Ladies. Minuet 30
A graceful minuet, worth playing. Stately movement can be well brought out.

Thoughtfulness Reverie 20
Simple melody for right hand, with broken chord accompaniment for the left. Requires a good singing tone.

MERKEL, G.

Op. 31, No. 2. Merry Huntsman (Fröhlicher Jägersmann) 20
Typical hunting song, well written and brilliant. Attractively harmonized.

MUTTER, C. F.

Jolly Guardsmen March 35
Brilliant and stirring. Excellent for thirds and octaves.

NÜRNBERG, H.

Dancing in the Meadows 20
Meadows gay with flowers and children full of joy are apparent in this lively little piece.

OESTEN, T.

Op 202, No. 4. Doll's Dream 35
A piece of descriptive music. Contains a cradle song, the dream, and a dance.

ROHDE, E.

Op. 50, No. 1. Boating Song. Barcarolle . . 30
Characteristic barcarolle. Wide accompaniment in left hand calls for careful treatment. Flows smoothly and is very pleasing.

SARTORIO, A.

Op 229 No. 17. Free as Air (Leichtes Element) 20
Moves with the freedom its title indicates. A light hand, and a firm finger and hand touch will bring out its best effects.

Op 229, No 9 Off to the Chase (Auf zur Jagd) 30
Another piece of musical description. A cheery 6-8 movement, and a real hunting song.

Op 229, No 10 Torch Dance (Fackeltanz) . . 30
Characteristic piece of much merit. Excellent practice in wrist touch and syncopation. Can be made very realistic.

SCHARWENKA, X.

Op. 62, No. 6. Gavotte 30
Splendid gavotte—musically and otherwise. Affords a fine opportunity for effective playing.

Op 62, No. 10. Scherzino 30
Somewhat easier than the preceding, but equally attractive.

SCHILD, T. F.

Always Gay (Immer Flott) March 30
An attractive march with no troublesome places. Brilliant and joyous composition.

SCHWANTZER, H.

Op. 25. Cuckoo in the Woods (Kuckuck im Walde) 20
A bird imitation which will please the young player, and instruct at the same time. Good exercise in passage work.

SCOTT, H.

Quiet Delight (Stillvergnügt) 35
A bright melody sure to please the pupil. Sprightly movement.

STREABBOG, L.

Columbine 20
An attractive piece presenting a good study of light, yet singing staccato Arms must be well controlled.

Harlequin 20
Useful and pleasing piece. Suggests tumbling of the clown.

THOMA, R.

Op. 61. A Little Ballad (Kleine Ballade). Tone Piece 30
Firm fingers, singing quality of tone and attention to expression are needed here. A beautiful piece.

TOURBIE, R.

Op. 207, No. 1. March 25
Good, stirring march, presenting no particular difficulties.

TSCHAIKOWSKY, P.

The Lark's Song. Descriplive Piece 20
Characteristic of the master who wrote it. It should be played with delicacy, purity of touch, and nicety of shading.

Op. 39, No. 8. Waltz 20
Well worth using. Healthy in sentiment, and thoroughly musical.

WANDELT, B.

Op. 12, No. 1. Doll's Waltz 30
Graceful and melodious. Excellent for phrasing study in simple forms.

Op. 8, No. 4. Heart Leaves 20
Well played, this will tell a heart story. An expressive melody which should be played with a pure singing tone.

WEISS, P.

Op. 19, No. 6. Evening Song (Abendlied) . . 20
Tender little song, calling for nice treatment.

WENZEL, H.

Bell in the Valley (Glöcklein im Thale) 30
A descriptive piece in which the chime of the bell is frequently heard. Presents no particular difficulty.

Brook in the Wood (Der Waldbach) 30
Brilliant tone piece in which the gurgle of the brook, as it rushes over the stones, is heard. Excellent practice.

Greeting to Appenzell (Erinnerung an Appenzell) 20
Tuneful and bright. Of no particular difficulty, and furnishes interesting practice of light chords.

WILLIAMS, F. A.

Op. 21, No. 1. Over the Waves. Barcarolle . 35
Beside being very pretty, this is a good study in wide accompaniment for the left hand.

WOLFF, B.

Op. 197, No. 2. A Dance in the Mountains (Auf dem Tanzboden im Gebirge) 30
A study in phrasing. Should be played with a bright, crisp touch. Very pleasing.

WOOLER, A.

Little Cavalier. March 35
Graceful little march, without heavy chords or great stretches.

ZIESE, L.

Sweet Hope. Melody 20
Characteristic melody requiring a singing finger touch. Can be made very pleasing.

BOOKS.

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An excellent collection for study of touch in the primary forms.

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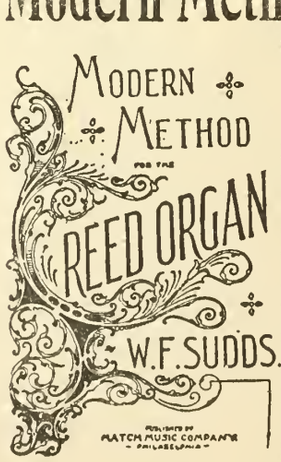

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IN THE FIRST GRADE.

The demand for meritorious pieces of the first grade of difficulty, always great, is constantly increasing, and the preparation of EASY PIECES FOR LITTLE FOLKS was undertaken in order to add to the supply of this material a choice collection, selected with a view of presenting the most extended variety in character, tone and touch. The most entertaining and beneficial examples have been taken from the works of famous instructors and writers for young players. All of the selections have been carefully fingered, revised, and many of them fully annotated—attention being called to vital points. The annotations act as a monitor in the absence of the teacher and not only aid the pupil in properly interpreting the author's thoughts, but make the teacher's work comparatively easy—certainly adds to its effectiveness.

The variety of styles, contained in this excellent work, are neatly contrasted. Too much stress cannot be laid upon the importance of contrasting styles in the formation of correct musical taste, and this feature will be fully appreciated by all instructors having advanced ideas.

EASY PIECES FOR LITTLE FOLKS contains several old favorites, but with this exception the thirty-five pieces included in its contents are new. Each piece is of the first grade of difficulty and included on account of its merit. In making the selection, a great number of pieces were carefully and critically examined, and the editor included those which would, in his opinion, make the strongest and best collection. No expense has been spared in its preparation.

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Doll's Dance.	Little Cradle Song.	On the Lake.
Ethel Polka.	Little Morning Wanderer.	Oriental Melody.
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Fairies' Waltz.	Lonely Rose.	Rope Dancer at the Fair.
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The Musician

VOL. VI.
NO. 10.

OCTOBER, 1901.

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Alpine (The) Hunter	Wenzel	Moonlit Ocean—Romance	Holst
Brook (The) in the Wood	Behr	On the Heath	Behr
Chanson à Enfant	Guilmant	Our Loved Flag—Tone Piece, Op. 29	Ganschalk
Far From Home—Tone Piece, Op. 208	Behr	Playing Soldiers, Op. 44 No. 1	Hirsch
Festive (The) Dancer, Op. 140, No. 7	Gurlitt	Poor Orphan Child, Op. 82, No. 9	Riehl
Harlequin	Streabbog	Rondo Militaire	Biehl
Heart Leaves, Op. 8, No. 4	Wendler	Spinning Song, Op. 19, No. 3	Wenz
Hunt (The), Op. 130, No. 29	Gurlitt	Spring, Op. 169 No. 1	Lichner
Hunting Song, Op. 18, No. 5	Wenz	Summer Joy, Op. 181 No. 3	Heins
Kleiterbock, Op. 12, No. 1	Middelschulte	Tarantelle, Op. 293, No. 1	Gest
Little (The) Coquette—Rondo Gracieux	Austin	Under the Blossoms, Op. 113 No. 5	Lichner
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NINETEEN TONE PICTURES is a collection of third grade music—contains nothing above or below that grade. In its preparation, the editor has included pieces which give the greatest variety in style, and contrast of tone color, and he has prepared a volume which cannot fail to please the most critical teacher or student. To the player of third grade music, it offers all the requisites for acquiring a musical taste of pure and broad character. The examples selected are not of great length, it being deemed more valuable to include a greater number of selections, in order to permit a more extended variety of subjects. Classic forms have been purposely omitted, simply because a large library of this class of works is at the disposal of teachers and students, but books containing good and graded compositions, illustrative of the romantic school, are not as readily obtainable. On this account, it is believed that this work will supply a want; that it will be welcomed by teachers and students.

Each piece included in this collection has been carefully revised and fingered, annotations have been added where needed or deemed advisable. In every particular it is a complete and perfect book.

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At the Twilight Hour—Nocturne, Op. 17	Williams	Do to Victory—March Triumphal	Sartorio
Danse Pittoresque—Scene de Ballet, Op. 14	Gillet	Other Days—Gavotte, Op 317	Gurlitt
Fleeting Joys—Scherzino Op 2	Rowbrock	Silver Spring, Op 202	Tourjée
Golden Wedding	Gabriel Marie	Streamlet, Op. 43, No. 2	Biehl
Oration—Nocturne, Op 67	Aldenberg	Swedish Lullaby, Op. 229	Behr
In a Gondola, Op. 157, No. 10	Heins	Swing Song	Landgraf
In Twilight—Melody, Op. 123	Gesschalk	Valse Elegante	Overmeyer
Marietta, Op. 10, No. 8	Montecrito	Valsette, Op. 25 No. 8	Streabbog
Moment Musicale	Schreinmann	Will You Lend Me Your Heart? Melodie, Op. 266	Wilson
		Yuletide Bells—Morceau de Salon	Goerdeler

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ALENEFF, E.	Op. 9, No. 3	Impromptu.	
BOHM, C.	Op 311,	Bird in the Wood. Salon Etude.	
CHAMINADE, C.	Op. 87, No. 1	Pas des Amphores.	
DAQUIN, C.		The Cuckoo. Rondo.	
ENGELMANN, H.	Op. 401,	The Zitherplayer of Annenthal. Idyl.	
GODARD, C.	Op. 107,	Pres. Saimmo. Galop Caprice.	
GRIEG, E.	Op. 40, No. 5	Rigaudon.	
KARGANOFF, G.	Op. 3, No. 2	Mazurka.	
KROEGER, E. R.	Op. 42, No. 5	Humoreske.	
LACK, T.	Op. 131,	Idillo. Nocturne.	
MOSZKOWSKI, M	Op. 86, No. 6	Etincelles.	
RUBINSTEIN, A	Op. 44, No. 1	Romance.	
SCHÜTT, E.	Op. 8, No. 2	Ariette.	
SMITH, W. G.	Op. 61, No. 2	Papillon. Etude Caprice.	
TONNING, G.		Danse Norvegienne.	

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Endless Amusement, and the other books in this series, do not belong to the class of publications described above. They have been carefully compiled and edited. The editor of the series, a well-known teacher, has exercised discriminating judgment and great care in the selection of the subjects. Each piece possesses some feature of educational value. All of the selections have been carefully edited and fingered (many of them have been annotated), either by the editor or by other well-known teachers. This is an important feature. No other 50 cent books can claim the same careful preparation.

A glance at the contents (printed below) will show that the editor has succeeded in making a strong collection. The seventeen attractive compositions are varied and tuneful—each piece presenting some desirable quality—the sole reason for its use. As every plate was engraved expressly for this work, the editor was not compelled to include anything which would not add strength and value; in other words, there was no necessity for "padding" when subjects could be selected from the catalogues of all leading European publishers. They vary in difficulty from Grade I to medium Grade III, and the contents include: works in which both parts are of equal difficulty; works in which one part (either *Primo* or *Secondo*) is easy, while the other requires a more experienced performer. The compositions embrace most of the well-known musical forms. Each number is carefully fingered in both parts and the annotations will prove helpful.

It cannot fail to please teachers and pupils, who will quickly find it a necessary adjunct for study and recreation. Without exception and regardless of cost, we believe that it has no equal; that no other collection of four hand music contains so much instructive and amusement value.

Endless Amusement is printed from new plates on a fine grade of music-book paper and is attractively covered and bound. It will attract attention; an examination will prove that a description cannot do it justice. We print the

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Dance of the Gnomes	Rimmer	Merry (The) Woodcutters	Rimmer
Evening Song, Op. 86 No. 5	Bärmer	Montana Populare	Bernard
In the Meadow, Op. 150 No. 8	Löw	Reherze, Op. 51 No. 13	Lieschhorn
Irish Dance	Rimmer	Serenade	Behr
Little (The) Postilion	Kirkmichael	Song of Leisure Op. 66, No. 3	Bärmer
Marietta, Op. 23, No. 8	Mosenschmidt	To the Chase	Behr
Meadow (At) Dance Polka, Op. 85, No. 8	Lichner	Valse, Op 182, No 5	Lieschhorn
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CONTENTS.

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Coquette (The) (Die Zierliche) Op. 92.
Cuckoo (The) Clock. (Die Schwarzwälder Uhr.) Op. 224.
Enchantress (The). (Die Zauberin.) Op. 93.
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Goldfishes. (Goldfischchen.) Op. 158.
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CONTENTS.

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By the Mill Stream. (Am Mühlenbach.) Op. 222.
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Farewell Greeting. (Scheidegruss.) Op. 78.
Field Flowers. (Feldsträusschen.) Op. 234.
Graziella. Op. 224.
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CONTENTS.

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Carinthian Song. (Kärntner Liedchen.) Op. 502, No. 6.
Child's Play. (Tändelei.) Op. 575, No. 3.
Congratulation. (Glückwunsch.) Op. 426, No. 1.
Echo.
Farewell Sounds. (Abschiedsklänge.) Op. 426, No. 4.
Farewell to Home. (Abschied von der Heimath.) Op. 575, No. 23.
Grandpapa's Dance. (Grossvaters Tänzchen.)
Greeting. (Gruss.) Op. 503, No. 1.
In the Moonlight. (Im Mondenschein.)
In the Month of May. (Im Mai.) Op. 575, No. 2.
Italian Song. (Italienisches Lied.) Op. 426, No. 5.
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Little Shepherd's Song. (Schäferstücklein.) Op. 426, No. 2.
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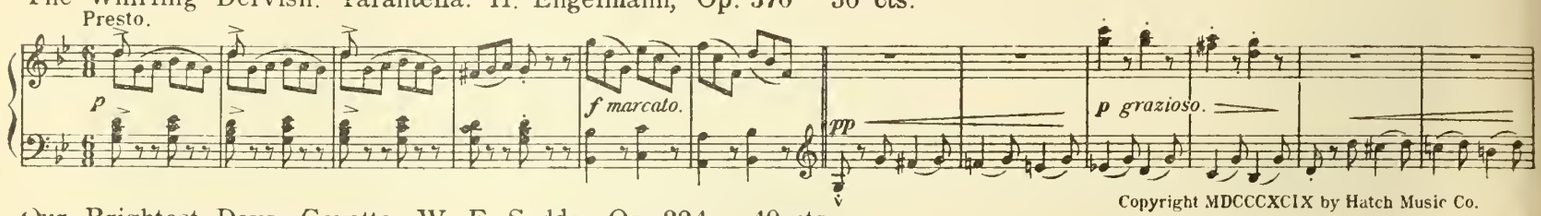

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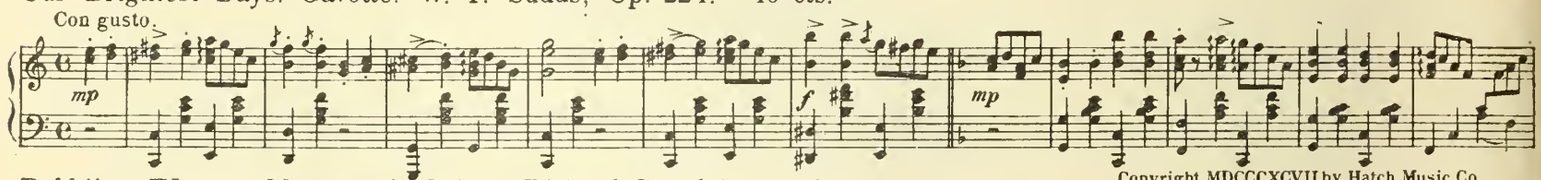

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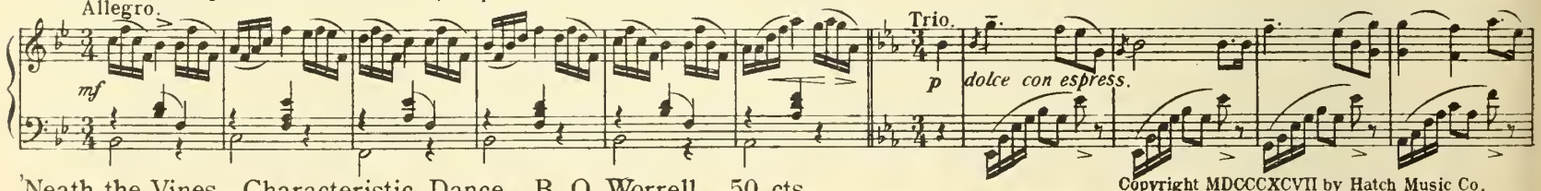

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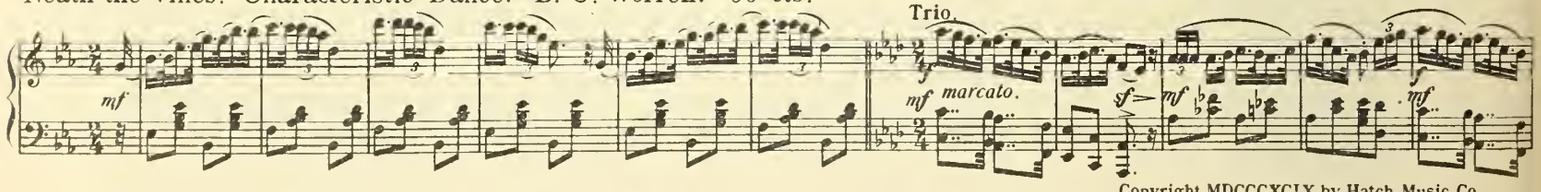

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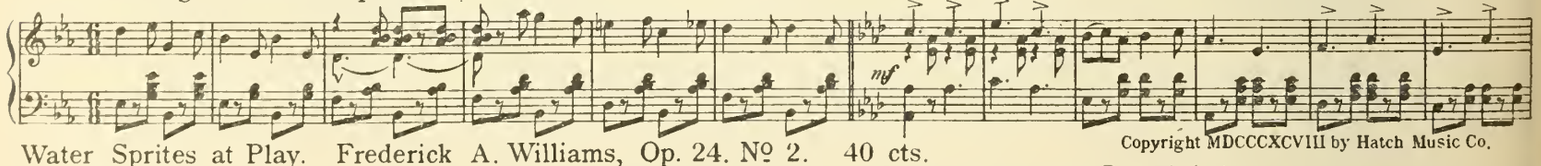

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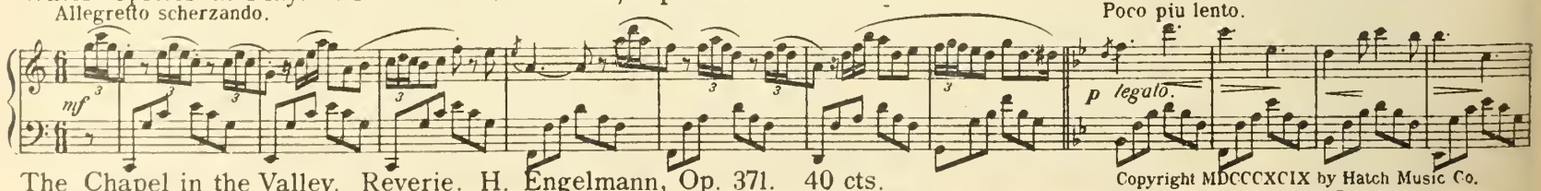

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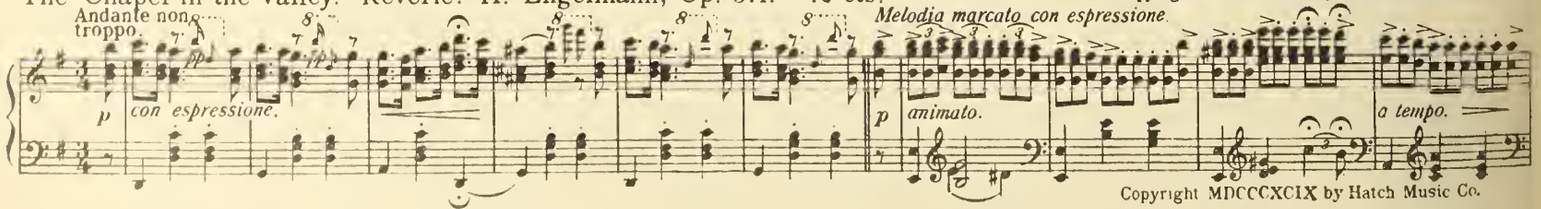

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A tender little melody, which sings out its good-bye hopefully. Requires a loose, quiet wrist and singing legato finger touch.

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Op. 426, No. 1. Congratulation (Glückwunsch) 20
These congratulations are hearty and the piece should be played sturdily, but with no tendency toward hardness of touch. It is a useful teaching piece.

Ethel Polka 20
A sprightly little dance, bright in melody and easy in accompaniment. A good study in wrist touch and staccato.

Op. 575, No. 23. Farewell to Home (Abschied von der Heimath) 20
Somewhat similar in nature to Au Revoir, but more difficult. It is very pretty and sure to please the pupil.

Op. 575, No. 1. French Child's Song (Französisches Kinderliedchen) 20
A quite easy first piece with a good tune to it. It is entirely in position.

Grandpapa's Dance (Grossvater's Tänzchen) . 20
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Op. 575, No. 2. In the Month of May (Im Mai) 20
A song of spring, bright and tuneful. It is a good first piece.

Op. 426, No. 5. Italian Song (Italienisches Lied) 20
This requires more musical perception from the pupil and, given at proper time, will be a good study in phrasing. The reiterated chords in left hand must be watched.

Kindergarten Waltz 20
A very graceful waltz, not hard to play, but pleasing. Should be carefully phrased.

Night in May (Mainacht) 20
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Night Patrol (Nächtliche Runde) 20
A good staccato is demanded in this piece. Its martial character is pronounced. Bright and interesting.

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Op. 426, No. 3. Star Greeting (Sternengruss) . 20
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BIEHL, A.

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Op. 52, No. 15. Little Soldiers' March (Kleiner Soldaten Marsch) 20
An attractive study in chord playing in left hand, with a good tune in the right. Not hard, but pleasing.

Op. 52, No. 10 Picnic Dance 20
Exemplifies its name. A jolly dance, such as happy picnicers would indulge in. Good teaching piece.

Op. 53, No. 1. Wild Rider (Der Wilde Reiter) 20
A good descriptive piece, requiring firm tone and light wrists and arms. Good study.

BOLCK, O.

Op. 68, No. 1. Weaving Garlands (Beim Kränzewinden) 20
A very tuneful melody with broken chord accompaniment. Attractive without undue difficulty.

ENGELMANN, H.

Op. 408, No. 2. Curly Locks Polka 25
A taking little dance piece. Sure to please the young player.

Op. 408, No. 4. Humpty Dumpty Schottische 25
A brisk Schottische. Like all of Engelmann's pieces, it is full of melody and interestingly harmonized.

Op. 408, No. 6. Jack and Jill Galop 25
Somewhat similar to No. 2. Bright and pleasing.

Op. 422, No. 3 King's Delight Mazurka . . . 25
A characteristic Mazurka by same author. Good practice in phrasing. Not difficult.

Op. 408, No. 3. Little Bo-Peep Mazurka . . . 25
Very graceful. Contains excellent practice in staccato finger work.

Op. 408, No. 5. Little Boy Blue March 25
A good march. Excellent practice in wrist touch. Sure to please.

Op. 408, No. 1. Mother Hubbard Waltz . . . 25
A graceful waltz, no hard places to discourage the young player.

Op. 422, No. 5. Old King Cole's March . . . 25
A bright piece, good for teaching purposes and sure to interest the pupil.

Op. 422, No. 4. Pipe and Bowl Schottische . . 25
Useful to the teacher. Its flowing melody and taking rhythm will make it interesting to the pupil.

Op. 422, No. 1. Start Up Waltz 25
Sure to start the pupil to practicing it with vigor. It is easy, bright and jolly.

Op. 422, No. 2. Tweedle Dee, Tweedle Dee Polka 25
Brisk in movement; easy to understand and effective when well played.

Op. 422, No. 6. Wind Up Galop 25
Another of the same sort. This set of easy teaching pieces by Engelmann is certain to prove useful.

GAEL, H. VAN

Op 54. Coquette (La Viennoise) Valse 25
Well named. The music is coquettish. Good training for acquiring a light hand and arm.

Op. 53. Guitars and Mandolins (Guitares et Mandolines) Serenade 25
No sadness in this Serenade. The serenaders must be full of joy, if the music tells its story truly.

Op. 52. Little Father (Le Petit Pâtre) Pastoral 25
Rather more serious in tone than the preceding and, consequently, good to use in developing taste. Excellent chord practice in left hand.

Op. 56. Little Hunters (Les Petits Chasseurs) March 25
An attractive and useful teaching piece.

Op. 55. Skaters (Les Glissades) Mazurka . . . 25
The sparkle of Winter weather is in it. Fresh and full of life, it brings thoughts of fun on the ice.

Op. 51. Voice of the Heart (La Voix du Coeur) Song Without Words 25
Beautiful little song without words. A singing touch is needed to bring out its melody. Well worth using.

GOERDELER, R.

Lullaby 25
A beautiful melody which gives opportunity for cultivating a singing tone. Very interesting.

Merry-Go-Round 25
A joyous little piece. Phrases are well defined, and will aid the pupil in understanding simple form.

Mill Wheel 25
Characteristic little piece, full of go and vigor.

Scotch Bag-Pipe 25
The drone of the bag-pipe is well brought out in the monotonous time of this piece. Splendid practice and worth frequent use.

Sweet Evelyn Waltz 25
An attractive little waltz of no particular difficulty. Melody of first part is in left hand. Effect of tie is good.

GURLITT, C.

Op. 101, No. 5. By the Spring (An der Quelle) 20
Like all of Gurlitt's pieces, this is very musical. It affords opportunity for the practice of phrasing.

Op. 101, No. 7. Lament (Klage) 20
A quaint, mournful little melody. Valuable outside of technical reasons for developing appreciation.

Op. 130, No. 6. March of the Tin Soldiers (Zinnsoldaten Marsch) 20
Melody is given out by right hand and is then repeated in left. In six-eight measure. Very good.

Op. 101, No 2. Morning Prayer (Morgengebet) 20
Good study in legato chord playing. This piece affords practice needed by every young pupil.

Op. 101, No. 10. Song Without Words 20
Another musical song. Singing legato and phrasing are essential.

HELLER, M. P.

Op. 6, No 2. Festal March 20
The festal spirit is here. A good, strong march.

Op. 6, No. 1. Going to Church (Zur Kirche) . 20
The chimes and the organ are heard in this piece. Decidedly interesting to young players and sure to do them good.

Op. 6, No. 3. On the Playground (Auf dem Spielplatz) 20
A good study piece. The slurs give practice in lifting hand after binding two notes. A contrasted legato melody in second part should be carefully played.

HILLER, P.

Op. 66, No. 2. Grandmother's Dream 20
An excellent study piece. Its subjects are well contrasted and the work is evenly distributed.

Op. 66, No. 4 Little Rider 20
Splendid little piece. Its steady movement and suggestive rhythm are very taking. Splendid staccato practice.

Op. 66, No. 3 Lonely Rose 20
In the minor. The loneliness of the flower is told quite well. A singing legato and a chance for expression are its distinguishing features.

HOMANN, W.

Op. 10, No. 1. Festival Sounds (Festklänge) Rondino 25
A slow introduction leads into the jolly movement of the festival sounds. Some good exercise in run playing.

Op. 10, No. 2. Hunter's Song (Jägerlied) Rondino 25
These hunters start out in a bold, cheerful frame of mind, and keep it up to the end. A stirring piece in 6-8 measure.

KÖHLER, L.

Op. 210, No. 4. At Home (Am Gemüthlichen Plätzchen) 20
Quiet contentment characterizes this little piece.

Op. 210, No. 6. Cradle Song (Wiegenliedchen) 20
Quiet little cradle song, teaching finger control and singing tone. Very pretty.

Op. 210, No. 7. Soldier's Song (Soldatenlied) 20
A piece in which the martial spirit will be found. It is a good march.

KÜGELE, R.

Doll's Dance (Puppentanz) 20
There must be lively dolls, for this dance is full of go. Beside being a good teaching piece, it is sure to please.

LANGE, G.

Op. 249, No. 1. In Rank and File 35
Erect and vigorous these soldiers march by. Occasionally the roll of the drum is heard. Not difficult.

LICHNER, H.

Op 78, No 4 First Ball. Rondino 35
Some good finger work can be gotten from this piece, which is tuneful and gay. A crisp staccato is necessary also.

Op 31, No 2. Forest Flowers Waltz 20
Very graceful waltz, full of melody. An excellent and instructive recreation.

Op. 57, No. 3. Twinkling Feet Waltz 20
Simple and free from catchy places, this waltz is nevertheless very attractive. If played daintily, it is very characteristic.

MERKEL, G.

Op. 31, No. 1. Children's March (Kindermarsch) 20
Short, but it is full of music. It should be played with decision.

PRIDHAM, J.

Fairies' Waltz 30
Its two subjects require somewhat different treatment. The first, a quiet hand and firm finger touch. The second, a light wrist touch changing to a finger touch for the runs. Very bright and pleasing.

REINECKE, C.

Op. 107, No. 12. Children and Cuckoo (Kinder und Kukuk) 20
The children's song and the call of the cuckoo are heard here. The children at times break off their song to imitate the bird. Instructive as well as pleasing.

RUMMEL, J.

March 20
A good example of this form. Bright and effective.

SARTORIO, A.

Op. 229, No. 7. Dreams of Youth (Jugendträume). Polka Mazurka 20
Good practice in dotted-eighth and sixteenth rhythm, and in double notes. Tuneful and without hard places.

Op. 229, No. 2. Italian Song (Italienisches Liedchen). Barcarolle 20
A singing melody with a broken chord accompaniment. Excellent practice in phrasing.

Op. 229, No. 13. Leisure Hour (In stiller Stunde) 20
This beautiful piece will repay study. While not difficult it can be made very effective.

Op. 229, No. 3. Military March (Militair Marsch) 20
A good march somewhat more difficult than those before mentioned. Well controlled arms and hands are needed. Results will be good.

Op. 229, No. 1. Under the Linden (Unter den Linden) Ländler 20
Splendid finger study. Bright and with brisk moving melody, it needs fluent playing.

SCHUMANN, R.

Op. 68, No. 10. Happy Peasant (Fröhlicher Landmann) 20
Too well known to need comment. With it is a Hunting Song, which is an excellent companion.

Op. 68, No. 2. Soldiers' March (Soldatenmarsch) 20
This well-known gem needs no comment. It is both useful and pleasing.

THOMÉ, F.

Melodie 20
A very beautiful piece. Its exquisite melody should be played with a full singing legato. The first bass note of each measure is staccato, making a peculiarly effective accompaniment.

WOLFF, G. T.

Op. 25, No. 7. Little Cradle Song (Wiegenliedchen) 20
A cradle song requiring thorough mastery, which will produce good effects. Well written and very pretty.

Op. 25, No. 11. Mill by the Brook (Mühle am Bache) 20
Brisk and characteristic. The clatter of the mill is given first with the right, then with the left hand.

WOOLER, A.

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Especially useful for the running work in left hand. Very pleasing.

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SONG FOR THE TWENTIETH CENTURY.

In the world is work to do.
Hasten, brothers then to do it.
Sages have the ages through
Borne themselves as if they knew it.
Men of sinew, men of brain,
See the progress, see the gain.
Join the song and the refrain,
Work to reach the perfect strain,
Work, and work together.

Make the present, than the past,
Grander in its evolution.
Work, and you will reach at last
Some great truths' divine solution.
Men of sinew, men of brain,
See the progress see the gain,
Join the song and the refrain,
Work to reach the perfect strain,
Work and work together.

Work the Eternal to attain,
Work awaits you, go and do it.
Scale the mount and toil the plain.
Doubt not Heaven, for work leads to it.
Men of sinew, men of brain,
See the progress, see the gain.
Join the singing and refrain,
Work to reach the perfect strain,
Work, and work together.—*Mrs. Whiton Stone*

PATIENCE AND PERSISTENCE.

MARIE BENEDICT.

Mere pygmies these seem, do they not? The amount they are able at any given time to accomplish, in comparison with the end to be attained, pitifully small; almost paltry in its littleness. But in reality they are giants in disguise; able to work miracles of strength, speed, dexterity, and, when guided by the right individuality, of artistic expression. Moreover, without the all-powerful co-operation of these, to the novice, seemingly insignificant beings, it is absolutely impossible to overcome the obstacles in any line of work or study. The traveler does not move with a single bound from the monotony of the level plain to the lofty mountain height, from which he discovers marvels of beauty wholly undreamed of by the dwellers in the low grounds. It is a long, and sometimes a weary climb to reach the summit; but there are pleasures by the way, which, if he has a spark of the love of beauty within him, will well repay the climber. His reward is not withheld until the summit is reached, for the tapestry of Nature is ever changing about him; the picture before him is continually including new wonders in its ever widening circle.

We often hear so-called music pupils say, "O yes, I love music; I would *love* to be able to play; but I can't practice, it is so tiresome."

They would like the fairy to transport them, in her magic carpet, from the plain to the mountain summit, without the slighest exertion on their part; but unfortunately, or fortunately, that is not the way by which one rises in real life; and, confidentially, student reader, what one really wants, in one's inmost self, one is always willing to work, and to work hard for, if need be.

In listening to a great pianist, many people seem to be under the impression that genius, in his case, has filled the office of the magic carpet in the old fairy tale; that it has lifted him from the common level to the height of fame with little, if any, exertion of his own. They give not a thought to the hours and years of patient, persistent work that have gone to the development of his natural powers, no matter how superb those natural powers may be. The story that the inmate of the hotel apartment adjoining that occupied by Mr. Paderewski, noticing the pianist's constant repetition of a long, and exceedingly difficult cadenza, resolved to count the repetitions, and actually reached the number of seven hundred and fifty before the pianist stopped, it may, or may not be exactly true, but it serves to illustrate the principle under discussion, because it discloses the means used by every great pianist in the technical conquest of the keyboard.

But you say, it is given to very few ever to attain the mountain peaks. True enough; but the little hills have a beauty of their own, which is within the reach of thousands. Because you have no expectation of being a Liszt, or an Essipoff, is there any reason that you should not develop your own musical taste to the utmost limit, and thereby enjoy all the pleasure and the benefit which music holds in store for you? It is a pity, through refusal to co-operate with our two giants, to miss what otherwise would be yours. I frankly own that there are occupations more exciting than the constant repetition of scales, arpeggios, technical exercises in octaves, thirds, chords, etc., but does not the result, in the gradually increasing ability to make the piano respond to your desire, put the monotony of the technical work quite out of mind? There is no surer means of conquering a difficult passage than that of separating it from its neighboring measures, and using it as an exercise; continually repeating it, at a very slow tempo, and with a firm, elastic pressure touch.

Oh, you haven't time to bother with that sort of thing? Very well; then you refuse to take the surest and speediest method of attaining the object: for in piano practice, one must always make haste by going slowly. A seeming paradox, yet a most important truth. Patient, persistent, slow practice is the only means of acquiring the clearness and crispness of tone in running work, the full, rich resonance in chord effects, the strength and elasticity of the wrist in octave playing, and the long sustained beauty of melody tone, all of which are so indispensable to genuine piano playing. If you have any fancy that you can learn to play the piano in one or two terms, or in one year at longest, by rattling through a few set exercises and trivial pieces, halting and stumbling in every line, or rushing on in glorious indifference to false notes in wholesale quantities, the sooner you recover from that attitude of mind the better it will be for you, and for your teacher as well. The piano is one of the easiest instruments for careless dalliance, striking a few of its keys here and there in a so-called "piece," with no thought of the marvels of beauty and power which are held within the strings; and it is one of the most difficult instruments to really learn to play. If you would master, even to a moderate degree, the fascinating secrets which the strings so jealously guard, you must willingly devote years of indefatigable effort, and unlimited energy of purpose, to the attainment of your object. Love of music, and perpetual league with the two giants whose names head this paper, are the absolute requisites to any smallest degree of success; whether your aim he merely to play at home, and for your friends, or professional work. I place the love of music first, because without that the hands of the giants will be hopelessly tied, as far as any real musical result is concerned. Yes, learning to play the piano is a great work; but its reward lies continually beside the long and arduous way, in the daily pleasure of the study, and the resultant gradual growth of power in the student. A reward which gradually increases in worth, as the picture widens before the mountain climber, as one mounts higher on the hill of achievement. Do you ask if it pays, if the reward is proportionate with the labor which it costs? If you have the love of music within you, there is nothing that will pay better in genuine delight, and in development of the higher faculties of your nature. If you do not care enough about learning to play to willingly devote yourself to the work, to the end that you may one day hear and interpret all of music's beauty that may be within your reach, you will miss one of the greatest resources that life has to offer. Said Carlyle, "Genius is the capacity for taking pains."

RIGHT THINGS AT WRONG TIMES.

HARVEY WICKHAM.

We have all heard of sweet bells jangled out of tune. Struck in a wrong order, the best carillon in Belgium would produce horrible cacophony. It is not enough that a precept be wise, it must be timely. It is not enough that a composition be beautiful, it must be adapted to the pupil at the stage of his development when it is given. We are all more or less prone to give good advice and set good pieces on our patron's lesson cards, without stopping to inquire further concerning them. I would like to quote in this connection a little waggish poem of Browning, setting forth the prevalence of poor diagnoses:

"You're sick, that's sure," say they.
"Sick of what?" They disagree.
"'Tis the brain," says doctor A.
"'Tis the heart," thinks doctor B.
"The liver—my life I'd lay."
"The lungs—The Lights"—ah me!

I quote from memory, so cannot vouch for the verbal accuracy of the above, but I dare affirm it truth. We treat all comers alike and we find in all our favorite technical disease. If we make a hobby of a loose wrist, we can see nothing but stiff wrists in every pupil and have no eye for random fingering or ear for humdrum dynamics. We give identical exercises to different cases and wonder that the same thing does not always work the same way. A useful lesson may be learned from the botanist if we follow him into the theories of some of his more common practices—or instead of botanist, perhaps I should say floraculturist.

It is a fact not known to all that plants and flowers require lime, iron, silica, potash, nitrogen, sulphuric acid, phosphoric acid and at least a half dozen other ingredients in the soil before they will grow. The scientific gardner makes a careful note of this, and supplies whatever elements happen to be lacking. If he supplies an element which is already present in due proportion, he loses his labor and his capital. For instance, if there be the proper chemical constituents in sufficient abundance to grow a perfect rose, save that the element nitrogen is lacking, no rose will grow, though he ply the wilting plant with lime and potash and all other known plant foods from sunrise till dark. Add a little nitrogen to its environment, and the bush starts up, having found at last what it needed, and just in proportion to the addition of the missing element, will it recover. As a chain is always measured by the strength of its weakest link, so the flower-bearing capacity of the earth is in proportion to the strength of whatever element is helow the normal strength, and the excess of other matters is pure waste.

Did you never have a pupil who for some strange reason or other, did not get on? Next time, do not he discouraged. Make an analysis of his case and see what is lacking. Be sure that until that *something* is found, all other things are useless. Perhaps he needs severer criticism—more likely he needs praise and encouragement. Perhaps he needs more advanced work—more likely he needs work which is more elementary. Perhaps his surroundings are unmusical at home—perhaps you yourself are not radiant with anything that might be called artistic enthusiasm. If your analysis fails to he correct, don't be afraid to try a little experimenting. Give one after another all those things which a growing mind might need; surely you can hardly fail in this way to stumble on the right measure. Study your pupils and learn to give the right things at right times.

THE Teachers' Forum

Conducted by N. J. COREY

This department is inaugurated for the purpose of uniting the many teachers who read THE MUSICIAN in a bond of professional brotherhood. It is to be their medium for the interchange of ideas, experiences, encouragement, discouragement and difficulties. The fullest correspondence is invited. The questions will be answered and suggestions given by the conductor and the contributions of those who wish to gain new light or to present their methods will be printed. We propose helping ever teacher who will permit us to do so; we intend to do everything possible to overcome the isolation with which you are burdened. Will you co-operate with us?

No conditions are attached: the department is open to *all* MUSICIAN subscribers. Address all communications to the Teachers' Forum, care THE MUSICIAN, Eighth and Locust Streets, Philadelphia, Pa. Do not hesitate, but be among the first to ask help, or to give some other teacher a suggestion. Let us know what you would like to have treated in its columns.—Editor of THE MUSICIAN.

'The gates of art are closed unto none; who so entereth thereat, though he seeketh perfection, yet shall he not find it."
—Ancient Egyptian Papyrus, 3580 B. C.

PREPARING FOR WORK.

N. J. COREY.

By the time this issue of THE MUSICIAN is received, the season's work of nearly all teachers will be well under way. Classes, if not already filled, will be in process of formation. Delightful as is the vacation, with all its outings and pleasures, it will have by this time assumed the aspect of a past dream, and we will have all awakened to the real functions of life again. Especially is this true of the music teacher, who has practically placed in his hands the directing of the life courses of other human beings, and who at the beginning of the season must again begin to think what he can do to make the work of his pupils most profitable to themselves. It is true, this thought is never absent from the mind of the conscientious teacher, for if he be true to his calling, his energies will be constantly devoted to others and their work. But at the beginning of a year's work all such thoughts seem to come back to one with renewed force. There are certain responsibilities connected with teaching work, certain duties to be fulfilled. This is especially true of the present time, and growing more and more with every advancing year. Time was when if the teacher taught the pupil to find his way glibly over the keyboard, his duty was considered to be satisfactorily performed. Not so now. The teacher must have in mind the whole musical development of the pupil, and musicianship as well as technical facility must be the aim of his activities. There are especial responsibilities in the cases of such pupils as wish to become teachers. Such pupils often ask for additional instruction in this direction, and it is sometimes a problem to the teacher just what to do to give the pupil the help that he particularly desires. This department has received a suggestive letter from Mr. August Geiger, of the Southern Female College in Georgia, which gives much information as to his own methods of developing musicianship, particularly along this line of pedagogy. We are glad to print it, the department being open to suggestions from all its readers. Mr. Geiger's letter is as follows:—

"Allow me to thank you for the reproduction of my letter in your March number. I am always ready to help others as well as learn from them. You can readily understand, that within the scope of a letter, only mere outlines can be given, but even with these only a faint idea of the work done can be gained. Now I notice that the M. T. N. A. intends to issue a syllabus on Pedagogy for the use of its members; the movement is one which I most heartily endorse, for it is a branch of our education that has been sadly neglected. Good teachers can be produced only by thoroughly preparing them for their work. Realizing the importance of this, I have during the past seven years endeavored to work out a course of pedagogy that covers a wide range of subjects, and, as I believe, effectively prepares a pupil for his work. As it is treated in the same way as any other study in our collegiate course, and as it is a compulsory study for graduation, I believe it is a long step in the right direction. I have known of a number of schools and teachers preparing to teach pedagogy, but I have not found any that seemed to cover the ground as thoroughly as the course that I have prepared, and I here give an outline of it for the benefit of those who are interested.

1. Why do we study music?
2. What is method?
3. When should a child begin to study music?
4. What teacher should be selected?
5. The teacher.
   a. His work.
   b. His justification.
   c. His helps.
   d. His preparation.
   e. Principles of instruction.
   f. Attention to teaching.
   g. Illustrations in teaching.
   h. Study of child nature.
6. Importance of finger exercises.
7. How to practice finger exercises.
8. Importance of correct fingering.
9. Practicing and fingering the scales.
10. How to practice in general.
11. The different touches and their explanation.
12. The pedals and their use.
13. Mechanical helps for developing technic.
14. Teacher and pupil and parent.
15. Educational needs of a music teacher.
16. Arrangement of a course of study.
17. Development of staff and notation.
18. History of the pianoforte.

This covers the theoretical ground, but hand in hand with it goes a practical course of teaching under my own supervision, and in which every idea advanced is put in practice.

I am firmly convinced that a course of this kind thoroughly worked out in every school of music would be of great benefit to the pupils, and would result in fully prepared teachers. It covers one full year's work, as each topic is thoroughly discussed from every standpoint. For those intending to teach such courses are invaluable."

A musician's first thought in looking over a scheme like the foregoing, is, that although it might prove very excellent in a school where the pupils could be gathered together in classes for general instruction, yet would be hardly practicable for the private teacher. How could such an elaborate outlay of lectures, lessons or talks, as the case might be, be presented to individual pupils? The application of such a course certainly has its difficulties in private teaching. It might be asked—Why cannot the private teacher organize a general class from among his pupils in order to give them such instruction? In some cases this would be possible, and in others difficult, and for two reasons. There is generally a much greater disparity in the ages of a private teacher's pupils, and many of them will not be ready for such work. Also a relatively small proportion of them will be preparing to teach, so that out of a considerable class there may be but a small number who are interested in such a special course of study.

There is one suggestion that grows out of it, however, for the thoughtful teacher. While it may not be possible to arrange so elaborate a course of lectures for private pupils, yet it suggests methods of systematizing one's own general instruction, and thereby imparting information that often seems to be lacking among even advanced pupils. There are certain facts connected with the rudiments of music, for example, that many teachers seem to assume that the pupil is already in possession of, and therefore takes no pains to drill them on. Let the teacher ask the pupil a few questions upon matters that a pupil is supposed to know all about, and he will be surprised at the answers that he will receive, indicating a most vague knowledge of principles that ought to be definitely and clearly fixed in the minds of all would-be musicians. Take so fundamental a term as pitch. The following are some of the definitions given by advanced pupils in the writer's own experience. "Pitch is the difference between two tones." "Pitch is the regulation of tones." "Pitch is the distance up or down the scale." "Pitch is the tone desired for beginning a musical phrase." These are only a few of the many vagaries that one will receive among answers to primary questions. The suggestion that comes from this is that it would be wise for the teacher to gradually accumulate a list of such facts and an outline of general musical information, and as progressively arranged as possible for convenient reference, and a little of which could be presented to the pupil at each lesson. There are many points in a musical education which one is liable to overlook unless written down where it will be conveniently accessible for occasional reference. If a teacher begins to write out such a compendium of musical knowledge, I mean of such facts and principles as should be brought to the attention of every pupil, he will be surprised at the rapidity with which it will grow, and at the size to which it will ultimately attain. If a little is given for each pupil's thought at every lesson, it will result in vast benefit to his general musicianship during the course of a few terms of lessons.

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Considerable has been said in this department in regard to teachers aiming at and maintaining a high standard in their work. It seems that the toes of some of the readers of the column have been inadvertently trod upon, as is instanced in the following letter from which I quote:—

"As you ask all to correspond I will state my position and ask your advice. In a recent number the following statement was made by a correspondent. 'I cannot descend to the level of those who teach for twenty-five cents a lesson and whose learning is barest whitewash.' Now although I studied with one of the best teachers, and he told me to teach for not less than one dollar a lesson, I find that I am unable to do as I would like in the matter. Where I live there are three towns within a mile of one another. The people are hardworking railway men with meagre salaries and large families. There are five or six music teachers, mostly of an inferior order. One young lady, a conservatory medalist and returned from a three years course of study in Germany, has tried to obtain a higher price, but has been unable to secure a class or succeed in concert. I charge a small price and have a class of thirty, my time being filled from 9 A. M. till 10 P M. In concerts I have always been encored. Would you advise me to continue in this way, making little except friends, or would I do better to start afresh in a city."

The writer of this is indeed unfortunately located, if her standard of attainment is worthy of a better field. If the people are absolutely unable to pay more than twenty-five cents a lesson, it would be useless to try and raise the price. And yet a most unreasonable amount of time is being spent in earning a small amount. It would seem as if such a community ought to afford enough people who could pay fifty cents a lesson at least. Fifteen pupils at this price would be far better than thirty at the other, and the teacher could do much better work for the pupils. With one's system constantly overtaxed by excessive hours of labor, it is impossible to do justice to any of the pupils. Any teacher so unfortunately situated owes it to himself as well as his pupils to try and better the conditions. If our correspondent has so strong a popular hold upon the community she ought, if possible, to be teaching the people to have a higher regard for her ability, in order to hold the situation in her control, for as a general rule in such cases there comes a time when a certain portion of the community will be willing to pay more, and will do so to some new comer. It may be difficult and perhaps impossible at the present time. If such is the case, this teacher and all others similarly situated deserve the encouragement and sympathy of their more fortunately placed brothers and sisters.

As to starting afresh in a city, it would be impossible to give advice. It is not wise unless the one making such a start has some capital on which to begin, usually enough to keep one a year and sometimes longer. It is often a very slow process making one's way in a strange city, especially if one has no friends to help smooth the beginnings. Unless possessing both capital and friends it would probably be better to make no change. In starting out in such a manner one needs to have well laid and definitely understood plans. Many are striving to gain a foothold in the large cities, and many meet with but sorry success. I have seen statements of well trained musicians in New York City, who, either from lack of

influence or the necessary business ability, were leading lives of the most distressful poverty. Before making a change of any kind it is always well to take a thorough inventory of one's stock in trade, and in music teaching this consists in a series of special adaptations as well as musical education. A laudable ambition backed up with insufficient knowledge and understanding of difficulties to be encountered often leads one into troubles practically insurmountable. Life's problems are difficult of solution, and generally have to be worked out with fear and trembling by each individual, little aided except by what influence can be found near at home.

FROM OVER THE SEA

T. L. RICKABY.

I received recently an English magazine. Among other things was what I supposed to be one of a series of articles called "Life's little mysteries," dealing in a gossippy way with many little peculiarities of things and people—people mostly. One paragraph especially interested me. It was entitled: "Our pretended liking for music;" and I take pleasure in laying it before the readers of this magazine.

"Why do we all pretend to like music? If we have daughters we force them to learn the piano, though they do not want to learn it, and we ourselves find the house unbearable when they are practicing. If a friend calls on us, who has no voice, and hates to display it, we, who suffer grinding torments when she attempts to sing, insist that she shall sit down to the piano and sing. We even go to the extreme hypocritical length of telling her how beautifully she sings, and begging her to sing just one more song. Perhaps we are capable of giving a musical evening—for this kind of crime is prevalent even among otherwise good and kind people. In that case we get together a dozen or two friends, and then proceed to make them and ourselves wretched for the next two hours with songs and piano playing, which loosen the back teeth of the family cat. And when the hours of torment draw to a close, we all answer each other that we have had a delightful evening, and that there is nothing we enjoy so much as music. Now there is no law that requires any man or woman to undergo music if he or she has a sane, healthy dislike for it. Why, then, do we all submit to music, and what is worse, pretend to like it? Next to the hand organ, the piano probably produces more acute suffering than any other instrument for the dissemination of noise, and yet there is a piano in nearly every house in the country. The young people who practice their scales and exercises abhor the piano, and we who listen to them wish it had never been invented; but still we continue to buy pianos, and to pretend that we delight to listen to all sorts and conditions of players.

We are not hypocrites in other matters, but in the matter of music, we are profound and persistent hypocrites. Instead of saying frankly that we can tolerate certain kinds of music, we pretend that we like every variety of hideous sound which is made in the name of music. I wish I knew why all men, including myself, thus shamefully wallow in hypocrisy."

The writer was probably dyspeptic, but then again, he probably was not. No one who reads the paragraph carefully can fail to see that much of what he says is *true*. The great trouble—the root of the evil—is that not only in England (I lived there twenty-five years and I know whereof I speak), but in America, there is entirely too much singing and playing of such an abominably poor quality, that it is no wonder that now and then some one does bob up (though not serenely), and, Carlyle like, denounce the whole proceeding—the good with the bad. And back of the existing fact—the cause of it—of so much poor performance lies the fact that entirely too many study solo work instead of music; and of those who do take piano and vocal lessons, the majority are not gifted in any way with real musical receptiveness. Yet they "take lessons," and of course must do something to show that they have studied. So they sing and play, and play and sing, and we listen, and because they are friends of ours, or friends of our friends, and we are good natured, we praise their work and pretend to like it, and everything else in the way of music.

This state of affairs may be remedied in time. One step towards it would be for teachers to discourage solo work where such work cannot but result in failure, and advocate instead choral practice or the study of musical theory and history—biography of musicians, the invention and development of instruments. Another step would be to regulate the indiscriminate distribution of diplomas and medals. But who will take this step? Parents ought to, and the state and national associations might grapple with it to some advantage. There could, with much benefit, be less exploitation of fads and "only methods" which trap the ignorant or unwary. Under these reforms we would have much less playing and singing, but it would be of an infinitely better quality.

Notice our British cousin's way of speaking of the piano. "Next to the hand organ the piano produces more acute suffering than any other instrument for the dissemination of noise." Allowing for the somewhat whimsical way of expressing it, is the writer not nearly right? There is not a piano teacher in our broad land who will not agree with him. Young ladies, otherwise gentle and distinctly feminine, will pound an unoffensive piano till the bric-a-brac shakes, hitting many wrong keys in doing so. Is it any wonder that sometimes the worm will turn—that sometimes some one rises up and says, "Vanity of vanity, all music is vanity?"

The remedy for this lies chiefly with the teachers who ought to do more towards developing a taste for *musical* playing as opposed to noise and rapidity. The artist who, in a mad struggle with the "Don Juan" Fantasia, springs eight or ten inches from the piano stool and finishes the performance (capers I call it), with his long hair hanging all over his face is no model to follow. Why antics, which would elsewhere cause a man to be jeered at, should be considered worth copying in piano playing, is more than I can understand. Swaying of the head and body, throwing the arms and hands, and similar movements all tend to piano "thrashing" rather than piano playing. And it is such piano pounding that causes our English friend to pour out the vials of his wrath upon the whole piano playing fraternity.

As to the hypocrisy, that arises from our colossal good nature, and patient long suffering; although so-called "society," is full of just such hypocrisy in other things than music.

People really like music—when it is well done, when it is natural, melodious, and when there is not too much of it. I am inclined to think that one reason why music is not appreciated in many quarters is because it is too often *thrust upon us* when we do not want it and when it is really inappropriate. I have been to many "functions" when music was decidedly out of place. Nothing could be more incongruous for example than to have a piano solo sandwiched in between a paper on "weed extermination" and an address on "new methods of fertilizing." Yet I heard that combination at a recent Farmer's Institute. School teachers have conventions and institutes and other gatherings, and while it might be expected that they might have greater appreciation of music than farmers, still, solos sandwiched in between essays and discussions on "geography" and "methods of teaching civil government," are apt to fall short of their proper effect. At all such assemblies, and at socials, parties, receptions and other similar affairs, music is not an absolute necessity, although it is invariably "lugged in." Because music is delightful to a few and a pleasure to many, is no reason for its indiscriminate use. As well might we reason, that, because water is delightful in certain ways, a man must have the hose turned on him wherever he goes. A number of people *do* take much delight in music, our English friend to the contrary notwithstanding. When a number of such people assemble to listen to good music, adequately performed, there is no hypocrisy in their expressions of pleasure. And when the time arrives when we will have less solos and more music, and have it done better, and in its proper place and under auspicious and fitting occasions, fewer people, like the writer quoted, would feel impelled to rise up in their righteous indignation and protest so vigorously. At the present I do not blame them much.

In playing in public it is wise to select only works as have become easy. It is always better to play an easy work well, than to give a poor performance of a more difficult one. If this is followed, much of the nervousness and stage-fright would also be avoided. I would advise all musical students not to neglect their general education by giving all their time and life to the material study of music only. In a wide knowledge of sciences, arts, literature, languages, etc., much will be found of direct and indirect help to the better study of musical art. No pianist, for instance, can doubt the great advantages derived from the study of the theories of vibrations and upper-tones as explained by Helmholtz.

ABUSES OF MUSIC.

PAUL G. CARR.

The recent styling of rag-time as "unmusical rot," and the many scathing denunciations that fill the pages of our musical journals, are calculated to awaken the query in the minds of the unenlightened, as to whether these utterances are the result of judgment or of prejudice. The narrowness and intolerance that too frequently form the dominant chord in the specialist, are no less prominent in the musician than in others; the result of which abnormal development being frequently to dwarf and impair the powers of generalization; to cramp the ability to look broadly and generously at life from its multifarious points of vantage.

Music has its mission as truly as religion, and there are various forms necessary to its propagation, as there are numberless creeds required to meet the temperament and capacity of the devotee. If the spirit of worship speak to the soul through the crude instrumentality of the Salvation Army, with its "gutter band" and flaring hats, that soul is no less a witness of the spirit than the one who bows at the altar of the ritual church, with its pipe organ and choir of artists, and its solemn service.

If the intricacies of the great Wagner are too subtle to gain an appreciation of their heavenly harmonies in the average mind, where lies the harm in deriving enjoyment and even inspiration from less scientific compositions? The human mind is of various degrees, as there are corresponding degrees in music.

There is no element of intellectuality in the enjoyment of rag-time. It savors too much of the primeval conception of music, whose basis was a rhythm that appealed to the physical rather than to the mental senses; yet these simple, syncopated melodies, with their harmonious blendings, viewed simply as *tunes*, so to speak, resolve into nothing more than a pleasurable pastime. It is by the addition of words that this grade of composition receives another signification—words that are halting in morals and measure—and that render them not only inappropriate upon most occasions, but highly improper. This recent and odious innovation of suggestive and insinuating words attracts a cheap notoriety at the music hall through the interpretation and personality infused into them by some so-called *artist*. I use the word advisedly. Through this instrumentality, the *music* receives the stigma of "unmusical rot," when as a matter of fact, the aspersion should rest upon the *lines* as *unpoetical decomposition*. The department stores have so flooded the country with editions of this class, as to literally force people to become familiar with these objectionable features. It would seem, therefore, that the writers of rag-time are deserving of censure for becoming partners to so degrading a combination.

While rag-times, with their uncouth belongings, are lowering a few of the pristine ideals of the ethical import of music, scientific music is being made the foil for a greater one of society's shortcomings. It is doubtful if our recent roof gardens and music halls, a la European, would not soon sink to the level of the low class theatres, and cease to receive the patronage of the better class, were it not for the distinction and seeming prestige afforded such functions by the high grade musical program that is rendered so well as to drown the rude accompaniment of champagne corks and the gurgling of wine; to wrap the cloak of approval about the jeweled bedecked dames and fine gentlemen who comfortably sip their favorite cocktail, in their ostensible enjoyment of the classics.

In the heart of every creature there slumbers a native reverence that responds to the sound of music; it subdues the baser instincts, and exalts the soul to a close communion with a higher life, creating a mute appeal for help. In view of this latter-day decline in reverence for sacred things, together with a glance at the endless results that grow from every cause, it would seem that this God-given power of music over men is of distinct ethical value, and that a distinct responsibility rests upon every musician.

Besides the regular work of preparing the lessons, the student should give some of his daily time to reading music at first sight. For a piano student an excellent method is to read good arrangements of standard symphonies and other orchestral works, operas, etc. This will not only help to improve reading, but it is also a nice way of getting acquainted with these musical gems. The practice of accompanying songs and other instruments is beneficial, and that of ensemble playing and chamber music most necessary.

Expert Opinions

Anent "A Critique and Some Comments Thereon."

Art and Business.

With this issue we present two articles on Musical Criticism and one on Art and Business. These subjects have had a fair and comprehensive treatment in the series of articles of which these are the last. In view of the importance of the subject, we will be pleased to have our readers give their opinions. There is so much to be learned in discussions of this sort, and one is so greatly benefitted by crystalizing his thoughts that we hope teachers will give this suggestion consideration and will send us the result of their study.—Editor of THE MUSICIAN.

"A CRITIQUE AND SOME COMMENTS THEREON."

Editor of THE MUSICIAN.

Your courtesy in submitting proof of the article by Mr. Rickaby on "A Critique and Some Comments Thereon," is fully appreciated, and I am impelled to accede to your request that I add a few further comments upon a condition of musical appreciation which, I regret to say, prevails in many places. The question involved is purely one of "appeal and response." What is caviare to one is delectable sweets to another, depending entirely upon the condition of "de gustibus non est disputandum." To put it in idomatic expression—what is one man's food is another's poison.

The real question—and one of vital importance to artistic evolution—is comprehended in the proposition as to whether the public press is to be considered as an educational factor, or merely a purveyor to public amusement and gossip. The real province of a newspaper, to place it in its proper attitude towards the public, is to make it the medium of improvement and education. From the standpoint of art there can be no argument upon this point, and those who stand for the highest in art have but one mission in life—the adequate presentation of the art they represent, be they creators or interpreters. Art culture is purely a matter of evolution, involved in cultivation and an artistic environment. The attitude of an artist towards the public is an enigmatical one and resolves itself in a question of art representation or commercial returns—a question of the studio versus the box office.

Art for art's sake has not yet been admitted to our public creed, and until it is we will be compelled to read, for long, in public print such effusions as were included in the article referred to as our text. Outside of a few of our metropolitan cities there is no such thing as criticism in the public press. The art department is run upon the same principles as the patent medicine advertising department—purely a source of revenue. Gossip, and that too often of the scandalous sort, is the pabulum which the people are fed upon. What comparison—in public interest—is there between the inspired playing of a Paderewski, and a brutal exhibition of prize fighting? One has but to compare the space devoted to each in the public press to draw conclusions. There is no doubt but that the mass of people are more interested in the latter than the former. But how are the masses to be educated to an appreciation of purer and more æsthetic things unless methods of education are pursued by those who pose as public mentors.

In a city of such importance as our own the office of musical criticism is placed in the same hands as the society notes and gossip.

It is only recently that, in a notice—I can not dignify it by the name of criticism—of an important concert, the Mendelssohn concerto for violin was designated as "a beautiful thing." The recognition of its emotional qualities was somewhat in evidence, but the terminology was, to say the least, unfortunate. From the art standpoint the artist is an educator rather than a purveyor to simple amusement or entertainment. To an educated person art itself or its representative is an entertainer, but to those whose art perception and education is undeveloped an art representation should be accepted in the light of its educational advantages. In our country, generally speaking, the commercial instinct is so much in evidence that concerts, classical or otherwise, are looked upon as sources of entertainment rather than expositions of art, and the artist is too often judged by his entertaining qualifications rather than his ability to subjectively present art productions.

The public must be educated to a proper art appreciation, and how can it be done better than by lucid criticism, explaining first—the art work presented, its scientific structure and emotional content, and the special method adopted by the artist in its presentation. We have educated the public to an appreciation of objective piano playing, but it requires something of analysis to explain why subjective playing is of a much higher art grade than a style exploiting solely the executant. I am glad to say that of recent years, thro' the playing of Paderewski, de Pachman, Hofmann, Bloomfield-Zeisler, Sherwood, Gabrilowitsch and others of their school, the subjective phases of piano playing are receiving just recognition. The tendency of the times is to revert to the Mozartian style of music, wherein pure melodic inspiration is of paramount value rather than pyrotechnical display. The fact is, that only a genuine artistic temperament can adequately present a simple composition in a manner to win respect for the pure and simple in art. How many virtuosos—I use the term advisedly—can sing for us an andante or adagio of Mozart, or clothe in its profound emotion a largo of Beethoven? In a Liszt paraphrase they might shine resplendent. It is the same old question of objectivity versus subjectivity. And after all, how rarely is the latter mood found in the horde of piano agitators that visit our shores as the Eldorado of commercial success. Journals like THE MUSICIAN are doing an immense amount of good in art education, but unfortunately their influence is limited to the class seeking enlightenment. To reach the masses other avenues must be opened, and the daily press is the proper agent to be employed in spreading a general culture. Some of our most progressive papers are issuing literary supplements to the great good of cotemporary literature, and I hope at no distant day in the future to see a similar course adopted to exploit music and the kindred arts. The chief point of criticism I make against artists is, that they adhere too much to the same programs. It seems as tho' each one arranged his programs to show how much better—in his own estimation—he could play them than any one else. There is always a happy medium in all things, and if programs could be arranged so that a few numbers be devoted to selections from the best class of salon music (so called), the way to the high-art Parnassus could be made somewhat easier. The true way to a musical education lies in appealing to the emotional qualities of your audience, and how can it be better accomplished than by elevating their taste by the means of the semi-classical rather than the ultra-classic. It is not necessary to degrade art, or lower the dignity of the artist. I can not understand why artists persist in giving us a surfeit of the last sonates of Beethoven when so much of beauty, and clarity of expression is to be found in his earlier works. There seems to be a prevailing notion among musical fadists that only the turgid and opaque is worth their consideration. How many programs do we see exploited, among the esoteric circles of musical fadism, of heroic doses of the ultra-Russian (and other ultra-schools for that matter) when Mozart, Schumann, the early Beethoven, and other worthies in our art, would present problems of analysis difficult for them to appreciate. There is altogether too much fadism in art culture in our country. It is impossible for genuine art to thrive when music becomes merely a fad or a function, and I am sure that I am not indulging in fiction when I say that this condition prevails to an alarming extent. The eternal hustle after the almighty dollar breeds an atmosphere that does but stifle art. When society looks upon an artist merely as a medium of entertainment and opens its door to him to serve only in that capacity, there cannot be much good accrue to art. The fact is that true art appreciation seldom finds a home in the so-called "upper set." The creation of a Beethoven pales before the latest invention of their *chef de cuisine.*

Fortunes are too easily amassed here to bring with them genuine culture, and the second generation is too busy spending the accumulation of their fathers to find time to devote to higher culture. It is from the middle class that the sinews of government come, and the same can be said of art production and appreciation It will take many years of effort for the cult of higher education to find habitation where the law of the survival of the fittest seems to regulate our actions. When artists are exploited by methods invented and utilized by Barnum it is not to be wondered that the public look for transcendental and super-human exhibitions. No artists are advertised as art representatives pure and simple, but each one is a shining comet in the shadow of whose tail all others must sink into insignificance.

When an artist is damned or praised according to the piano he uses, how can we blame public misconceptions of art? Pianistic art is too much the medium of speculation here to gain a firm foothold, and until artists are relegated to their true position—as expositors of art, rather than freaks—there will be but little good come out of Nazareth. WILSON G. SMITH.

Editor of THE MUSICIAN.

"A Critique and Some Comments Thereon," reproducing a column wail of the editor of a paper in a town of five thousand inhabitants, who complains that the selections performed at a concert given by the local chorus, were away "over the heads" of the audience and that the people felt swindled because they did not get value received, is quite interesting in that it shows the attitude of a certain element of the community towards classical music.

From what we can gather from our rural editor's comments, his idea of what the program of a concert should be, is based the sort of a program which is dished up by a traveling minstrel company, the "musical team" of a variety show, or a burlesque aggregation. In performances of this kind his ideas are carried out to perfection. These people know their business. They know perfectly well that the golden stream which runs into their box office windows comes from just such leather-eared individuals as our editor. They know better than to play above the heads of their audiences. There our editor could hear "Money Musk" and the "Virginia Reel" performed on a cigar-box fiddle, and his ears would not be tortured by Chopin numbers on the piano. If there was any piano playing at all, it would be of the "Blue Danube" order so much admired by the editor, or else rag time. The singers also would scrupulously avoid any of the florid execution so obnoxious to our critic and would confine themselves to such gems as "Hello, Ma Baby," "Get a Coon Lady of yer own," or else to mawkish ballads of the "Berceuse," or the "Girl from Sunny Tennessee" type.

As we understand the matter, the concert was given by the Choral Society of the town for the express purpose of raising the standard of music in the town and of giving the members of the chorus and the audience a chance to hear something of a little higher order than that heard in a ten cent variety show. Suppose the selections performed had been of a light, popular "Old Folks at Home" order, the people would have been disappointed, and the editor would have been the first to have noticed the incongruity of a society giving a concert to elevate public taste, and then giving the people nothing but "popular" music.

A large amount of our editor's article is probably intended to be humorous, as he indulges in all the old time flings at classical music, which have become as threadbare as those about the goat eating tin cans, the mother-in law being blown up with dynamite, and the policeman stealing bananas off the corner fruit stand.

The only thing the critic liked in the concert was the choruses (no doubt he felt compelled to say this, for fear of losing too many subscribers out of the chorus). The violin playing offended him because the soloist played high notes, and played a piece with fast passages. He thereupon lays down the rule that the "violin is not adapted to extremely rapid playing," and that upper notes should not be used because they are "squeaky."

Think of a man who could write rot like that being allowed to get his ideas in print. The fact of the matter is that the violin is the one instrument of all others which *is* adapted to playing extremely rapid passages,

and as for high notes, nothing more beautiful or ravishing can be imagined in the hands of a good artist. If this critic had his way, I suppose the glorious Mendelssohn Violin Concerto and the Overture to William Tell would have to be rewritten so as to cut out all the high notes and fast passages given to the violin.

Our critic next discovers that Chopin is not popular as a composer for the piano. What shall we do with a man who makes an imbecile break like that. The plain truth is that nothing in the whole range of piano classics is so easily understood by the average uncultivated listener. The proof is the world wide popularity of Chopin's compositions for the piano. They are so popular that even the hand organs play them. We next learn from our musical "Daniel came to judgment," that singers must confine themselves to simple music ballads, etc., on the grounds that trills, scales are unmeaning and not suited to the voice. Our editor should notify the police of New York city how the singers at the Metropolitan Opera House are humbugging the people, and cable Patti that she must cut out all trills, scales and vocal embellishments if she would truly please her audiences.

This editor is one of a large class which attends concerts given expressly for the purpose of performing compositions of a higher order, and then goes home and complains that the selections were not those of the variety show, beer garden type.

The enormous advances which classical music has made in the United States in the past twenty years is due to the refusal of most of the world's great artists and of many of America's conductors—all honor to them—to give the mob nothing but what it could "put its foot" to and whistle as it left the hall. I feel like lifting my hat when the name of Theodore Thomas is mentioned. He was the pioneer of the classics on the American concert stage, and has stood like a rock for the performance of the best and most rigidly classic in music, and has let the clamor for trash surge idly by. He and others, artists and conductors have won the battle, too, for in our larger American cities at least, the people can now hear the classics performed in artistic style.

If a literary society in our editor's town should bring a dramatic company to perform a tragedy of Shakespeare's, we have no doubt that he would write a column to prove that Shakespeare "bores" a mixed audience, and that the company should have played the "Katzenjammer Kids" instead. ROBERT D. BRAINE.

HOW CAN THE CONFLICTING CHARACTERISTICS OF ART AND BUSINESS BE HARMONIZED?

ADELE LEWING.

A discussion of this question—abstract in nature as it is—must, to a very large extent, be academical in character. For practice every artist must find the answer for himself. Carl Schurz once answered a long letter of a young friend of mine, asking general advice as to what profession a young man should adopt, by writing: "Show me the young man!' Similarly no practical rule can be framed which, without a special adaption to the artist's circumstances and characteristics, will serve as a sure guide to him who, on the one hand would follow the dictates of the feelings which speak in behalf of art for art's sake, and, on the other hand, is forced to listen to the demands of business consideration which, by their compulsion, keep a damper on the spontaneity of art.

And yet, while the practical here, as it always does, fails of any hard and forced rule of faith and beauty, it is necessary that the artist reason out the matter, find a rule and fix it in his mind as the ideal to furnish the preferable guide of his actions. The problem is that of the "practical idealist," so beautifully located in the "Hon. Peter Stirling," with reference there to the vicissitudes of public life.

I might take as the text from which to develop my argument—if I may call it such—the noble sentence: "Res severa verum gaudium," whose solemn greeting at the entrance of the Leipzig Gewandhaus all will undoubtedly remember. If I may be pardoned, a free translation: "Faithfulness to Art is genuine joy." How many young disciples may have been inspired by it to follow Art as a profession and the prohesied joy grew so intense that hunger and thirst, for science, often overcame those for bread and drink? How many great musicians of the past have suffered from want of means? And had it not been for the fire of genius, which warmed them, they might not have endured the freezing cold of life's privations. Was it, perhaps, that they were so little fitted for practical life, not knowing the value of money? Was it that their genius was duly recognized after death? At any rate, the problems presented by the conflict of Art and Business was present and unsolved.

The *modern* world from year to year improves in all things practical, but the traveller along the road of Art still finds it rough and dangerous, at places as steep and precipitous as ever. Idealistic as are his views, though obliged to live and struggle in a materialistic world, nobody suffers more than the artist, especially the sensitive musician, in the conflicts between art and business. We all abhor the money question, and yet we cannot ignore it; to live, we find it impossible to serve Art for noble Art's sake alone. Short as the American season is, generally lasting not longer than six months, whence may we derive the means of livelihood for the rest of the year, to purchase food, clothes, help to keep up good courage during the hot summer months in a sweltering noisy city, or to permit a summer vacation in the country?

"Handwerk hat einen goldenen Boden," or to be more modern: "Manual labor always has a market value." Art and music in America are unfortunately not so advantageously rated from the fact that they are regarded as the most unnecessary of luxuries, the very things one can do without. While abroad no fine education is regarded finished without it. No laborer works without fee, but the musician, the ideal workman has so often to waste his talent for mere "glory." People do not think a moment of his many years hard study, the amount of energy, time and money spent with great masters, and the tuition of the latter often only acquired by greatest denials of the entire family. Unpractical, kind hearted and good natured, as the musician generally is, he cares not for money, it means little or nothing to him. If he has it, he spends it freely. "Art for Art's Sake" is his motto. Serving the holy priestess in fervent blind admiration and enthusiasm, people make use of him whenever they can, his only reward often a pack of cheap compliments Does not good remuneration seem proper when we educate people's taste, introduce them into the ideal spheres of lofty, holy Art?

Let us make a difference in the class of people we have to deal with, as also other professional people do. If you receive heartfelt hospitality at friends' homes, always let your Art appear as a friend in a generous way. Treat a poor, but talented scholar richly, namely for Art's sake, and be generous when a noble cause presents itself—but from people able to pay—demand your fee. We must make a difference between Art and business and keep them apart. Then they will work harmoniously.

With how much zeal, ambition and fervor one works if one's endeavors are recognized. In order to become a successful musician one must develop the genius, and in order to make a financial success one must save from the idealistic in favor of the practical. Therefore, respect your own Art in order that you may influence people to respect it like any other profession. Keep both sides strictly apart and do justice to both. So that after years of hard work and struggle and due recognition of your Art when finally enjoying the victory, you can serve Art for Art's Sake alone. Let us emulate the glorious example that the noblest of all teachers, Franz Liszt, has given us, whose fortunate circumstances enabled him to give his services without remuneration to all his pupils, regardless of rank and position. What a noble and living monument he erected for himself in the grateful hearts of his numerous pupils all over the world! Let us follow his high example and after we have triumphantly gained the victory of the idealistic world over the materialistic by means of honest endeavors, serve Art faithfully for noble Art's Sake alone *at last:* "Res severa verum gaudiums."

Efficiency, in technique especially, can only be accomplished by hard labor, and naturally the more one works the better it is. Eugen D'Albert said once that he thought for a talented student two hours and a half of daily practice should be sufficient. Anton Rubinstein made it his own duty for many years to practice five hours a day. We heard that Tausig was found more than once lying on the floor under his piano, exhausted from overwork. Then, again, other artists seem to do wonders without working so hard. I remember, during my tour in America with Ysaye, I once heard this great violinist play, most divinely, a concerto he had not played for the previous three years, and that after not having touched his violin at all for nearly two weeks.—*Sobrino.*

"WHAT ARE YOU WORTH?"

FRANK H. TUBBS.

Music and its votaries are in a peculiar position today, because of the extraordinary business conditions of our country. It is very commonplace to speak, even, of unbounded prosperity. While we are passing through these years, music, as a profession is sure to be pushed one side. Young men see so many opportunities for business that to enter music seems absurd.

There are those who are so strongly influenced by their love of music that they must be at work in it and no business can attract them away. Those of us who have used the better part of a life in professional music, could not be driven out of it. The new men coming in, and the older men already in, need to study the conditions anew, which will make or unmake them.

Worth tells. That which has merit will eventually be accepted. The price of goods may go down, but if the goods are right and are wanted the price will come up. A musician who has something unusual and which is of worth will be discovered. He must use means to keep himself seen or talked about, for miners after musical wealth do not dig deep. But the basis of success in music in the next five years is worth—real value, without garnishing or setting. The man who hasn't that stands a poor chance now. He who is uncertain what he is worth would do well to take stock in trade. If what he has considered good stock proves to be shop-worn or worm-eaten he would better throw it all away and get new stock. Our readers know that optimism rules these columns, and while the above does not hold up a glowing picture of musical prosperity, it is the best optimism which brings us face to face with problems which we must meet. The problem before us this year is evident. The prosperity of the country will stand against large business in the professions. The doctor will have few patients, because people are too busy to think themselves sick; the lawyer will not be called upon to settle differences while things are rushing. There never was a big revival in the churches during "good times." It is, however, the best time that can ever occur for the professions to see where they stand and make themselves ready for the reaction in the whole business fabric. Since the days of Pharaoh, there have been fat years and lean years and there always will be.

How can a musician take account of stock? His waves are in his soul and head. They are not so evident and to be counted as are barrels of flour. Here are a few questions:—Am I a gentleman of culture? Genial and social? Sympathetic and kind? Have I appreciation of beauty and refinement? Of art and the science under it? Can I meet men and impress them well? As a teacher can I get results? Do I get the most out of my pupils? Are they advancing into better positions? Am I doing good in the world? Is my object in living to do good? He who can, in the honesty of his own honest heart, give satisfactory answers to these and similar questions is well stocked. He who cannot should repair himself. Only the best in the profession will be able to stand against the conditions of social life immediately before us.

NERVOUSNESS.

J. CUTHBERT HADDEN.

So far as the player is concerned, the real cure, when a cure is possible at all, is solid technical skill. The more thorough the mechanical ability, the less chance is there of becoming nervous from fear of certain great difficulties which might be in the way of an absolutely safe and sure rendering. Ingenuity of fingering has a great deal to do with this safety of execution. There is scarcely a passage, no matter what its difficulty, that cannot be made easy, or at least sufficiently easy. And one must be prepared *beyond* perfection, if that be possible. Of course, when the trouble comes entirely from the player's temperament it is a much more difficult thing to cure. Nay, one may almost say that a cure is impossible. There may be amelioration, but so long as the sensitive, self-conscious organization is there, so long will a certain measure of nervousness continue. After all, there may be compensations even in nervousness. There are mechanical performers who, by dint of great technical labor, present to the public versions of compositions with machine-like accuracy, unilluminated by even a glimpse of intellectual appreciation of the composer's thoughts. But such people are not nervous. And herein is the lesson of compensation.

Young Composer's Column.

RULES.

1. MSS. marked "Young Composer's Column" must reach us by the 10th of the month to ensure notice in next issue.
2. Each MS. must bear the full name and address of the writer; the initials will be used unless a *nom de plume* is added.
3. Stamps must be enclosed if MS. is to be returned, but it is to be distinctly understood that the Publishers assume no responsibility for any MS.
4. No charge is made for the examination of any MS., and compositions of any nature may be submitted. The criticisms will be general and of such a nature as will be helpful to those honestly desiring frank and unbiased criticism.
5. No criticisms will be sent through the mail.

I. K.—(424). "My Mother" has a pleasant melody and is, if we understand your age correctly, much to your credit. In making your manuscript do not join the stems of notes that are sung to different syllables; on the other hand, when two or more notes are sung to one syllable, join the stems and use a slur. It is unusual to end a song in some other key than the one in which it was begun; on p. 2, last line, second and third measures, also the fourth and fifth, you have consecutive octaves between melody and the bass of the accompaniment; in p. 3, second line, fourth measure, the second and third beats in the left hand are incorrect; you would do well to alter the introduction to your song. It is not at all satisfactory. Shall we not have something else from you before long?

F. L. G.—(442-444). You always send us a beautiful MS. Thank you! "Let Silence Fall" is a *musical* song; we do not think it is remarkable, but it is grateful to the singer and is effective; it will give pleasure when well sung. We think you should consider these two points: first, change the 2-4 measures into 3-4; second, begin each time with A♭, D♭, E♭, F in the melody instead of four "F's". "Sittin' by the Fire" is thoroughly practical, but you ought to make it livelier and put more pepper in it! There are too many holds and you manage them in such a way that the accent comes on the last syllable of "Maria"; in the 4th line, 2d measure, B♭ should be written A♯. "A Dream" is thoroughly musical; it will be found to be very delicate in sentiment and very expressive when well sung. You must keep on writing until you get beyond where you are now; you must have more in your themes, they must mean more, you must dig deeper. Do not, however, lose your naturalness. Be yourself. We consider you a person of a good deal of talent.

H. A. W.—(445-455). Your modest letter says: "I wish a hard criticism on my pieces; please select those which have most merit; that is, if any of them have any merit." We pay you the compliment of thinking you an earnest man to whom his weaknesses are hateful. To criticise all eleven pieces would take a couple of pages of THE MUSICIAN; we therefore select "The King of Love," "Communion Service" and "Six Piano Pieces." The opening phrase of "The King of Love" is strong and tuneful, as much so as anything you've written, but the rest of the song is either unattractive or else made up of time-worn phrases; we puzzled some time over your B♯, 2d measure, p. 3, until we discovered that it ought to be C♮. On the whole, the song is theatrical and not a good *sacred* song. The song illustrates one of your great faults, viz., the fault of depending too much on the harmony and the accompaniment for effect, instead of making your voice part interesting in itself; you will not agree with us now, but think about it for a year and then you *will* agree with us. Your "Six Piano Pieces for Young Players" are dry, discordant (in the popular sense) and wholly unsuitable for their declared constituency. "The Spinning Wheel," for instance, is harsh, even to older ears attuned to implied seventh-chords, passing notes, suspensions, appoggiaturas, etc. Your talent lies in other directions. The responses to the Commandments are smooth and melodious. The Creed is disjointed. There is little unity in it; often it is dramatic; that you have, practically, no contrapuntal power is shown by the *fugato* passages on pp. 10 and 11; you have several times a horrible progression of the dom. 7th chord, wherein the seventh (in the bass) rises a perfect fifth to its resolution. Do not make the error of supposing that the rules of harmony have no real foundation and that anyone may break them without peril. Your ideas of notation are faulty; you spell your chords, especially the one known as the aug. six-five chord (German 6th), wrong; in single notes, too, you are often curiously wrong, as in meas. 4, p. 18 (Agnus Dei). The first four measures of "Gloria in Excelsis" are bright and tuneful; why don't you do it oftener? In general, your themes lack attractiveness; some people might put it that you lacked originality, but we do not think so. What could be less pleasing than the first principal themes of the "offertoire" for the organ or the "concert overture"? You must make better themes; they must be beautiful in themselves; do not depend so much on the harmony and the accompaniment; that is the reason your songs are not attractive. No singers would care for them.

Let us now turn to the brighter side of the picture. You have a good, natural taste for harmony and for poetic and dramatic effect (see the end of "The King of Love," the lovely opening harmonies in "Agnus Dei," the passage on p. 24, meas. 2 to 5, with the highly interesting and unexpected chord of G major at the end, etc.). Your facility is unquestioned; you seldom repeat yourself; your power of construction, we think, is excellent. We take it that you are practically self-taught, and we think that if you will study counterpoint and musical form earnestly for a couple of years, bearing in mind what we have said about the beauty and attractiveness of themes, you will do some things that the world will not willingly let die. We have written more freely than we would have done had you not invited it. Let us hear from you again.

J. P.—(457-458). If we could combine your tunefulness and *H. A. W.'s* general ability, we should have a good composer already for business! The slumber song is pleasant; you would be surprised to know how naturally our "Young Composers" take to slumber songs; some of them are better than yours, too; we are very much pleased to see that you employ a dom. 7th chord over a tone pedal (meas. 46); that shows you are getting sophisticated. "Shepherdess" is really quite original; but do you mean the 5th note in 5th meas., line 3, to be A♯? Line 4, meas. 3: make the C♮ into a B♯. You have distinct melodic talent.

M. A. N.—(459-461). You are not as brave as *H. A. W.*, for you say, "The MSS. I submit to you with fear and trembling; yet what I need and most wish is your criticism—aye, though it may hurt." "The Message of the Bells" has a very pleasant tune, founded on correct harmonies; it is not an elevated or distinguished melody; just a simple, homely one, such as a mother might say to a child in the twilight. On p. 5, meas. 2, the harmony is poor on the words, "hour on the". Find a piece with the key signature of 5 flats, then look at the way you write the signature in "Palm Sunday"! In this song you have the same artless type of melody; it is "catchy," too; you have been consistent in your accompaniment and that is to your credit; from our point of view these are not, really, good sacred songs. There is an intrinsic incongruity between words and music; the words are solemn, tender, impressive—the melody is facile, artless, ingenious. In "Jesus Christ, Our King," 2d meas., you have written E♮ for F♭; we like this song least of the three; the general effect of it is much more ordinary, though the phrase, "Glory to God," p. 2, meas. 1-4, is fine and strong. In general, we may say that you have a real gift for melodizing in a way a trifle superior to the Moody and Sankey way; you have an excellent feeling for rhythm and the effect of the whole is distinctly musical, in the simple sense of the word. If you could associate with some good musicians for awhile and hear some music of a distinctly higher order than your own you would grow, we are confident.

E. S. D.—(456). "Morning Prayer" is not free from errors in harmony; the last eighth notes on p. 1 cannot be harmonized correctly on B♭ for a bass; the first meas. on p. 3 has awkward 6-4 chord on the word "what"; you have consecutive fifths between sop. and bass in the next to the last measure; don't think that every melody note must have a harmony—that the melody notes sometimes as passing-notes or as appoggiaturas, etc. You have a good deal of talent, and if your melody was harmonized by a good musician it would be effective.

EXTRACTS FROM RUSKIN ON MUSIC.

Notes and words are its implements (music's) and must have their all-important value, but the deeper meaning *may* be understood by one who practically could not use its implements.

What is to be admired in what he (Ruskin) has said of the art, is the beautiful way in which its spiritual meaning and teaching has been expressed by him in the short passages which he has devoted to it, and in which no one has ever excelled him.

He tells us in *Modern Painters* that: "The critical and executive faculties are, in great part, independent of each other;" so that "it is nearly as great an absurdity to require of any critic that he should equal in execution even the work which he condemns, as to require of the audience which hisses a piece of vocal music, that they should instantly chant it in truer harmony themselves."

Questions Answered.

[Under this heading THE MUSICIAN will be pleased to answer any questions submitted by its readers which may be of general interest. *All questions must be accompanied by the full name of the questioner.* Answers will be published without such names. Those who send questions should take care to state clearly what information is wanted. Only such questions as will be of interest to general readers will receive attention in this column. All others will be answered privately, for which purpose stamps should invariably be enclosed.—ED.]

H. M. C.—As every maker of cabinet organs has a different plan for naming the stops, it is exceedingly difficult to give the pitch or quality of them without knowing the particular instrument under consideration. Even then it is not always possible to have access to them. If makers would mark the stops 8 ft., 4 ft., etc., it would be of great advantage to students. The best description of such matters that we know of can be found in Sudd's "Modern Method for Reed Organ."

Minnie A.—The mark ≺ indicates an increase of tone. On a reed organ it would be produced by using the knee swell, but on a pipe organ the swell is controlled by a lever operated with the foot of the player. The accent ∧ requires a firmer tone, but cannot be produced on an organ by striking harder with the finger. It may be done by using the swell, or drawing a louder stop at that moment. The Service Preludes given in THE MUSICIAN are intended for pipe organs, but may be adapted for use on a cabinet organ. The small notes are intended for independent *pedal* notes. In "Mercedes," by Engelmann, 13th measure, the half notes of the bass must be held by using the damper pedal while the left hand crosses over the right and plays E, the quarter note. This note (E) could be as readily played with the right hand, while sustaining the half note (B).

Paulo.—Liszt frequently changes the value of a measure—say from 3-4 to 2-4, etc.—without changing the time signature. Instances may be found in his "Faust Valse" and "Maiden's Lament," the transcription of Chopin's song.

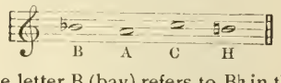
D. C. G.—While Schumann was a great advocate for using his own language to express the movements and dynamics of his compositions, he was not always consistent therein, as Italian terms can be discovered among the German, when the latter would have answered as well.

Milton.—Yes, Mendelssohn wrote a funeral march. It is one of the Songs Without Words.

Chatwin.—L'Elisire d'Amore, the opera announced in the repertory of the Metropolitan Opera Company, is by Donizetti. It is a comic opera and known in English as "The Elixir of Love." The Elixir is sold by a quack doctor, called Dulcamara, who is the *Basso.*

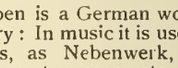
Shaker.—The old method of trilling was to begin with the upper tone, and is still used by strict players of the older classical works. However, many of the virtuosi use the modern method of beginning with the accent upon the principal (lower) tone. The modern composers of merit have so decidedly indicated this latter as the better method, that it is doubtful if the other will be revived.

Z. H.—The construction of a fugue upon the name of Bach is made possible by the use of the German name H for the sound B♮, thus:



Musically, the letter B (bay) refers to B♭ in the German language, and H (hah) to B♮.

Arno.—If a note sounded by one voice is given in the next chord by another voice—or part—and changed by an accidental, it is called a *false relation:*



Student.—Nehben is a German word meaning subordinate, accessory: In music it is used in conjunction with other terms, as Nebenwerk, Nebensatz, etc. Nasard is the name of an organ stop which is tuned a twelfth above the diapason.

Felix.—Corelli, the violinist, died in 1713 at the age of 60. His christian name was Arcangelo.

J. B.—Frederick Cowen is still living and resides in England. He was born of Dutch parents at Kingston, Jamaica. Hans Richter now has charge of the orchestra at Manchester, England, which was founded by Charles Halle.

Farlin.—Rigadoon is an old French dance of rapid movement, and generally in 4-4 time. Sometimes spelled Rigadaun.

SOME STUDIO OBSERVATIONS.

FREDERIC W. BURRY.

Patience is the will trained to rule and direct the emotions; and this is an urgent necessity for the teacher. Music is the expression of our deep emotions; these need mastering, however, before their native energies can be expressed to advantage.

The reason some teachers are not more successful with their pupils is that they fail to realize that proper tuition is really unfoldment. A teacher's office is one of guide and director; to suggest, advise, interpret, should be the work of an instructor.

Music symbolizes Life's various manifestations in more ways than one. Built as it is on periodical changes of major and minor intervals, of successions of concords and discords and, with its dark and light shadings, it shows forth in a very distinct manner the ordinary existence of man from day to day. The great masters gave vent to their feelings in their compositions; these were born of the vast ocean of experience.

Concentrated practice, that is, practice with the mind calmly centered on the work in hand, counts far more than if one's thoughts are scattered, and concentration makes practice an amusement.

For those who work there are great rewards waiting, and in no field is this so emphasized as in the realm of music. This is the art that colors existence with glorious tints, and not only awakens hopes for the future, but gives practical ideals for the present.

It is a mistake to be overwhelmed with responsibility or with the importance of any undertaking. Results are born from calm, steady action. Mastery is more allied to trustful indifference than to anxiety and care.

Almost any kind of system is better than none; at the same time one should be willing to change when any form of improvement presents itself. Laws and principle are often relative in their character and we should in no way be enslaved by them, but use them as servants.

Relaxation does not mean negligence, and strenuous action is not always productive labor. Well-directed work is, invariably, of that patient, persevering order that is associated with calmness and self-poise.

The moment one makes his mind receptive by refusing to harbor any nerve-tensioning, harrowing, fearful thoughts, fields of opportunity are opened to one's vision; ideas are then born which only need immediate application.

How much we can trace in the past to sheer laziness, failing to promptly follow certain plans. Promptness, obedience to one's ideas, which are guides pointing the way to achievement, this is the road to success.

When it is considered that all the masters had exceptionally trying experiences, we are reminded that we may, if we choose, transform our hardships into means of self-development. We may, by overcoming them, rise to great heights of character, and all art is the expression of character.

Repeated trials are often necessary in large undertakings, but in no sense are mistakes to be reckoned as so much lost ground, for every well-intentioned effort has a particular value. We can learn something even from apparent failures.

Encouragement aids development in a pupil far more than dictatorial commands. An impetus is then given to the will, a determination to excel and a desire to please is aroused.

Just at the moment when everything seems to have been done new vistas present themselves, new realms to be explored. There is nothing completed; there is continual advance; this law of progress is universal in its action, embracing all things.

It is all a matter of choice whether we are submerged by adverse conditions or use them as means of gaining added strength. We must never allow ourselves to give in when we perceive that circumstances demand dauntless action. To faint not and fear not is to reach the land of freedom.

Nothing is so satisfying, both during the work itself and after it is finished, as a task that requires one's whole and undivided attention. There is then a balance of harmony and this gives satisfaction.

Keep moving, even if only small steps are taken, for life is action, and this must lead to growth and development. Much time is lost by continually looking for signs of growth. It is not our part to worry over results; these are sure to come, if we centre our mind on our work, and let each hour mark something done, if only a little.

BEETHOVEN'S FAVORITE KEYS.

ALFRED E. BARON.

It is more noticeable in Beethoven than in any other of the masters that he had a strong liking for certain favorite keys, for he knew as no other the expressive value of each key, and chose those which most truly expressed himself in his most cherished moods.

Beethoven, it seems, always had a very strong inclination towards the "Minor Family," for out of it—the empire of grief, the sorrows of soul and mind, the terrible battle with fate, in which the individual himself only can clearly obtain victory—he has left us a large number of his most important works.

As a real favorite of Beethoven's, C-minor must be named. From the very first significant beginning of the first till deep into the third period of his creations, Beethoven has left us for every instrument one or more very important works in C-minor. The very first opus, the harmonious piano trio, the string trio, Op. 9, with its bold *scherzo;* the well-sounding Sonate, Op. 10; the celebrated Pathetique Sonate, the much-used Piano Concerto, down along the line to the last Sonate, not forgetting the thirty-two variations on an original theme, the wonderfully tragical "Coriolan" Overture, the great Funeral March of the "Eroica," and, finally, the Symphony No. 5, by which the master is most widely known, are all written in C-minor.

Next to C-minor Beethoven most frequently used the tender keys of D and F. In D-minor he achieved his greatest work, the 9th symphony, his last and sublimest of all musical compositions, the surpassing of which is not possible to genius. In the same key we have several of the most wonderful *adagios*, pouring forth the unspeakable sorrow of his great heart. In the use of F-minor Beethoven reared the superstructure of his gigantic "Sonate-Building." The following are some of the most important works in F-minor: Sonate, Op. 2 and 57, so-called "Appassionata," and further the immortal "Egmont" Overture; the Quartet, Op. 95, with its awful longing for expression, and finally three pieces full to the brim with grief and terror; the orchestra introduction to the prison scene in "Fidelio," the color-glowing storm movement of the Pastoral Symphony, and the unsurpassed tragic *largo* of the Quartet, Op. 59.

Beethoven seldom used G-minor, but in A-minor are several important movements, and the principal work in this key is the beautiful Quartet, Op. 132. The wonderful grave duet in "Fidelio" is also written in A-minor.

The minor sharp keys are not frequently found in Beethoven, although in E we have the "Ramsoumffsky" Quartet and Sonate, Op. 90, which are two of the most wonderful works of the second period. In C-sharp minor there are two very important works: The world renowned Fantasia Sonate ("Moonlight,") and one of the best of all the Quartets, Op. 31. Other minor keys Beethoven used for movements rather than principal keys.

With the "Major Family," Beethoven always preferred to use the most simple, and his favorite keys run in the following order: C, E-flat, F, B-flat, G, D.

In the uninteresting key of C, Beethoven has left a number of his most important works: 2d and 3d "Leonore," Fest Overture, called "Weihe des Hauses," "Waldstein" Sonate, the 1st Symphony and finale of the 5th Symphony, besides using it in numberless different ways. It is plainly seen that, with Beethoven, C is a favorite key, insomuch as six out of eleven overtures are written in that key. No less frequently is E-flat found, in which a number of famous works stand: The "Eroica," Overture to "König Stephan," the 5th Piano Concerto and several trios, quintets, etc. Among the most important works in F we have the two Symphonies, the Pastoral and No. 8. In B-flat we have the 4th Symphony and the pearl of the trios, Op. 97. A-flat and D-flat are not found often as principal keys. In the former we have the second movement of the 5th Symphony and in D-flat the middle movement of the F-minor Sonate, the so-called "Appassionata," both of which are true representatives of their respective keys.

With the sharp keys of the "Major Family," Beethoven has, as in the others, used the most simple and nearest-lying keys: G, D, A.

A number of pretty works bear the key of G, among which are four Sonates for piano, the beautiful violin Romance, the Overture to the "Ruins of Athens," and the B-flat Quartet, alone the idyl of music. In D (Mozart's favorite key) Beethoven has left us an exceedingly large number of works. The 2d Symphony is in D, after which come the beautiful piano Sonate, Op. 10, and the string Trios, Op. 8, 9 and 25. Further in D we have the ideal of violin concertos, and the "Missa Solemnis," in which great performance he entered the realm of religious music. Beethoven has also accepted D as the "military" key and used it for his Battle Symphony, "The Battle of Victoria," and also for a military march he left behind for the piano. For an example of excellence in A we name above all others the bright and beautiful 7th Symphony, the splendid "Kreutzer-Sonates," and the "Hammer-Klavier" Sonate, Op. 101. Nevertheless, A is not considered a favorite key.

Now, as we glance backwards, we see again that in the "Minor Family," Beethoven's favorite was C and C among the majors, and it is seen that Beethoven brought into use many of the less used keys, such as D-flat, F-minor, B-flat minor, E-flat minor, A minor; in addition to these we find the keys B-minor, F-sharp minor, C-sharp minor, G-sharp minor and G-flat minor used in the last period of his labors only.—*Concert-Goer.*

MAXIMS.

THALEON BLAKE.

God gave every man his talent but did not undertake to cultivate it.

The world needs less art and more heart.

Discipline makes conscience a trusty friend.

A very small man with a great gospel can do more good than a great man with a small gospel.

The young idea should shoot to hit, first being taught how to handle a gun, and what makes a good target.

Fine minds do more to make good society than fine clothes.

After the last word of evidence is in, the court's decision will be: "The best teacher and most masterful man is he who has mastered the great truths of life and art for himself."

An "iron-clad" rule of teaching produces rule-of-thumb pupils, who are dwarfed by such unpliable guidance; except one, perhaps, in a thousand who can thrive on it like a gazoo on Canada thistles.

"I then heard, and it will always be a rare, and only once or twice in a century possible thing to hear, four great musicians (Grisi, Malibran, Mario, Lablache), all rightly to be called of genius, singing together, with sincere desire to assist—not eclipse—each other, and to exhibit, not only their own power of singing, but the beauty of the music they sang."—*Praeterita, Vol. I, 319.*

Shading.—"In all the noblest compositions, utmost power is permitted, but only for a short time, or over a small space. . . . Music must rise to its utmost loudness and fall from it; color must be graduated to its extreme brightness and descend from it."—*Ruskin (Modern Painters).*

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A REALITY AND A POSSIBILITY.

It is but a few short months since editorial comment was made on the death of two celebrities, one a ruler, the other a composer. Now the American people are bowed in grief of unusual depth and sincerity. William McKinley, President of the United States, was made a sacrifice to the mad theories of fanatics. When, in February, the death of Queen Victoria was heralded unaccompanied by the horrors of crime, and the qualities which earned for her the love of her people and the respect of the world were published abroad, there was universal admiration that there should be united in one born in the purple so many commendable attributes.

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There has been demonstrated in American life a truth of far-reaching significance. A President, whose official career received the severest criticism, was struck down by an assassin, and in the days of anxious waiting and final grief, there came to the public sense a fuller knowledge of a life with which all official acts could be aligned. What some had thought to be double dealing resolved itself into a kindliness of temper, which had in it no trace of swerving from duty. What were considered weaknesses were shown to be misunderstood elements of a character of unusual strength. The basis on which the life was rested was shown in the utterances, "Let no man hurt him," and "It is God's way, His will be done." No man, who so builded on the foundations of resignation to Divine Will and Christian Charity as that, when stricken down, he could spontaneously forgive his slayer, and express a quiet assurance in the infallibility of God, could permit the mingling of the dross of deceit with the finer metal of his composition.

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It is a thing to be proud of that American civilization produces such characters. And it is a fact worth remembering that this example of its activity began his life work just as the vast majority of us have begun and now are beginning. Unlike the Queen, he was of humble birth and experienced all the vicissitudes and struggles of the poor, unaided young aspirant for success. The secret of his success is given in the following extract from an editorial in the New York *Christian Advocate:*

"It was now recognized that this man of plain extraction was *born with a capacity of developing*—under the influence of light, patriotic warmth, and the stress of events—into Greatness. This attained, with the aid of advisers whom his tact and knowledge of men, gained by experience, enabled him to select, he was able to cope with a multiform task which involved the prevention of divisions at home, preventing European interference, delaying the breach with Spain, making vast preparations of unforseen duration, and preventing a too early recognition of a crude government in Cuba."

The italicized words are significant. "Born with a capacity for development" is a pregnant statement. One who reviews McKinley's life, from his entrance into the army on through its widely varying activities and responsibilities to his death, is struck with the steady development which characterized him. He grew, and grew steadily broader and better.

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What has this to do with the musician? It has all to do with him. It is the factor which will make him a success in his chosen field as was President McKinley in his. The capacity for development is the priceless boon of the successful man, be he musician or President. And what is the capacity for development? There are those to whom it seems to be a birth right. But study McKinley's life and it will readily be discovered. Patient persistence in a given course of study, concentration of mind and energies in the work to be done, loyal adherence to principles and a tireless capacity for labor. These were the elements of which his capacity for development was comprised. He was wise as well as President; he looked ahead and chose the avenues along which his activities were to be pressed He had the wisdom to put into practice the advice of President Hayes, who was his friend, and who said to him:

"To achieve success and fame you must pursue a special line. * * * You must confine yourself to one particular thing. Become a specialist. Take up some branch of legislation and make that your study." With a premonition of his future public career, he prepared himself for it by several elaborate courses of reading selected with reference to his needs.

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What William McKinley did others can do. The musician can *make himself and his future* by adherence to principle and a judicious attention to the nature of his work and the channels along which it progresses. The qualities that made McKinley great were not isolated, showing themselves adapted to the few alone. They are the outcome of that which any man may possess if he will.

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There is another aspect presented by this tragedy. Musicians are called cranks And too often their manner and appearance give color to the accusation. The murderer of our President was a real crank. He was a crank because he permitted his mind to centre itself, unrestrained by the principles of real philanthropy, upon sophistries which, while they profess to preach the betterment of mankind, are at bottom concentrated selfishness. True perspective was impossible and sound judgment not to be expected. The musician who, by any means, narrows his perspective until it takes in himself alone, has set bounds to his capacity for development, limits the attainment of his ideals and sets his face in the pathway of the crank.

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It is a matter of rejoicing that the black cloud of useless crime should be lined by the silver of a life and character like that of the stricken one, and it adds to the measure of our chastened joy that such a character may be possessed by all who desire it and seek after it.

FLOTSAM AND JETSAM.

Apropos of the recent Bach Festival at Bethlehem, Pa., it has been written that "the great gain of the festival was to the participants, to those who met time and again and learned the music." While the gain to the participants was naturally great, it is doubtful whether this unqualified statement is not quite misleading. There was a very great gain to the art life of the country at large derived from the gathering of musicians and others to hear the music. The traditions, the influence of the reverent spirit with which the music was sung, the demonstration of possibilities in this so-called commercial land of ours were emphasized to the lasting good of many people who are geographically distant from Bethlehem. While as a generalization the statement may contain a modicum of truth, as an illustration of the declaration that no one gets less out of a concert than the person who goes to listen, it is hardly satisfactory.

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The influence upon the people who come together to sing choral music is good—albeit the internal contentions of many choral societies cast doubt upon it—and the multiplication of bodies—particularly unpretentious ones—whose purpose is "to learn art by doing something," is a matter to be earnestly advocated. Back of these choral bodies should be the child music in the schools, and now we are in the realms of conflicting methods. Music should be taught in schools, whether there be a conflict or not, and the popularization of music by means of the small chorus and small orchestra is a practical way of working. An indication of what possibilities open up before those who took up this work in earnest can be had from an item printed in the September MUSICIAN, under the caption "Worthy of Emulation." It describes a performance of "The Messiah" in Galion, Ohio, by a chorus of 200 voices, 125 of which were those of boys and girls from the public schools. The performance was more than creditable; it was artistic. Here again a good is done which goes beyond that derived by the participants; the influence is widespread in the encouragement it brings to others.

WHAT ARE YOUR PLANS?

With the plans that are being prepared for development during the coming season, doubtless self-improvement is occupying a prominent place. If not, it should, for unless one grows, stagnation and eventual decay are certain. It would be interesting to know along what line these plans for self-improvement are looking. What they include, to what extent they will be carried and how thoroughly they will be consummated are important matters.

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The question of technique will engage the attention of many. Skill must be maintained, repertoire must be replenished. The teacher should never lose technical skill to such an extent as to interfere with the ability to satisfactorily interpret the music he teaches or sing, and the state of repertoire will have an important bearing on the teaching efficiency. But there are other essentials which should not be overlooked. Back of technique, and of vital importance in making repertoire effective, lie powers of intellectual grasp, which should receive the fullest attention. Knowledge is power, and musical knowledge is something more than technical skill.

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To enter into the spirit of a composition requires a knowledge of its inspiring cause, and while it is impossible always to know just when, why and how a composition was penned, it is possible to gain such a knowledge of Form, of Harmonic Structure, of Musical Evolution, of Biography and Aesthetics as that the intuition becomes keen, and music speaks subtly, but clearly, to the interpreter.

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There is nothing easier and more delightful than the prosecution of these studies in connection with the work of the studio. There is not a reader of THE MUSICIAN who cannot plan a course of such collateral study, and carry it out to his or her lasting benefit. The editor will gladly help any who may desire to take up this work, suggesting studies, methods of procedure and the best available means for carrying them on. The watchword, thus early in the season, should be thorough equipment, constant endeavor to increase capacity and quickness, not only to seize but make opportunity for self-improvement. Answer honestly the question, What are you worth?

MUSIC STUDY IN GENERAL EDUCATION.

WELLESLEY COLLEGE, Sept. 10, 1901.

My Dear Mr. Manchester:—You ask me to tell the readers of THE MUSICIAN something in regard to the question papers I use in connection with one of my courses in Wellesley College. In order to get a proper understanding of the matter in hand it should be remembered that music study in a college differs radically from music study in a conservatory or college of music. I am aware that many musicians deny this. To my mind, however, in the college music study must take its place as one item in a scheme of general education; music is one of the subjects about which the average educated person now-a-days does not wish to be thought ignorant; consequently the average educated person has to have opportunities for music study and those opportunities must be so planned and arranged that they shall give to the musically ignorant some sort of notion as to the history of musical art, some idea of its language and literature and put him or her in touch with the whole matter in some sensible, tangible fashion. That is the situation as I understand it.

One course which is given in Wellesley College is called, "The development of the art of music; a course in the appreciation of music, intended to develop musical perception and the ability of listening intelligently to music." Every experienced musician will at once see that this is a large order and will understand the great difficulties in the way. Such a course must include enough of harmony to get an acquaintance with the terminology, the study of musical form and musical history with especial relation to the music that one hears *to-day* in the best concerts. This, necessarily, leads to a lot of talk that would become "mushy" if not brought to the earth by some sensible musical work. This we measurably secured by the study of "Elijah," which we analyzed, both as regards the music and dramatic effect; we sung and played it *ad nauseam*. On the pianoforte and on the organ the class heard in addition some 125 masterpieces, and each member of the class analyzed much music in various forms.

It occurred to me that if the class had to listen to a program of music they would do it in a sentimental, "mooney" sort of a way; they needed something to make them work and sharpen their musical wits, otherwise their thoughts would roam over the whole field of college activities and the world's history; or they would sentimentalize over the music and dwell with the pale moonlight or wander in interstellar spaces.

I therefore hit on the expedient of supplying each girl with as many question papers as there were numbers on the program and requiring her to fill them out; these were handed in at the close of the recitation (program) and were examined and marked. I may as well confess that while I think the idea is all right it is an exceedingly difficult idea to reduce to practicable shape; I had two question papers last year, neither of which I shall use this year. I think my experience of the past will enable me to do much better in making a third paper. The first question paper was as follows:

RHYTHM.	KEY.
Time signature.	Major.
Regular cadences.	Minor.
Cadences covered.	Minor, ending in major.
Bright.	CHARACTER.
"Catchy."	Quiet.
Uninteresting.	Passionate.
Write rhythms.	Vigorous.
Give tempo mark.	Dry.
Remarks.	Expressive.
HARMONY.	Formally beautiful.
Diatonic.	Program music.
Chromatic.	Interesting.
Agreeable.	FORM.
Many discords.	March.
Homophonic.	Waltz.
Contrapuntal.	Gavotte.
Thematic.	Minuet.
Remarks.	Other dance form.
MELODY.	Suite.
Tuneful.	Symphony.
Melodious	Sonata.
Without melody.	Passacaglia.
Melodious themes.	Fugue.
Little melody.	Canon.
In upper voice.	Fantasie.
In middle voice.	Overture.
In lower voice.	Song.
In accompaniment (if a song.)	Aria.
Remarks.	
Have you heard the piece before?	Give title and composer.
Name of composition.	Author.

This is enough to take one's breath away at first sight; indeed one very eminent man pronounced the paper entirely too difficult; but from our standpoint it was not impracticable. A student recognizing any of the items in the music she was hearing simply checked them on her question paper; if the piece (say a Mendelssohn Song Without Words) was divided into symmetrical divisions by cadences, she checked off "regular cadences;" "diatonic harmony, melodious," "melody in upper voice," "melody in middle voice," "major key," "quiet," etc., etc., as her aural capacity allowed her to grasp. If it was a piece of modern music (say Brahm's "Rhapsodie in G minor) she would check off "cadences covered," "chromatic," "many discords," "melodious," "melody in upper voice," "passionate" and "expressive," she being a Brahm's lover. All the points of the question paper has been previously covered in my lectures and fully illustrated at the pianoforte or organ. There is no more doubt that much of the aural-analyzes called for was above their grasp and realization than there was that on the whole, their perceptions were decidedly and gratifyingly sharpened. The class to which I am referring had never had any previous aural training in music, and they were at great disadvantage in having so much thrust upon them. There is a great deal of interest in this whole business of musical appreciation among educated people; musical instructors have a field of work that promises great results. All the colleges are working hard at the problem; for more than twenty five years Dr. Blodgett, at Smith College, and (for a much less period) Professors Bowman and Gow at Vassar, have been doing wonderful things in this same direction. Harvard, Brown, Yale, Columbia, the University of Michigan (to mention colleges entirely or largely composed of men) have large musical departments. In fact all over our land there is great collegiate activity in music-study. If all this musical instruction is directed towards making intelligent and keen *music-lovers*, in the course of a few years our great artists and composers will have a *clientele* comprising a proportion of the brightest people of the United States. Then we shall have the golden age of music.

Sincerely yours,

HAMILTON C. MACDOUGALL.

THE CHILD AND THE CLASSIC.

HARVEY WICKHAM.

The child stands at the beginning of experience, hence his appreciation of art is necessarily limited. One may not know what he has not seen, or felt, or heard, or tasted, or in some way lived. Until a thing has been a part of our environment, and thus become a part of ourselves, it is non-existent so far as we are concerned. A man who reads of a railroad accident does not know what it is like to be in a railroad accident, he merely understands what it is to read of one. The classic, on the other hand, is at the end of experience. It is the sum and substance of human wisdom. It is the last word of humanity. It is the ripe result of the ages. Between the child and the classic, consequently, there seems to be a great gulf fixed.

The gulf, upon examination, though unquestionably there, is not so wide nor so deep as might be expected. It is a saying that extremes meet, and the child may be nearer the classic than the middle-aged man. Much experience in life is what may be deemed false experience. It was meant to teach us truth, but has been misinterpreted. As the humorist puts it, "it is better to know less than to know so much that isn't so." In other words, experience sometimes yields knowledge, at others prejudice. The young, if they miss the former, escape also the latter.

In one other way is the child prepared for the appreciation of the classic. There is in education a leading-forward process. Coming in contact with a work of art just beyond us, and yet not quite out of reach, is itself an experience. The work of art in a measure is able to prepare us for itself. Not that joy and sorrow are to be known by the contemplation of their shadows as they are to be known in later life; yet much of the joy and sorrow in music is of the shadowy sort, and resembles real pain and pleasure only "as the mist resembles the rain," or, as Miss Carey insists in putting it, "as a brick-bat resembles a brick." But what are some of the difficulties of understanding the classics in general and classical music in particular? First comes

THE TECHNICAL DIFFICULTY.

This is more a difficulty of the player than the hearer, but as very few come to be intelligent auditors, save by becoming intelligent performers, its consideration is not out of place. Classical compositions (and I use the word to mean the superlatively excellent, and not the works of a given period or certain gifted pens) are difficult. The melody in the hands of a skillful composer has a way of losing itself in an accompaniment which twines itself lovingly about it, to the dismay of the performer. The melody must, by hook or crook, be brought forward and introduced to the audience. How? There's the rub. Fingers must be taught to discriminate emphasis and a host of equally puzzling things, before the average product of a fine composer can really be heard at all. Also, such a composer has in mind a beautiful idea when he writes, and beautiful ideas are apt to be forgetful of skips, awkward positions of the black keys, and to produce pages distinctly "ungrateful" to untrained hands. Most teachers fail to take into consideration the innate difficulty of the best music.

THE FORMAL DIFFICULTY.

Great writers are obscure. Not that their expressions are equivocal. On the contrary, they are wonderously clear. But fathoms hide the bottom of the stream as readily as mud. Profundity of thought leads to difficulty of comprehension. Moreover, condensation of expression, the curtailment or omission of obvious corolaries to the main argument, the taking for granted that the reader is blessed with keen apprehension and sympathy, all tend to make a good book a sealed book. When it comes to musical composition, these qualities tend to make the form shadowy. The balance of parts in a *chef d'ouvre* is like the balance among the limbs of a symmetrical tree. It is there, but it is difficult to analyze. It is not like the correspondence between the opposite wings of a mediocre building. It is subtile. It is a hint merely of what the composer meant. However elaborately developed, much has to be read between the lines. And now we come to another difficulty greater than all.

THE EMOTIONAL DIFFICULTY.

A child's emotions at first are very simple. He is happy or he is unhappy. He seeks pleasure and shuns pain. With the years comes a very different state of things. No longer do shade and sunshine mark themselves off thus clearly. There is a blending of one with the other. Feelings become endlessly complicated and finely shaded. Especially in modern life, the painful ceases to be shunned. True, there are degrees of pain which are regarded with the old-time horror, but one has but to compare old-time portraits with those of to-day, to be convinced that we are a morbid race compared with our fathers. Music, above all other things, cherishes this world-sorrow. It did not use to be so. A number of primitive musical terms come from some root meaning joy. Violin, for example, from the Latin vitulare, to make glad. Music was once the *gay* science. It must become so again if it is to influence for good the healthy, normal young student. It is much more difficult to be sweetly serious than dolefully melancholy in composition. Very difficult indeed to be jolly without being silly. Yet the feat has been accomplished time and again by the old, old masters. Some day, perhaps, the world will bubble over with fun in its tunes once more. Then the bridge between the child and the classic, the modern classic, will be built. Not but what the adult will always find profit in what is meaningless to the child, but the overcharged sentimentality of the age will be done away with.

Musical antiquarians in London, notes the New York *Evening Post*, enjoyed a performance on June 15 of an opera by Purcell, which had not been heard for a couple of centuries. Apart from the music, there was a special reason for this neglect. The score, in short, was stolen, and although, in 1701, the treasurer of the Theater Royal in Covent Garden offered 20 guineas reward for the MS., the thief did not claim it. In those days the punishment for such book "collecting" was the gallows. The English critic, Mr. Shedlock, within recent years spent three of his holidays searching for the missing score in continental libraries, but finally found it at home, in the Royal Academy of Music, where it had been for more than sixty years. The libretto of the opera is an adaptation of Shakespeare's "Midsummer Night's Dream."

No art has held such personal connection with every human emotion as music, and therefore has it *the speaking force of a personality*, in which lies its greatest strength.—*Wakefield.*

THE NEW EDUCATION.

FOREWORD.

The *New Education* offers its readers, for 1900–1901, the best plan for a year's study that it has yet presented. It will be the best in two particulars: In choice of subject matter and in manner of presentation. The hearty reception which this novel educational feature has met with makes it possible for THE MUSICIAN to continue to develop the idea of home music study and to offer the best advantages that are to be attained in this manner.

The series of subjects for the coming year follows. Each subject is in the hands of a specialist and will be treated practically and as fully as possible in twelve lessons. In order to meet the immediate demands of students who seek information on special points in the work, the editors will be glad to furnish

Suggestions for the further study of any subject.
A bibliography of any subject.
Information on any question in the lessons.
The consideration, and, if necessary, the presentation, or general discussion of any point that comes up in actual teaching.

The subjects for the coming year are as follows:

I. Advanced History of Music; twelve lessons, with suggested reading.
II. Psychology and Pedagogy of Music; six lessons in each subject; suggested reading.
III. Advanced Music Form; twelve lessons developing those already given in this department.
IV. Harmony and Melody; twelve lessons; six in each topic.
V. The Literature of Aesthetics and Criticism in Music, twelve lessons.
VI. The History and Development of the Piano, twelve lessons with illustrations.

The following conditions *must be observed:*

1. Address all communications for the *New Education* department, thus: THE MUSICIAN, New Education Department, 8th and Locust Streets, Philadelphia, Pa.
2. *Do* NOT *roll your manuscript.*
3. The answers for each month must be sent as soon after the issue of the journal containing the subject to which they relate as possible, and before the next succeeding issue. No papers are to be held until end of course. New members can join at any time by sending names and answering questions contained in current issue.
4. The editors are obliged to say that no papers will be read or rated that fail to comply with conditions 3, 4, 5 and 6.
5. No two subjects should be written on one sheet. All sheets pertaining to one subject—for example, History—should be independently fastened.

Ratings will be largely influenced by the following points:

Accuracy.
Clear, concise, yet smooth diction.
Grasp of the subject.
Originality of thought and statement.

The questions following each lesson have two purposes: First, to connect the reader's mind directly with the text—the most fundamental, that is, the lowest duty a question can serve, but necessary. Second, to suggest a thought beyond the mere expression of the words in the text; the highest purpose a question can serve. The first is by far the least useful if he has a memory; the second the most useful if he has a reasoning faculty.

The editors will welcome letters from teachers which contain:

a. Suggestions as to what will make this department more valuable, the suggestion being dictated by the teacher's individual experience.
b. Statements regarding the application of this work with pupils as well as in one's own effort to secure a broader education.
c. If there is any line of thought of practical value to you, and likely to be equally practical to others, let us know it.
d. All such suggestions must be sent to the office of THE MUSICIAN, addressed according to direction given in regulations.

[NOTE.—*New Education* students are specially requested to avoid enclosing *anything* relating to their business with the Hatch Music Company with their *New Education* papers. The failure to comply with this rule causes great trouble. Kindly keep this matter in mind. We wish to call the attention of our students to the necessity of *fully prepaying postage on their papers.* We have been compelled to pay additional postage on a large number of those already received. This should not be, hence we request our students to take care that sufficient amount of stamps be affixed before mailing.]

XI—MODERN MUSIC.

PERCY GOETSCHIUS, MUS. DOC.

The music of our epoch presents a contrast with that of the past century which, were it not that we have become insensibly accustomed to it, would be positively startling. The history of the recent past has been one of stupendous achievement and swift progress in all directions; and musical thought and expression have not dropped behind in the line of onward march. The growing freedom of all the civilized world has engendered frank, bold, unrestrained utterance in the musical art also. For our art has lately found a tongue; has become, as never before, the most immediate and responsive vehicle of subjective feeling; the proper mirror of every emotional and imaginative movement, whether genuine or affected, deep or shallow, sane or eccentric, prompted by sensibility alone or by reason.

Not that bygone generations have been lacking in these human passions or the desire to give them vent. Humanity has laughed and wept, mourned and exulted, loved and hated, for countless centuries, with as much passion and energy as it feels at this hour. But, for one reason and another, these passions found little or no voice, *as passions*, in musical speech.

Evidences of the inclination are not wanting. Music was, long, long ago, called the "language of the emotions," at a time when its utterances were yet as cold and impassive and barren of emotional impulses as the book of Numbers. And so strongly was this doctrine promulgated, so universal was its sway, that many blunders, ridiculous indeed in our modern eyes, were committed in its name—blundering experiments that shot very wide of the musical truth. So strong was the belief that music should "express feeling," that when Eduard Hanslick's trenchant book, "The Beautiful in Music," appeared (some forty odd years ago) and demonstrated that absolute music founded its claims to beauty and truthfulness upon an intellectual rather than an emotional basis, it was greeted with a jeering opposition that has but recently begun to subside before a fuller appreciation of the true consistency and nature of music. And yet the *inclination* to regard and utilize music as an emotional medium which, I say, had long existed, was slow of realization. They were right, those old composers and thinkers; music *is* an emotional medium; but they did not know how to use it to that end, were not able to focus its rays, so to speak, and produce a clear image of the agitation within the soul.

The trend of modern history is towards greater freedom, the freedom that comes of fuller knowledge, and the desire and ability to throw off old restraints. And this freedom of thought and expression in music, this casting aside of the limitations of technique and conception, and of prejudices, too, under which former generations labored, is what has given to modern music so new and distinctive a character. This it is that distinguishes the tone art of our day so amazingly from that of the past.

The infusion of Romanticism into music was an early evidence of the influence of growing freedom, and this element has advanced, of late, to a fullness of growth that threatens to overshadow every other musical aim. Through the agency of an untrammeled conception of the art, of a broader view of its possibilities and purposes and a more emphatic expression of subjective feeling, avenues have been opened for the admission of qualities hitherto held foreign to music, or for a wider, freer and more generous development of such qualities as have long been recognized as lying within the domain of musical reflection.

Thus, such attributes as mark the national peculiarities of music stand out in bolder relief than ever. At no time in the history of music have the specific national traits of—for instance—the French people been quite so vividly reflected in French composition (as compared with that of other nationalities), as during the past generation or two; and the same is true of the Russian, Italian, German and other types of national music. For example, there is no such distinction between the eighteenth century products of Scarlatti (Italian), Rameau (France), and Matheson or Graun (Germany), as we recognize instantly, to-day, between the works of Verdi, Saint-Saëns and Grieg or Tschaikowsky. These differences are, it is true, not wholly traceable to national disposition, but largely so, nevertheless.

Perhaps the most striking characteristic of modern music is its close alliance with the *drama*, not only in a technical, but chiefly in a psychological sense. Richard Wagner, with his overpowering demonstration of the vitalizing influence of dramatic feeling and incident upon music, will always remain the most prominent and powerful personality of our epoch. In his hands and those of his followers a revolutionizing affiliation of drama and music has been achieved and a hitherto undreamed of power and capacity discovered in the latter.

The most recent of Wagner's disciples, among whom Rich. Strauss may be cited as a remarkable type, have followed up these musical disclosures, and projected them (experimentally) into the realms of mystic fancy and philosophy, where possibly still more subtle intrinsic musical powers may be unveiled. So sharp is the contrast between this and the older conceptions and uses of the tone art, that no musical thinker can now escape at least silent participation in the burning question of the hour: whether the setting of tones shall be governed by the principles of tone-relation (tonality), or, with complete disregard of any mathematical system or adopted formal conditions, solely by the momentary promptings of the writer's subjective feeling, mood, fancy or perception?

It is mainly owing to the ever increasing interest and dignity of this question (and others of parallel tendency) that music has, as never before, asserted and supported her claim to philosophic treatment and analysis, and has found so many able champions among the great writers and thinkers of our day. Never before have so many books been written about music and its mission, by literary men who stand virtually outside the ranks of practical musicians (composers), as in this modern generation.

And, at the same time, practical musicians of high literary attainments are applying themselves to the solution of the purely technical, theoretical and pedagogic questions bearing upon music study, and our modern day is witnessing portentous reforms in the methods of imparting musical knowledge, especially in the domain of Theory.

QUESTIONS.

1. What has music always been called?
2. Why was this conception of music so slow to be realized?
3. How does the trend of modern history affect music?
4. What was an early evidence of freedom of musical expression?
5. What attributes have become more distinct in the music of our day?
6. What is the most striking characteristic of modern music?
7. What have Wagner and Rich. Strauss done?
8. What is the burning question of modern music?
9. What effect has this had upon musical literature, pedagogy and theory?

FORM—ELEVENTH LESSON.

The Complete Round of Study.

THOMAS TAPPER.

I.

In order to keep the idea of each of these Lessons independent we will take up the subject of Bibliography as Lesson Twelve, reserving this exclusively to recapitulate. Besides giving a list of books on Form (in the November Lesson) there will also be given a list of such musical compositions as are indispensible to the student as material for analysis. After all study of manuals and of outline lessons the student turns to music itself as the only complete and satisfactory textbook on the subject, realizing that the mound is but some one's gleaming in a garden in which he, too, must wander if he would know of its glories.

II.

We have discussed four classes of structure. The types of each class are intimately related, and each class is closely allied to all other classes. Hence, any subdivision in three or four or more classes is a mere convenience. The four classes are:

I. The Phrase and Period.
II. The Unitary, Binary and Ternary Forms.

III. The Sonata Group.
IV. The Rondo Group.

Further, slight reference has been made to such generally short compositions as the Prelude, Invention, Fugue and the Dances of the Suite.

The Complete Round of Study, which every student should make who intends to study Music Form seriously, may be illustrated by any one unit from the many which make up the complete subject. As the purpose of this Lesson is to outline, as a review, what is meant by the Complete Round of Study, we will illustrate the process by the Phrase.

The most successful study of Music Form is that which is synthetic as well as analytic. This allows the student to observe the subject, so to speak, in the hands of others as well as in his own. In short, he gains definite knowledge of the thing and of the process of making it, at first hand.

His knowledge of the Phrase may be expressed in a three-fold manner:

1. That abstract (often indefinite) idea he gets of it from books.
2. That clearer idea he gets of it from scrutinizing examples of the Phrase.
3. That yet more definite idea which he gains by making the Phrase.

Naturally all this leads one step farther: If these processes are carefully carried on the student should be able to recognize, at once with the ear, an example of the Phrase. That recognition is a summarization of his power and a proof of his knowledge. Hence, we may again express what one may call Phrase. Knowledge in this wise:

1. The indefinite idea.
2. The idea made still more definite by analysis.
3. The idea made still more definite by creation.
4. The proof that the idea is definite in the ear's recognition of the form.

As regards the Phrase and the Period this round of knowledge is not unusual; even in public school instruction in music many teachers succeed in presenting all this, even to young children. And those who thus study the Phrase have little or no difficulty in learning similarly the Period, even in its Irregular forms, including its three-phrase form.

But too many stop at this point. If the student would industriously proceed to master the Binary and Ternary Forms as immediately, remembering that as one goes on progress is less and less rapid, owing to the increase of exceptions, he would soon gather enough strength to listen understandingly to the shorter Rondos and Sonatas as to the Sonatinas.

The gain, then, from the study of Music Form is (1) a gain to music thought, for it simplifies it and sets it in order; (2) it is the knowledge fundamental to right listening.

The observant teacher will never lose sight of the four divisions of the subject last given, for *they dictate the aim and the process of every Form lesson she gives*. The lesson would take this order:

1. Tell the class as clearly and simply as you can about the Form you are about to study.
2. The first impression having been made clear give the student some examples for study.
3. When the student can recognize in the Form in the music he plays he should compose many examples of it. These should be made the basis of individual and of comparative study.
4 The student should next receive practice in the recognition and analysis of the Form by appeal to the ear alone.

This process, carried on through the entire subject, gives one a knowledge of it befitting a musician. Applied to all the significant music we have, by one who is naturally adapted to the study, would produce such a master of the subject that his services would be in constant demand. Talent, persistent study and observation are required, carried on not merely in Music Form, but in Architecture and Poetry. If any young man wants a specialty here is one. The specialty wants the young man.

The best part of every great work is always inexplicable: It is good because it is good.—*Ruskin.*

Popular, otherwise uninstructed, delight in musical composition, as in all else, naturally turns to the simplest forms of it, as a child does to the shortest words in the language.—*Wakefield.*

THE COMBINATION OF RHYTHMIC WORDS WITH MUSIC.

H. A. CLARKE.

So many songs are written and published that one might be excused for thinking that there is nothing in music so easy of accomplishment as the writing of a song; true, in a certain sense, but—there are songs and *songs*, and while it is not even necessary to know the rudiments of music to become the "composer" of one kind, it requires genius of the very highest order to make those of the other kind. To begin, no composer, though never so great, can make a good song out of poor poetry. This we state as an axiom, notwithstanding the fact that many grand opera scenas have been written to very poor "words," but the opera scena and the song are as wide asunder as the poles—they have not an element in common. Many an opera scena may be improved by substituting new and better words; for example, in "Oberon" or "Euryanthe," the reason being that in this class of composition the *music* is of more importance than the words, but who can conceive of any other words being fitted to Schubert's Serenade? The reason being that in the perfect song words and music are so united as to be indissoluble. Every syllable, accent and emotion of the poem is reproduced with absolute fidelity in the music. This is the reason for the impossibility of translating a perfect song from one language to another. It may be done so as to *read* well, but not so as to be *sung* well to the orignal music.

Having secured a poem that will make a good song, the would-be composer's first step should be to commit it to memory and think over it for some time before trying to fit it with a melody. It is only to the supreme genius that the right melody comes instantly, like a flash of inspiration, after a single reading of a poem. In setting to work the first thing the beginner should do is, determine the places where the metrical accents of the poem fall. This may seem to be a superfluous caution, but to anyone with a knowledge of versification it is painfully evident that very few song writers know anything about it. The trouble here is often the fault of the "poet," whose want of skill makes him occasionally put a monosyllable—such as "in," "and" or "the"—that should never bear an accent on the strong member of the metric foot. This sort of verse writing is often found in hymns. The next point to decide is the rhythmic unit of the music. Shall it be 1, 2 or 1, 2, 3? The character of the words must guide in making this choice, only the merest hints may be given; for example, if the general character of the words is grandeur or dignity, the unit of two will, in general, be found appropriate. If passion is the characteristic of the words, the unit of three is often used, but these remarks are not to be taken as rules. If the writer is lacking in the musical instinct that determines this point, he is not likely to succeed as a song writer to any very great extent.

The next and most important step is to construct the melody so that the climax of the musical shall coincide with the poetical emotion. To do this it is necessary to weigh well every word, that it may have the emphasis, or lack of emphasis, that belongs to it. There are certain practical considerations that should never be lost sight of in doing this: first, keep before the mind the kind of voice for which you are writing—the passages that suit the soprano do not come well from the bass, or, indeed, from any other voice. The composer who understands the voice—and no one should attempt to write songs without this indispensable preliminary—will always so construct his melody that it will fail of its highest effect if sung by any other voice than the one for which it was written. Consider what would be the effect of "O Rest in the Lord," transposed a fourth higher, and sung by a soprano, or "If with all your hearts," a fifth lower, sung by a bass. Mendelssohn *knew* the voice for which he wrote. Another very practical point is the employment of high notes. This should never be done on any vowel sound but broad A, or Ai, if possible. A, as in *day*, may be used, but the close vowels, E and the short I, are impossible. Again, high notes should be sung to *one* syllable. The effect of a soprano attempting to sing three or four syllables in succession, on high A, is simply ludicrous.

These remarks apply with equal force to the low notes of the bass; these sounds only come out well with a broad vowel or a diphthong, like "oi" or "ai." In short, the middle range of every voice is the right one for general use. The extremes should be sparingly used and only for the production of well-calculated effects. Another point worth observing is, avoid writing several notes to one syllable, unless perfectly certain that the effect will justify it. The day has long passed when runs and trills and turns were considered elements of beauty in a melody. When these ornaments are used there ceases to be that perfect equality between the words and the music that should characterize the song and the music gets a little ahead of the words. A few words as to the accompaniment. It has become the fashion among song writers to elaborate their accompaniments until they are beyond the reach of any but the virtuoso pianist. While this is a decided improvement over the old threadbare forms, it is yet open to the objection that it may be carried too far and defeat its own object by robbing the melody of its interest and by tying down the singer to a hard, mechanical style of performance, thus preventing the discriminating use of the Rubato, that most important element in good singing.

QUESTIONS.

1. What distinguishes the song from the Operatic Scena?
2. What is the objection to translated songs?
3. What is the first step when about to write a song?
4. What is necessary as to the metre?
5. What as to the rhythmic unit?
6. What is the most important point to be observed?
7. May a song written for one voice be just as well sung by another?
8. How should very high or very low notes be used?
9. What things are mentioned in this paper as things to be avoided?
10. What objection is made to elaborate accompaniment?

THE DEVELOPMENT OF THE PIANO.

FRANCIS L. YORK.

In every art the material and the artist mutually influence each other. In the days of Pan we may be sure that where the reeds grew the straightest and the most abundant, the pipers were most numerous and piped most sweetly. Phidias and Praxiteles could never have produced those marvels of sculpture that are at once the admiration and the despair of modern sculptors, if marble of the finest texture and most even color had not been ready to their hands. So in modern times with the piano and the pianist. As the pianist made greater and greater demands on the piano, the instrument was enlarged and perfected to meet those demands. As the piano was perfected, the pianist was stimulated and encouraged to seek out new effects and produce them in his playing, or indicate them in his compositions. But any change in the piano itself, or in the methods of writing for the piano, necessarily produce corresponding changes in the methods of playing the piano—that is in piano technique. The technique possessed by the average piano player of the present has changed wonderfully since the days of Beethoven. When Chopin was writing his compositions, they were regarded by the pianists of his day, Liszt alone excepted, as being impossible for anyone but the composer. Even Mendelssohn said he could not play them—he found himself continually stumbling over the (to him) awkward passages. Yet to-day they are a regular part of the undergraduate work in all our conservatories and are not only played, but played with an adequate technique and an intelligent interpretation by hundreds of students.

If the student will review in his own mind the various stages through which the piano has passed in its wonderful development, he will see that the art of piano playing and the art of writing for the piano must necessarily have changed greatly to keep pace with the constant changes of the piano itself. As the scientist will take a fragment of fossil bone and reconstruct in his mind the ante-diluvian monster of which it must once have formed a part, so the musical historian might almost construct the seventeenth century prototype of the piano by a study of the dry bones of the musical compositions written for that instrument. Not only was the instrument itself different, but the art of music considered as a whole was entirely different from the art as we know it at present, and this, of course, greatly influenced piano music and piano playing. At this time all music was polyphonic and may be said to have been almost vocal in character—the instrumental genus had not as yet developed. Students of counterpoint know that even now-a-days the text

books insist that parts (still called voices) shall move in such a way as to be easily *sung*, and in the eighteenth century counterpoint and composition were one and the same thing. Thus music written for the clavichord consisted largely of preludes, fugues, simple dance forms and small pieces written contrapuntally. Harmony, as such, was practically unknown, and what we understand by melody was either unknown or little cared for. As the instruments of the period possessed but little sustaining power, long sustained tones could not be used. In order to remedy this deficiency trills or shakes were introduced, which, by means of a rapid alternation of the principal tone with an auxiliary tone, gave to some extent the effect of a continuous tone For a somewhat similar purpose the turn was invented, which by making, as it were, a loop about the tone, gave the effect of playing with the tone, toying with it, as if loath to leave it, thus keeping it constantly in mind. The *Bebung*, which could be used only on the clavichord, has been described in a former article. As both the Harpsichord and the Clavichord were deficient in their ability to produce loud or soft tones, and as the desirability of having some means of accenting individual tones was manifest to all players, various devices were introduced by the player and the composer to call attention to the emphatic tone, and thus to provide a substitute for an accent. Among these devices were the appoggiatura, the mordent and the inverted mordent, which by the biting effect they produced gave more prominence to the tone thus affected; the slide, either from above or from below, answered the same purpose. Still another "ornament" or "grace," as it was called, was produced by striking two contiguous keys at once, immediately releasing one of them. In this way the tone began with a very harsh dissonance, which at once passed away, leaving the single tone, the effect being not very different from the mordent. All of these ornaments, except the Bebung and the ornament last described, are still in use, their employment having been transferred to the piano. The effects they produce both on the ear and on the æsthetic sense are largely modified by the newer instrument and by the resources of modern music, but the student will use them more intelligently now that he understands their origin and their *raison d'etre*. For instance, viewed in the light of the historical development of the piano, he will readily understand that the mordent is never to be considered as three distinct tones, but as one tone beginning with a characteristic accentual effect.

Since in the old method of tuning prevalent before the general adoption of the tempered system, the black or raised short keys were seldom used, the hand was held in a somewhat different position from that commonly used at present. It was held quite flat, the fingers nearly straight and the thumbs often quite off the keyboard. The very expression used for playing the harpsichord—"touching"—is instructive, recalling to us the fact that the more serious styles of music were not suited to this instrument, that its effects were never massive, that full tones, sonorous chords, passages expressing passion or deep thought were all foreign to it. Such music as we should expect would appeal to Marie Antoinette, as she played at being a shepherdess in the park at Versailles, was the music pre-eminently suited to the clavichord and to a great extent to the harpsichord.

With the adoption of the equal tempered system came the use of all the scales and consequently the more frequent employment of the raised short or black keys, necessitating a different position of the hand and a more frequent use of the thumb. The three long fingers were held over the black keys and the thumb was used almost exclusively on the white keys. The two composers, Chopin and Liszt, introduced many new ways of fingering and many musical effects never before heard. In their time the piano was already larger, its tone more sonorous, its action deeper and its scale wider. They were both quick to seize on the new possibilities afforded by these changes. In their works we find the extremes of the keyboard brought into use, much heavier chords employed and especially chords in widely dispersed harmony—an effect that before Chopin was scarcely known. Most beautiful results were obtained in this way and other composers were not slow to imitate them. Schumann, himself an innovator and discoverer of new pianistic effects, speaks of hearing Chopin play some of his compositions and tells how novel were the effects that he produced by long sustained chords and arpeggios, by totally subordinating certain tones to others, producing the effect of a shimmering background of iridescent tone, and by the dainty arabesque like tracery of his runs and ornaments. Thalberg should be mentioned, too, as his style of sustaining tones of the melody with the pedal while he wove about them a pattern of delicate accompanying tones, has had a permanent influence on piano composition. Liszt absorbed all these effects into his own style, cosmopolitan that he was, and in addition treated the piano more as an orchestra—not in the sense that he attempted to imitate the orchestra on the piano, but that he mentally assimilated the effects of the orchestra and reproduced on the piano corresponding piano effects. It was he, more than any other, that led the manufacturers to increase the power of the piano, to strengthen the action and increase the compass of the keyboard. In fingering, he, as well as Chopin, passed the fingers over each other, used the thumb freely on the black keys and made the reduplication of the tones in the octave an integral part of his method of getting great sonority, either with or without intensity. In the latter art Schumann, too, was a past master. All these new riches in piano effects again brought about changes in the manner of piano playing, or as we should say, in piano technique. With increased power of the instrument came in reased muscular effort on the part of the player. The tremendous thundering tones that we have heard Paderewski and Rosenthal produce from the piano within the past few years were impossible fifty or seventy-five years ago, and could not have been produced even on our present pianos with the technique of that time. The clavichord was played with the slightest motion of the finger tips—the modern piano must be played not only with the fingers, but with the hand as a whole, with the weight of the forearm and even with the added weight of the body. The different muscular actions in use at present are legion, but the most important are: the finger action pure and simple; the same with the added weight of the hand, arm, etc.; the hand stroke, in which the whole hand acts as a hammer and strikes the keys from above; the drop of the forearm, dragging the keys down, and the reverse of this action in which the forearm springs up in an elastic way, throwing the keys down by the reflex action of the limp hand; a drop of the hand and forearm from above the keys; a straight forward blow from the shoulder, and endless combinations of all these.

The most modern phase of piano playing and piano composition is the employment for harmonic purposes of different intensities at the same time in the same chord. This requires the most absolute control of the varying pressures given to the keys and is of the greatest difficulty, but when well managed is capable of producing the most beautiful effects. It also adds to the material available for composition for the piano, as it makes it possible to use combinations of tones that otherwise could not be used. Many of the compositions of Grieg. Brahms, and still later of Sinding, must be studied in the light of this new tonal effect, or the player will misrepresent the composer entirely and very likely get atrocious results.

Many of the effects mentioned depend largely on the proper use of the damper pedal, and there are in addition many very beautiful effects produced by the pedal alone. With the damper pedal one may make use of the harmonic overtones, one may bring out melody tones with a setting of pianissimo accompanying tones, one may even use a tone as its own background—in fact there is no end to the effects that may be produced by an artistic use of the material afforded by the modern grand piano.

As a result of the foregoing the student will understand that he must not play a Bach Sarabande, a Mozart Concerto, a Chopin Nocturne, and a Liszt Rhapsody all in the same way. The quality of tone, the muscular actions used, the pianistic effects to be brought out must be studied, and above all the musical idea itself must be interpreted in the light of what he has learned regarding the style of the writer, the prevailing manner of musical composition and the degree of development that the piano had attained in the time of the composer whose work he attempts to render.

QUESTIONS.

1. What, in general, is the relation of the artist and his material?
2. In what way does the piano influence the pianist?
3. How does 18th century piano music differ from that of the 19th?
4. Name some ornaments whose purpose was to remedy the deficiencies of the clavichord and harpsichord?
5. Mention some changes in fingering and in the position of the hand.
6. Mention some effects peculiar to the piano as contrasted with the harpsichord and clavichord.
7. What practical benefit does the piano student get from the study of the development of the piano?

A GUIDE TO THE STUDY OF MUSICAL LITERATURE.

ARTHUR L. MANCHESTER.

The question, Can Expression in Playing be Taught? has often been asked. The peculiar elements which combine to produce an expressive performance long evaded analysis. In this ability to interpret with that subtle power, which gives life to ivory and metal, gut and wire, was held to reside that talent which marked the born musician. And many students have wandered with more or less aimless steps along paths vaguely pointed out by their teachers. Imitation was the means largely used to develop expressionful playing or singing, a means not particularly to be commended

More than thirty-five years ago there was a mind actively engaged in working an idea which had been born in it. It was one of those minds that is not satisfied to rest on imperfectly formed conclusions; it was so constructed that it was ever reaching out after solutions of problems. The idea came to it that expression should not, could not, be merely a matter of feeling; that it was based on principles. At once it began searching for those principles. It had practically nothing on which to base its belief, and inquiry of noted musicians and teachers gave no help, but rather revealed an absence of anything like practical principles of expression. It was a mind, however, that was not afraid to go alone. Every scrap of information that could be gathered was treasured and deductions were made, the constant endeavor being to insure absence of personal bias.

The result of this study was a book of really incalculable value to every student and teacher of the piano. "The Principles of Expression in Pianoforte Playing," by Adolph F. Christiani, stands alone as a work of practical music æsthetics. It is not a book to be read; it must be studied, and that patiently and with thoroughness. As is to be expected of a mind constituted as was that of the author, it is very thorough and minute in its examination of the subject. From the introduction to the last deduction it is painstaking. There is a charm in the forceful and clear presentation of the subject matter. Evidently the author understood what he meant and is able to put his thoughts before the student in a clear, concise and striking form. Many years ago William H. Sherwood, in a conversation with the writer on the study of piano, said he insisted on each of his pupils carefully studying this work. He ranked it among the most important and instructive agencies for progress obtainable.

The author did not live to see the result of his long years of patient labor and research in print; he died just as the book was about to come from the press. As an example of clear thinking and forceful statement the book is noteworthy. It is valuable, not only for its exposition of the principles of expression, but equally so because of the influence of its scholarship.

The studious weight of this contribution to musical æsthetic literature is offset for the reader who turns to "Music and Poetry," by Sidney Lanier. As its title indicates it is a discussion of some aspects and interrelations of the arts of music and poetry. Lanier was a practical musician and a real poet. He played the flute in orchestra and wrote volumes of poems and essays. He has an acknowledged place among authors, and his dicta concerning music and poetry have authority.

Reading the book will stimulate imagination as well as broaden one's views. The author has beliefs and expresses them in the terms of a practiced writer. He takes up some practical subjects, too, and discusses the orchestra of to-day and the physics of music, for example. The later chapters are devoted to essays on poetry and poets. While these may not directly concern the musician, they should be read for they provide mental furnishing of great value.

There is yet another book which we hope every musician who has not yet done so will not only read but completely absorb. "The Intellectual Life," by Philip Gilbert Hamerton, should be read with keen delight by everyone whose brain is an important factor in his daily activities. Despite sayings to the contrary, the musician's is an intellectual pursuit. As the

book first named in this article announces the belief that intelligence can be made the ruling spirit of interpretation, so it is being accepted as a fact that brains are an important item in the musician's furnishings. This being so, "Intellectual Life" is overflowing with suggestions which will appeal to the musician with great force.

The intellectual life is considered from various viewpoints. Influences, favorable and unfavorable to its growth, are taken into account. Thus its physical and moral basis; its relation to education, the power of time, the influences of money, custom and tradition, women and marriage, aristocracy and democracy, society and solitude, intellectual hygienics, trade and professions and one's surroundings are written about by one who speaks whereof he knows. And the writing is fascinating; the author impresses the reader with a sense of a complete grasp of the truths he is presenting.

The book can be read, but it should be read and re-read many times. No musician can assimilate what this author says and not become a far better artist or teacher than he was before. It is the reading of such books as the last two mentioned that make for real culture and amplify the musician's powers. If you ride from one place to another in giving lessons, take this book with you and read it carefully; make its contents completely your own. Think about it until your own intellectual life feels the influence of the truths, the warnings and suggestions it gives.

THE STUDY OF A SONATA.

Beethoven's Op. 2, No. 3, in C.

DR. HENRY G. HANCHETT.

EIGHTH ARTICLE—GROUPING AND PHRASING.

The measures of each distinct movement (counting the trio as one) are separately numbered. Place a number before each bar, single or double, in the order as printed, and without regard to the completeness of the measures.

Music, like everything else that occupies human attention, is capable of subdivision into parts, fragments, and elements, and these again can be considered in various groups for purposes of study and comparison. The study of any subject consists largely of dividing it into small portions, examining and classifying these, comparing them one with another and uniting them into new combinations. The study given to our sonata in the previous articles of this series, has been along these lines. We first considered the movements, then the beats and measures, then the harmonies, then the melodies, then longer portions that were reproduced in new shapes. In the present article we will consider several different kinds of groups into which a sonata may be divided according to the point-of-view from which it is to be studied.

In the third article in this series, considering the topic: Meter, comment was made upon the fact that many writers on analysis seem to consider the measure as the unit of subdivisions of every sort except such as relate to harmony. We are told that a motive is so many measures, a period is another definite number of measures, that a subject has so many periods of definite length; and so on with all possible subdivisions. Not that no room is left for different lengths of elements, but that all are defined as *regularly* made up of so many measures or some small multiple of that number. To be sure, the writers in question often admit irregularity and exceptional cases, but they clearly insist upon the rule as above described. But one will not need to spend much time in examining good music (not dance music, however good) to convince himself that the exceptions to these rules so far outnumber the examples as to make the rules themselves useless; and a little analytical thinking will show that no rules of the class specified are needed. Metrical groups there certainly are in all musical compositions, and in dance pieces these are apt to coincide with the periods, but in movements of other styles various groupings are quite independent of metrical considerations.

Music divides horizontally—so to speak—into voices and harmonies. Vertically (to use a contrasting term) it divides metrically, formally, structurally, and (for lack of a better word) nodally. The metrical subdivisions have already been sufficiently considered in the third article of the present series. The formal divisions are those which concern the sequence and arrangement of ideas in accordance with the prescribed form of the work. The structural divisions are those which make up the periods and related groups. The nodal divisions are those displayed by the articulation of the piece—the connections and detachments observed in the interpretation. The component groups related to the form are called Movements, Chapters, Subjects, Episodes, Passages, Codas, Themes, Motives and the like. Those groups related to the structure are called periods, strains, clauses, sections, fragments and the like. Those groups related to the articulation are exclusively phrases and detached tones.

Some years ago an old clergyman is said to have taken his text from Matt. 24: 17. "Top—(k)not come down," and from those words to have preached a sermon against conformity to the fashions of this world, especially in the matter of elaborate dressing of the hair. The verse (sentence) from which his text was taken reads: "Let him which is on the housetop not come down to take anything out of his house." His sermon (movement) was formally divided into "heads" (Subjects and Episodes) of which the text was the motive; but his sentences were now long and argumentative, now short and exclamatory; and his delivery and elocution, (phrasing) were such as gave his hearers very clear knowledge of his meaning. But it is evident that as his text was not a sentence, so his heads may have contained one or many sentences, and that his elocution might have been good or bad regardless of the rhetorical structure of his sentences. And it ought to be equally evident that in music meter, form, structure and phrasing are entirely independent, although simultaneous considerations.

The confusion of the writers on this topic seems to have grown out of two facts: First, that in dance music (which is easiest to analyze and which is often present in classical sonatas and suites) the sentences are usually of a regular length—either four, eight or sixteen measures each; and second, that the word *phrase*, which has long been used both in music and in language, expresses in the latter the name of something that is always shorter than the sentence. A phrase in language is not an integral part of a sentence, many sentences contain no phrases, but a phrase is never longer than the sentence containing it.

The phrase in music should have one fixed invariable definition. Here is the gist of the whole matter and if one will fasten this definition in mind and never lose sight of it, the whole matter will be cleared of all confusion, or would be but for one lamentable fact. The definition as related to music is this: *A phrase consists of all the notes under one slur.* That is the whole story. A slur may cover two notes or a whole page; and the phrase thus marked may even include two or three sentences, any number of measures, and be partly within and partly beyond a subject; it is yet a phrase if it is covered by one slur. The expression "phrasing" as applied to a performance always means the observance of slurs or their absence (staccato notes) and nothing else. The word *phrase* should always mean a group marked out by a slur and nothing else. Now for the "lamentable fact," which is that a man in high authority in the musical world, I mean Herr Riemann, arguing correctly that slurs and phrases belong together, but having a wrong conception of the meaning of "phrase" he has transferred the slur to the use of marking the subdivisions of a sentence, and has introduced new marks to signify that which has always been indicated by slurs. And Riemann has secured a following, and with Germer and other editors has put out editions of classical works through even such a great publishing house as that of Breitkopf and Haertel, with this new and unwarrantable use of the slur. A slur should always mean: Attack, connect, detach, thus marking a phrase; and hence slurs should never be crossed or doubled. No other mark will serve their purpose so well, and if one wishes to introduce marks of punctuation (which certainly have their purpose but were not thought necessary by the great composers even down to the present) let them be either new marks or (perhaps better) the commas, colons and periods of literature.

In view of all that is said about it of late, it is remarkable how little phrasing is indicated by Beethoven himself in this and other sonatas. He has seemed to think that music consisted of melodies and harmonies cast in suitable forms, and that interpretation was a matter for the performer. One would find it practically impossible to interpret without phrasing, but that authorities may differ on the phrasing appropriate to a particular passage is abundantly shown by comparing different editions. Original editions are now very difficult to obtain, but the Augener Edition edited by Mandiczewski, endeavors faithfully to reproduce the original without alteration and as accepted after careful study by Nottebohm. An examination of the two triplets in measure 8, first movement, will give an instructive instance of the variety of opinion among editors, and of the difficulty of knowing now just what Beethoven intended. The Augener edition gives two slurs over these triplets, each covering three notes, with the second three marked by staccato dots. All the other editions that I have examined also give these dots, but Germer adds dots also to the second and third notes of the first triplet. He has no slur, but includes the first note of the first triplet under a slur which he draws himself, beginning with the second beat of measure 7, bass voice. This first note of the triplet he gives a separate hook, barring the next two notes together, and giving the following three a single bar. Lebert bars the two triplets separately, but he adds a bass slur which begins with the first note of measure 7, and extends to the first note of the triplets; this note is provided with a staccato dot, and then a slur runs over the second, third, and fourth notes of the triplets, the fourth, fifth and sixth having the usual dots. Epstein (Vienna Conservatory Edition—in many respects the best edition I know) has a slur over the first triplet only, the remaining three notes being dotted.

The passage beginning with 13, has in Augener, no marks of phrasing, except in 22 and 24, where the marks over the little runs and following eighths are as in all other editions. But Leibert has a slur over the first measure (13), staccato eighths and tenuto quarters, two note phrases for the left hand in 15, 16, 19 and 20 (excluding the first note of the latter measure), a slur over the left hand part in 21, and two slurs for the right hand runs, and one for the left hand in 25. Germer has fewer staccato notes, and no left hand slurs in 20, but he uses slurs over all the 16th notes, the first covering one beat, the next three covering two beats each, the next covering ten beats, etc. Epstein, as usual more faithful to the original, has the second, third, and fourth note in bass of measure 20 under a slur, has staccato dots over a number of 8ths, and inserts the words "(non legato)" twice.

But I have no intention of making a comparative study of phrasing, as that would be a very laborious undertaking of doubtful value. It may be said in a general way that the fact of phrasing is of more importance than its form. Certain passages clearly indicate their proper phrasing to one of good taste and thoughtful habits of interpretation, and in doubtful cases one is safe enough in following the suggestions of any good editor or teacher. But the student should not fail to note carefully the markings in this respect, and to clearly articulate the groups with proper interpretive accents and detachments. It remains in a final article to call attention to the structural and formal groupings. The important point in the present chapter is the clear definition of the phrase, and the recognition of it as a consideration entirely distinct from and independent of both the sentence and the measure.

What Ruskin has written on Music and Painting may be concluded with his beautiful description of one of the frescoes in Santa Maria Novella, Florence. The fresco consists of Simon Memmi's figure representing "Music" following that of "Reason":

"After learning to reason you will learn to sing; for you will want to. There is so much reason for singing in this sweet world, when one thinks rightly of it. None for grumbling, *provided, always, you have entered in at the strait gate.* You will sing all along the road then, in a little while, in a manner pleasant for people to hear. Simon Memmi means that *all* music must be 'sacred.' Not that you are never to sing anything but hymns; but that whatever is rightly called Music, or work of the Muses, is divine in help and healing.

"Jubal is the inventor of musical instruments. Tubal-Cain, thought the old Florentines, invented harmony itself. They, the best smiths in the world, knew the differences in tones of hammer strokes on anvil. Curiously enough the only piece of true part singing, done beautifully and joyfully, which have heard this year (1874) in Italy was out of a busy smithy at Perugia. . . . You think Tubal-Cain very ugly. Yes, much like a shaggy baboon. . . . Men must have looked like that before they had invented Harmony, or felt that one note differed from another, says Simon Memmi. Darwinism, like all widely popular and widely mischievous fallacies, has many a curious gleam and grain of Truth in its tissue."—*The Strait Gate, p. 134.*

FOR THE YOUNG PEOPLE

The Young Musicians' Perseverance Club.

Conducted by ARTHUR L. MANCHESTER.

The exhilaration of October air is putting energy into our activities and is sending our blood tingling through our veins. The Summer vacation was a joy, its pleasures are remembered with delight, yet the keen enjoyment of life that many find in the cool, enlivening atmosphere of October is even greater. The writer looks out from his study window on a range of beautiful hills, crowned with trees, the green of which is changing to the brilliant colors of Autumn. Each morning brings a renewal of the zest with which the day's labors are begun, the October air, keen and invigorating, filling the lungs with health. After the heat of Summer this is an experience worth having. It is pleasant to take up one's duties and plan another year's campaign.

Our club members are scattered throughout the entire country, some in cities, others in the country. Some are in the South, others in high altitudes. Some are doubtless enjoying the same experience as the writer. Others, mayhap, are not so fortunately situated. But *all* can plan and accomplish. Now, what are your achievements to be before the next Summer vacation arrives? Some changes will be made in the club work before long, and we want our members to rally around the colors preparatory to a year of honest, earnest work. In the November and December numbers we want to print letters from every member—letters that will unite us all in musical fellowship. We will not dictate as to what you shall write, but write something that will help us to make a grand rally. Address them to the editor, at Wellesley Hills, Mass., and send them early so that he can have them printed in these two issues.

We did not print the answers to the August questions, with the names of those who answered them, in September.

1. An order of monks, established by St. Benedict, in the sixth century.
2. Loud and lively music played by an orchestra to announce the entrance of important persons.
3. An ancient musical instrument.
4. An ancient poet and musician.
5. The wife of Orpheus.
6. Gluck.
7. A fable or legend.
8. An underground world—the abode of lost spirits.
9. The abode of redeemed spirits.
10. A monster, in the shape of a dog, guarding the entrance to Hades, and usually represented as having three heads.

Florence A. Cross.
Aunie Long.
Bertha Irven.
M Ethel Corcoran.
Louisa M. Darcy.
Helen Weber.
Emma L. Olmstead.
Loreua Timmins.
Kathryn Landers.
Cora Overbaugh.
Marie A. Eldridge.
Mary C. Smith.
Lconilde Timmins.
Mary McCann.
Violet M. Smith.
Regina Poist
Liguori Hemler.
Lorella Hedberg.
Florence Hedberg.
John C. Johnson.
Ethel C. Porter.
Jeannie C. Davis.
Bessie Springer.
Mary Johns.
Maude Busbey.
May R. Keefer.
Anna H. Coogan.
Estelle E. Keefer.
Genevieve Overbaugh.
M. Camille Bunty.
Alma Kernan
Mary Cecilia Cleary.
Helen Johns.
Anna L. Yantis.
Corrine C. Johns.
Margaret McGuirk.
Lela V. Busbey.
Ida Cecilia Price.
Genevieve Johns.
Ava E. Muller.

September answers have come from

Florence A. Cross.
Anna May Bartlett.
Susie L. Schulze.
Anna H. Coogan.
Cora Overbaugh.
Marie Josepha Timmins.
Lela V. Busbey.
Genevieve Johns.
Marie Eldridge.
Ida C. Price.
Mary C. Cleary.
Katheryn Landers.
Alma Kernan.
Margaret McGuirk.
Letitia Marlowe.
Louisa M. Darcy.
Stella M. Bennett.
Emma L. Olmstead.
Lorena Timmins.
Mary McCann.
Leonide Timmins.
Mary Johns.
Helen Johns.
Ava E. Miller.
Violet M. Smith.
May R. Keefer.
Maud C. Busbey.
Estelle E. Keefer.

The vacation letters, which were called for in September, are coming in, and we will dispense with our story this month and give the space usually occupied by it to some of these letters. There is so much to be learned from each other that we ought, as club members, take pains to see that the interchange of experiences is full and free. We have just finished a long vacation and are settling down to our work with nine or ten months of practically uninterrupted labor before us. What shall the harvest of these months be? Will they be months of *labor* only, or will they bring pleasure as well? What are our plans? How do we propose to carry them out? These are important questions and we should be able to give them definite answer. It will help us to use the Club page as a medium for exchanging hopes, plans and experiences. The letters which follow tell of vacation experiences.

I am not so certain but that this member did have a pretty good vacation after all. It brought a change in duties and was productive of progress—two excellent things. The photograph came to hand and is appreciated.

ELIZABETH, N. J.

Mr. A. L. Manchester, Dear Sir—In reply to your request I will sit right down and write how I spent my vacation. I received two invitations, one from Chicago and the other from Point Pleasant, N. J., but could not very well accept them. I promised a young minister, from the Bethany College, Lindsborg, Kansas (Swedish Lutheran), to assist him as organist during vacation. On Sunday morning we have services in this city, in the afternoon in Perth Amboy, and in the evenings in Plainfield, N. J., and, besides, we have had some weekly services. The services have profited me very much, despite the hot weather, as we use the full liturgy or high mass Some of my friends have been urging me to study drawing, as I have always been the best drawer in my classes. I decided to take the study in architectural and ornamental drawing and am doing very well in this work. I have spent the days betweeu the piano and the drawing-board. And this was my vacation which, I think, was not much of a vacation. When I read my letter in one of the recent numbers of THE MUSICIAN I was greatly surprised and rather ashamed, too, that I did not send my photograph before, and thought to myself: "Why, wasn't I a dunce!" Well, that letter reminded me of the photograph, which you will find enclosed.

Sincerely yours,
JOHN C. JOHNSON.

Here is a thoroughly good letter. The very tone of it helps those who read. We do not need always to tell a tale of work to help others, the spirit with which we take life and then give of our riches to others is most helpful. The spirit of help is here, and we hope those delinquent will profit by it.

ST CECILIA'S CIRCLE, MCSHERRYSTOWN, PA.

Dear Mr. Manchester—So you want to kuow how all the Club members spent their vacation? Well, although I had a glorious time, I am afraid I have had no experiences that would be either interesting or profitable to the other members In the first place, I simply forgot there was such a thing as a scale or study during the whole Summer. I am awfully sorry you had to work, but I am sure you felt fully repaid by the beautiful musio at the concerts of that convention you attended. I have heard nothing except Nature's own exquisite music, but I found it impossible to work while the birds were singing and the "winds softly murmuring among the trees and flowers." Don't you think it requires a great deal of perseverance to resist all that? In spite of my neglect I love music better than ever, and have fully determined on a hard year's work. I received part of that inspiration from Florence Cross; she certainly doesn't lack perseveranee. During the Summer a few of us have been trying to get some of the delinquent club members to again join our ranks; several of them have written and promised to do so. Hoping that they will, and that our beloved Club will, each month, grow more successful, I am,

Sincerely yours,
MARY R. KEEFER.

What do you think of this, Clubmates? Went twenty miles to take music lessons each week! That looks like business, doesn't it? Well, that is the kind of members the Young Musicians' Perseverance Club has. May they all do as well.

CRESSON, TEXAS.

Dear Mr. Manchester—As you ask each member to write and tell you how they spent their vacation. I did not have any vacation. I went six miles to school last year and had a fine music teacher, and when school was out I just kept on studying, and have gone twenty miles every Saturday to take my music lesson. I am so interested in my music with my present teacher that I will keep on taking from the same teacher. Our school commenced on the ninth of September but I did not start, but will start soon. It is a long ride. I spent my Summer in studying and practicing. Best wishes to you and the Club.

Yours truly, M. AGNES ROBERTS.

We welcome this member and will expect some good answers from her.

FINDLAY, OHIO.

Dear Mr. Manchester—Several months ago I asked to be admitted to the Perseverance Club, but I have not answered any of the questions yet. As vacation is over and I am now ready for work, I enclose answers to the questions in the September number of THE MUSICIAN. My vacation was pleasantly spent at home. I kept up my practicing throughout the Summer. I have been studying Grieg's "Norwegian Bridal Procession" and a "Valse Caprice," by Frederick Messick. My teacher, Mrs. Bacon, says that I will soon be ready for the fifth grade in the National Graded Course. I have written, what seems to me, quite a long letter. So, with the best wishes for the Club's success, I am,

Sincerely yours,
STELLA BENNETT.

Faces grow to reflect what is within. A selfish life will transform a sweet face into a hard, unlovely one. If our Club members will cultivate the traits which make lovely their faces will show it. So, too, it is the cultivation of the finer tastes that make good musicians.

POMONA, FLA.

Dear Mr. Manchester—I received my September MUSICIAN Saturday. I did not have to look up any of the questions, excepting the fifth and ninth; I kuew them all. I have read so much about Nero and the people of his time that I am quite familiar with the history. I have read that "Saulus of Taurus," or Paul, was beheaded. The story says he was stoued. Authorities differ, I suppose. I have read about the burning of Rome many times. I was reading a piece, the other day, about Nero. I suppose you probably have read the same. Two busts were standing side by side. One was of a little child with a sweet, little face. The other was of an old man with a hard, selfish, cruel and almost savage faee. It said that it did not seem possible the two could have been the same. My school begius to-morrow and I will have to work hard at my books. My studies for this year are: Algebra, geometry, English literature, physical geography, general history and Latin. I expect to take up Cæsar the last of the term.

Yours truly,
EMMA L. OLMSTEAD.

Our members will rejoice with this one in her good fortune. And her cordial desire to have her friends write to her is good.

CHICAGO, ILL.

Dear Sir—Although I have almost passed the limit of time given for answers I shall send mine, hoping that their tardiness will not discommode you. If you remember, I wrote several months ago, saying that I had entered a contest for the diamond medal given by the musical college I atteud. Well, I was successful, more successful, I fear, than I deserved to be, and received the diamond prize, the highest honor. My medal is very beautiful and I shall prize it greatly all my life. I find I have several friends in the Y. M. P. Club, and hope they will write to me. Thanking you for your good wishes, and wishing all good success to our Club, I remain,

Cordially yours,
ANNA MAY BARTLETT.

This is one of our most faithful members. Her wish for her clubmate's success is happily satisfied.

IRONTON, OHIO.

Dear Mr. Manchester—Enclosed find the answers to the questions for August. I hope soon to see the pictures of our members in THE MUSICIAN. I have finished my sonatines, and will take Mozart and Haydn Sonatas; Czerny, Op. 299, Book I and II; Le Coupey, Op. 26; Bach's Inventions, Book I; Mendelssohn's Songs Without Words; Löschhorn's Studies in Technique, Op. 65, Book III; Schumann Album for the Pianoforte, and Sonatine Album. I have taken several nocturnes of Chopin's, among them Op. 9, No. 2; Op. 37, No. 1; and Op. 55, No. 1. I enjoy my music very much, especially since I have been studying the pieces of the old Masters. I think it would be grand if Anna May Bartlett could win that medal. Few of our club-members (who do not attend a musical college or conservatory) have a chance to enter such a contest, and I hope those who are so fortunate to do so, will always be successful. I have been memorizing several pieces of late, and I think it profits a student to do so. Wishing future success to the Club, and hoping that all of its members may become great musicians, I remaiu,

Your devoted Club-member,
JEANNIE C. DAVIS.

It is good news that the Young People's Page attracts those who casually read it. We will try to keep this new member interested.

INDIANAPOLIS, IND.

Dear Mr. Manchester—I began my subscription to THE MUSICIAN with the May number of this year, but I didn't give it much attention until after the close of school. One day in July, at my leisure, I picked up the June number of the magazine and read about the Bach Festival at Bethlehem. Upon looking through the magazine I read the letters from the members of the Club, and also the story, "Two Musical Missionaries." I became greatly interested by the time I finished the story, for it was something I hadn't noticed before. I am very fond of music, and anything that pertains to it bears great interest to me. For this reason I think we all should thank Mr. Manchester for his kindness. I am sure I appreciate it. I have takeu lessons for the pianoforte about a year and a half. Each day I find music a greater enjoyment. I sincerely wish to become a member of the Club, and to its interest I have tried to answer the questions correctly. They are enclosed on a separate sheet of paper. Now to the many friends whose names appear on the page for the Young People, I extend my love and wish of success to the Club. Thus, I enter with a sincere desire to be acknowledged as

Your new Clubmate,
BESSIE M. SPRINGER.

Phantasy Pictures.

(Fantasiebilder.)

Revised and fingered by
JAROSLAW DE ZIELINSKI.

OTTO MALLING, Op. 16. № 3.

Allegro molto, scherzando. (♩ = 138)

PIANO.

p molto legg.

sempre p legg.

cresc.

f

fz

Ped. Ped. Ped.

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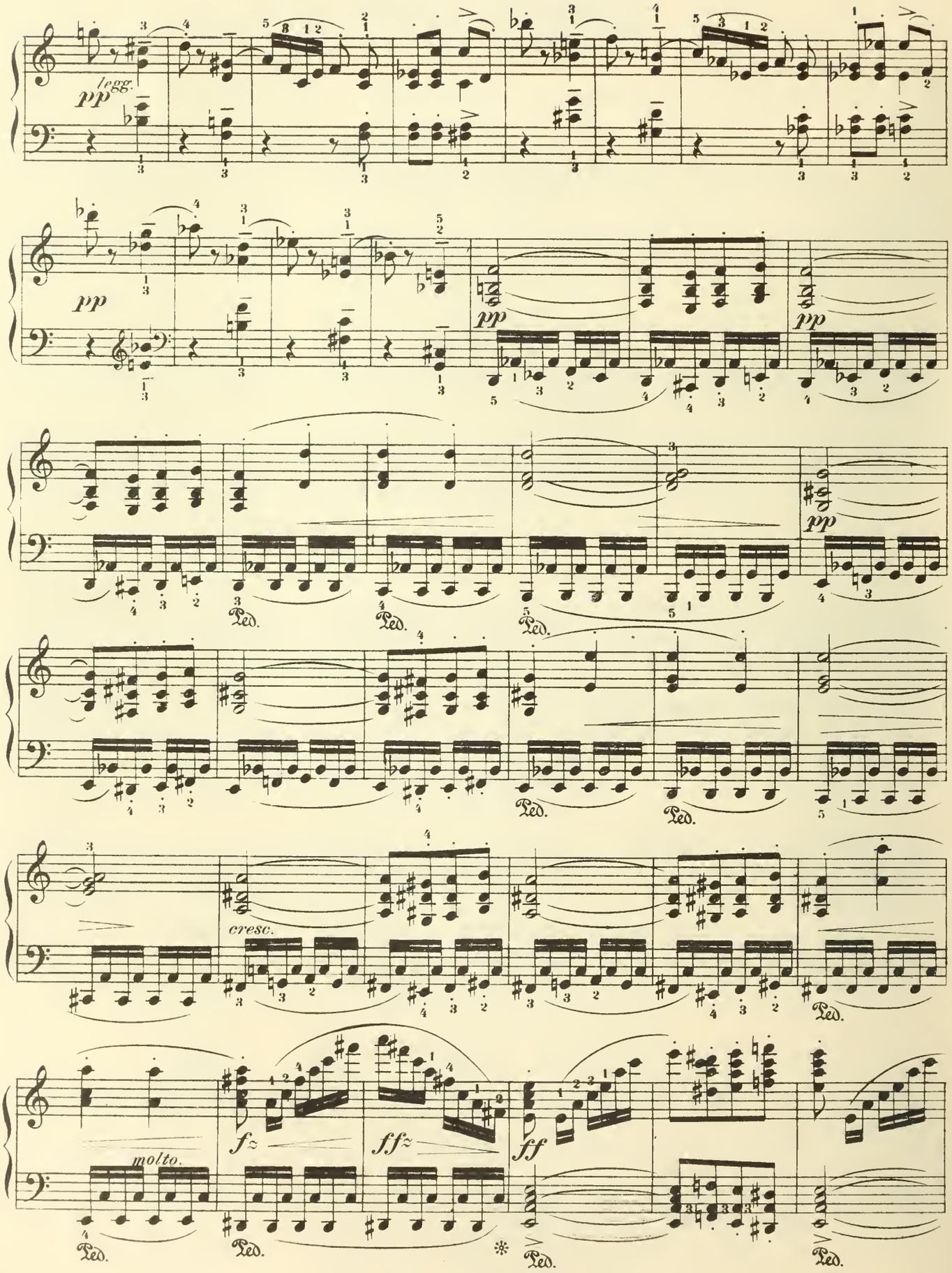
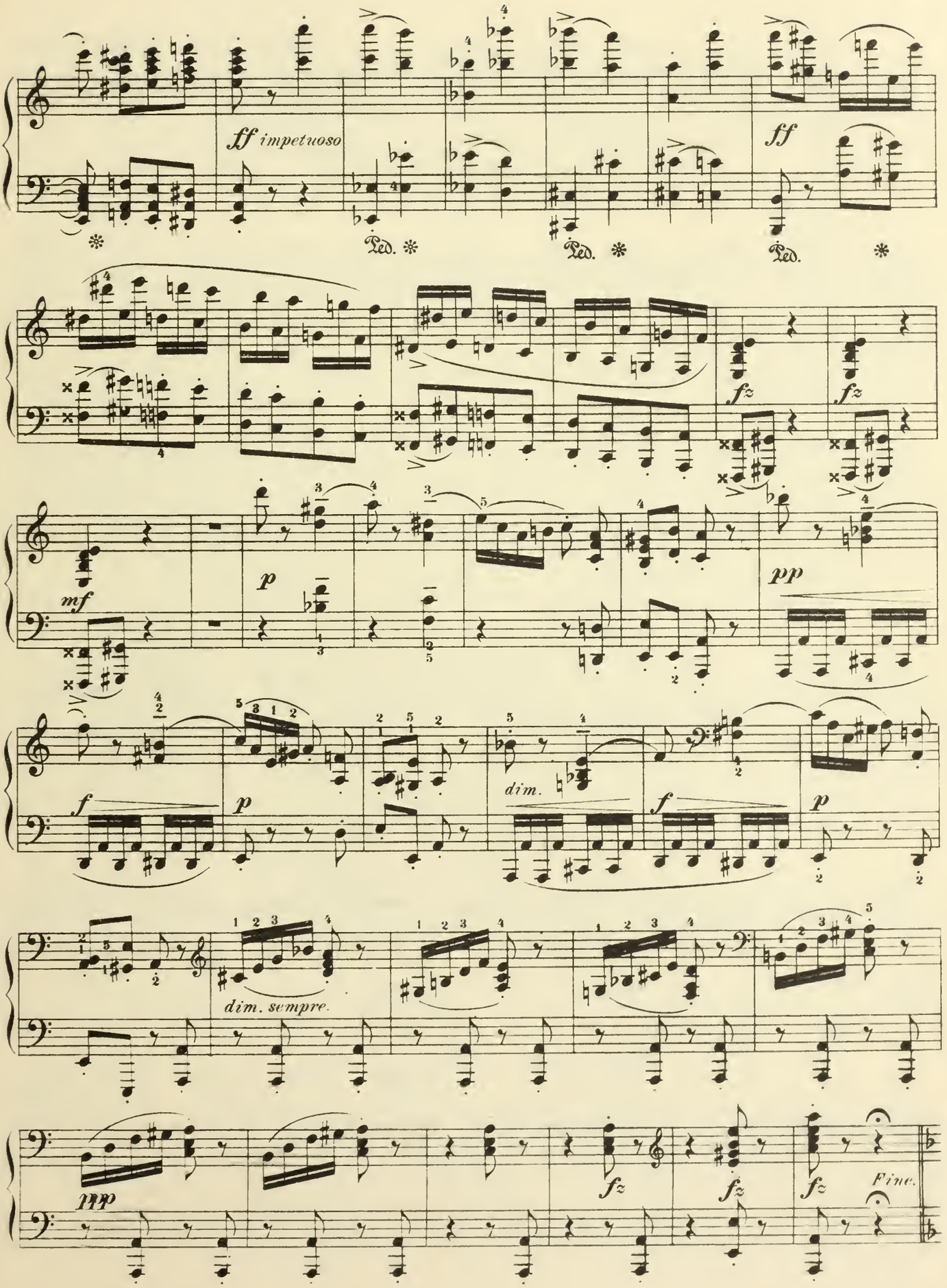
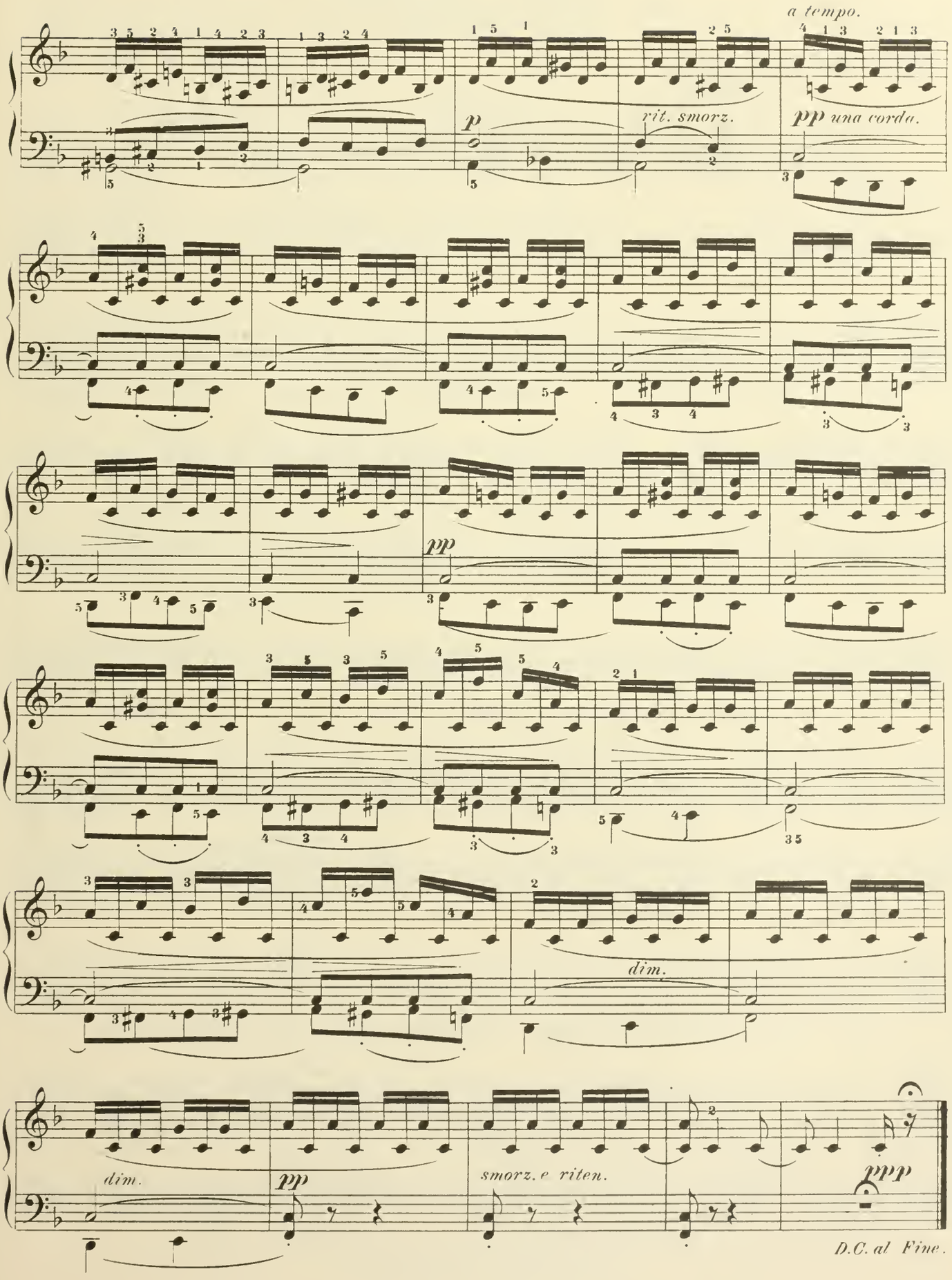

legg.
pp
pp
pp
pp
pp
Ped.
Ped.
Ped.
Ped.
Ped.
cresc.
Ped.
molto.
fz
ffz
ff
Ped.
Ped.
Ped.
Ped.


ff impetuoso
Ped.
Ped.
Ped.
ff
fz
fz
mf
p
pp
f
p
dim.
f
p
dim. sempre.
ppp
fz
fz
fz
Fine.

L'istesso tempo.
pp una corda.
pp sempre.
dim.
p
pp
m.s. m.s.
Ped.
m.s. m.s.
Ped.
Ped.


a tempo.
p
rit. smorz.
pp una corda.
pp
dim.
dim.
pp
smorz. e riten.
ppp
D.C. al Fine.

A Life's Lesson.

Song for Medium Voice.

Words by
JAMES WHITCOMB RILEY.

Music by
WILLIAM D. ARMSTRONG.

Andantino. ♩ = 66.

PIANO.

p

mf

There! lit-tle girl; don't cry, . They have brok-en your doll I know. And your

mf

tea-set blue, And your play-house too Are things of the long a - go, Are things of the long a-

rall. *a tempo.*

go. But child-ish troub-les will soon pass by, There! lit-tle girl; don't cry.

rall. *a tempo.*

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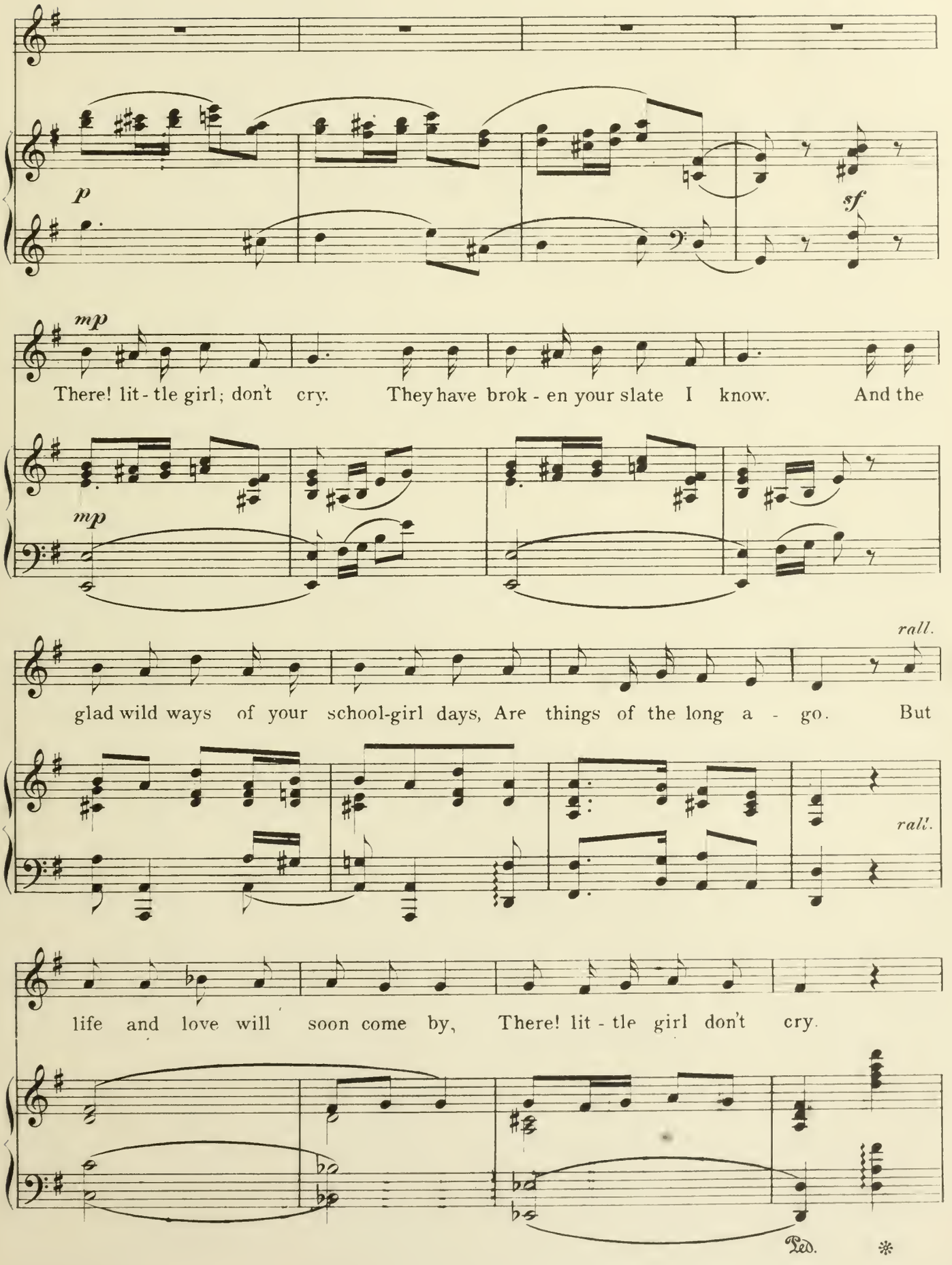
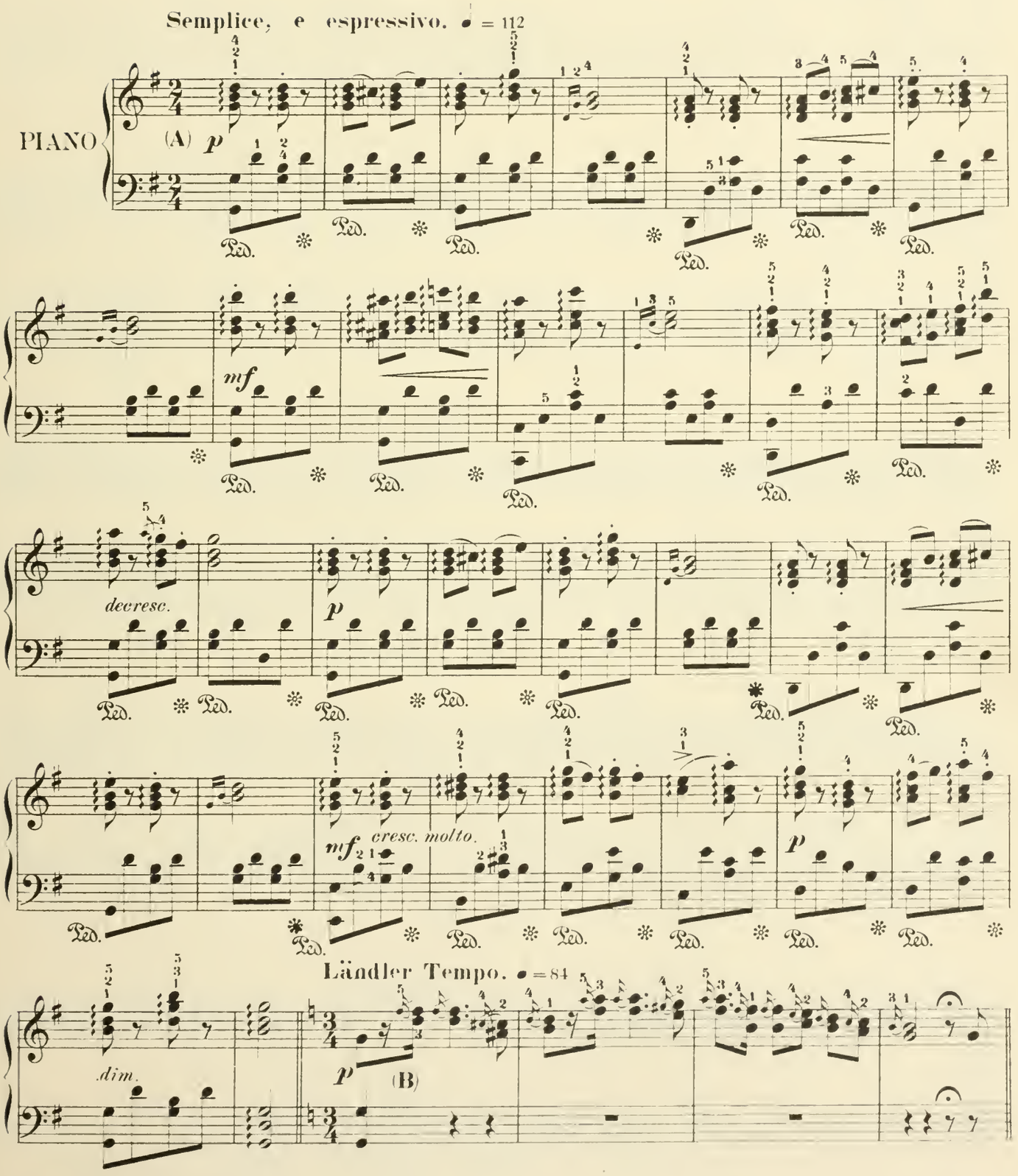

p
sf
mp
There! lit - tle girl; don't cry. They have brok - en your slate I know. And the
mp
rall.
glad wild ways of your school-girl days, Are things of the long a - go. But
rall.
life and love will soon come by, There! lit - tle girl don't cry.
Ped.
*

mf a tempo
There! lit - tle girl; don't cry. They have brok - en your heart I
mf
know. And the rain - bow gleams Of your youth - ful dreams are
rall.
things of the long a - go, Are things of the long a - go. But
rall.
poco rall.
heav'n holds all for which you sigh. There! lit - tle girl; don't . cry.
poco rall.
pp
Ped. *

The Two Zithers.

(Zitherduett.)

OTTO SCHLEUNING, Op. 49.



(A) *Arpeggios* clear and distinct.

(B) The grace notes are tied, forming a downward *arpeggio*.

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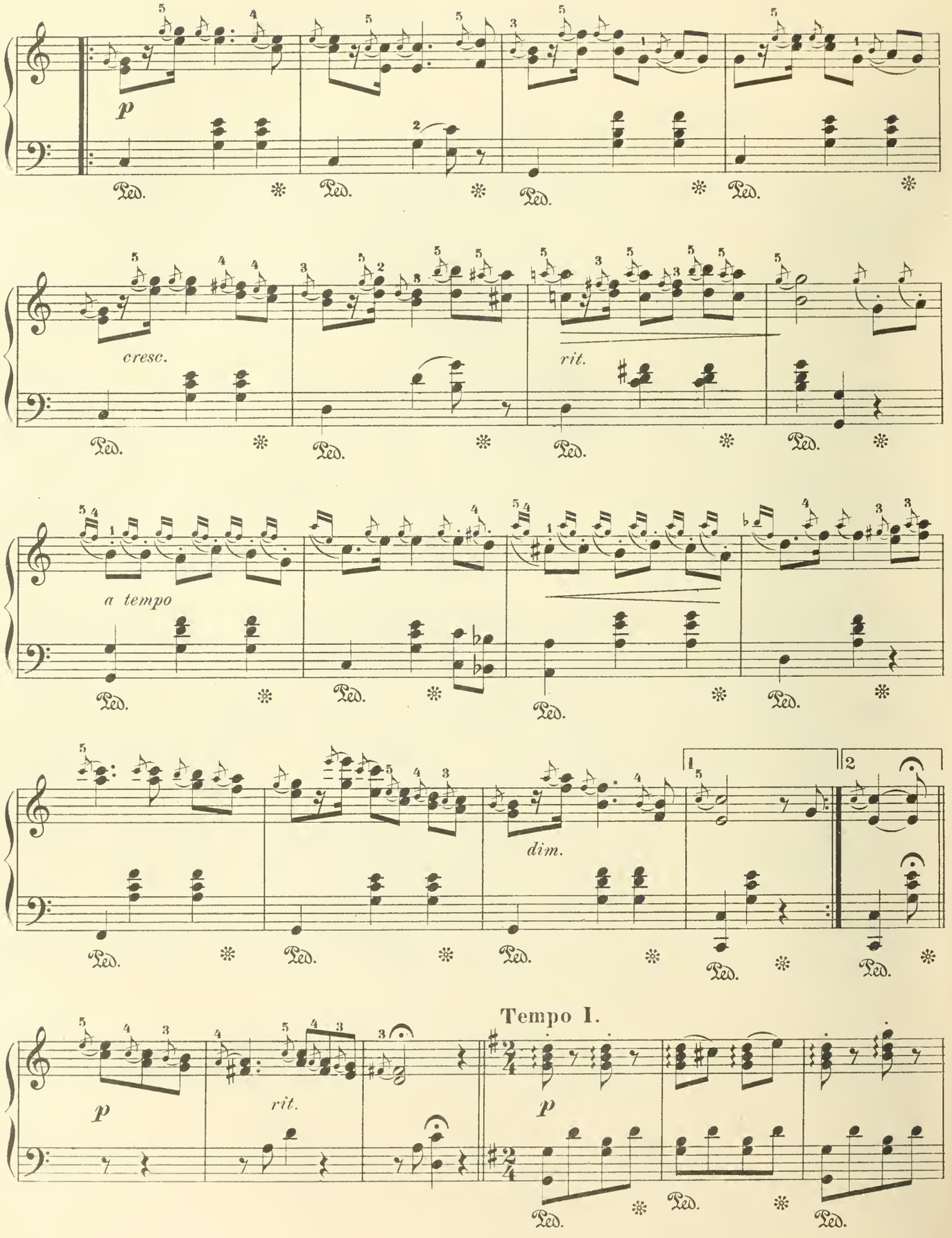
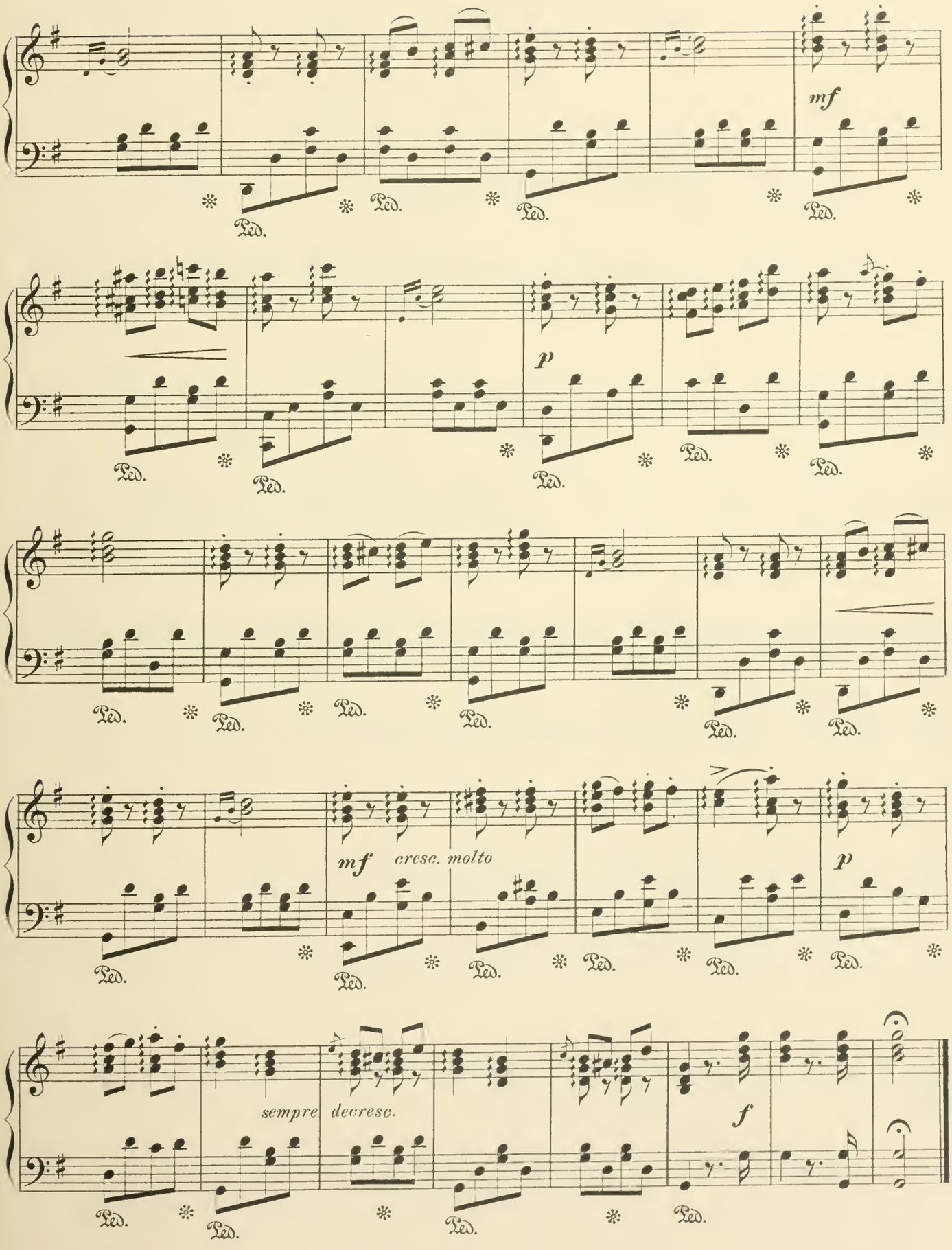

p
Ped.
cresc.
rit.
a tempo
dim.
1
2
Tempo I.
p
rit.
p


mf
Ped.
p
mf
cresc. molto
p
sempre decresc.
f

Childrens' Festival Waltz.

FREDERICK A. WILLIAMS, Op. 31.

Tempo di Valse.

PIANO.

mf legato

dolce

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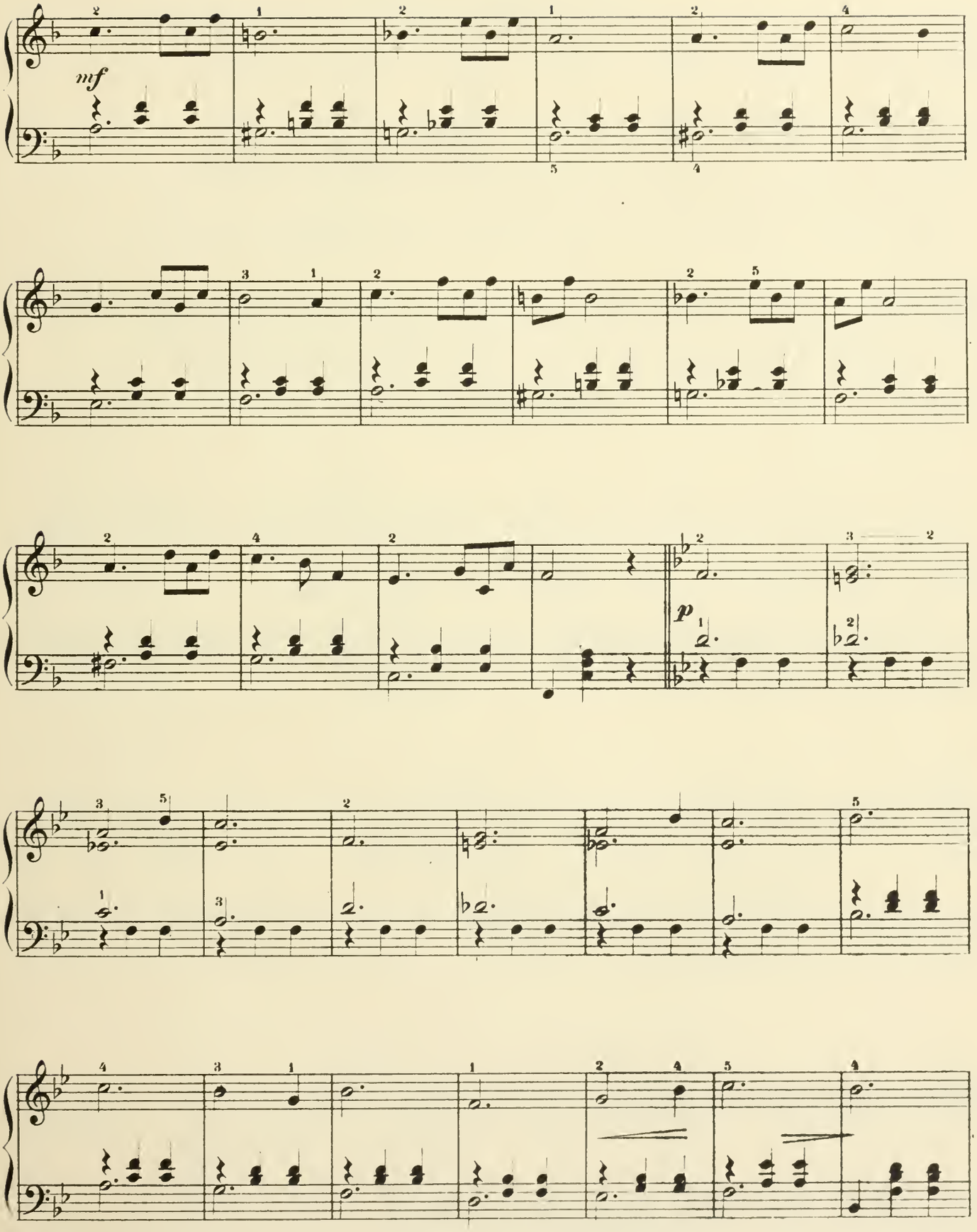
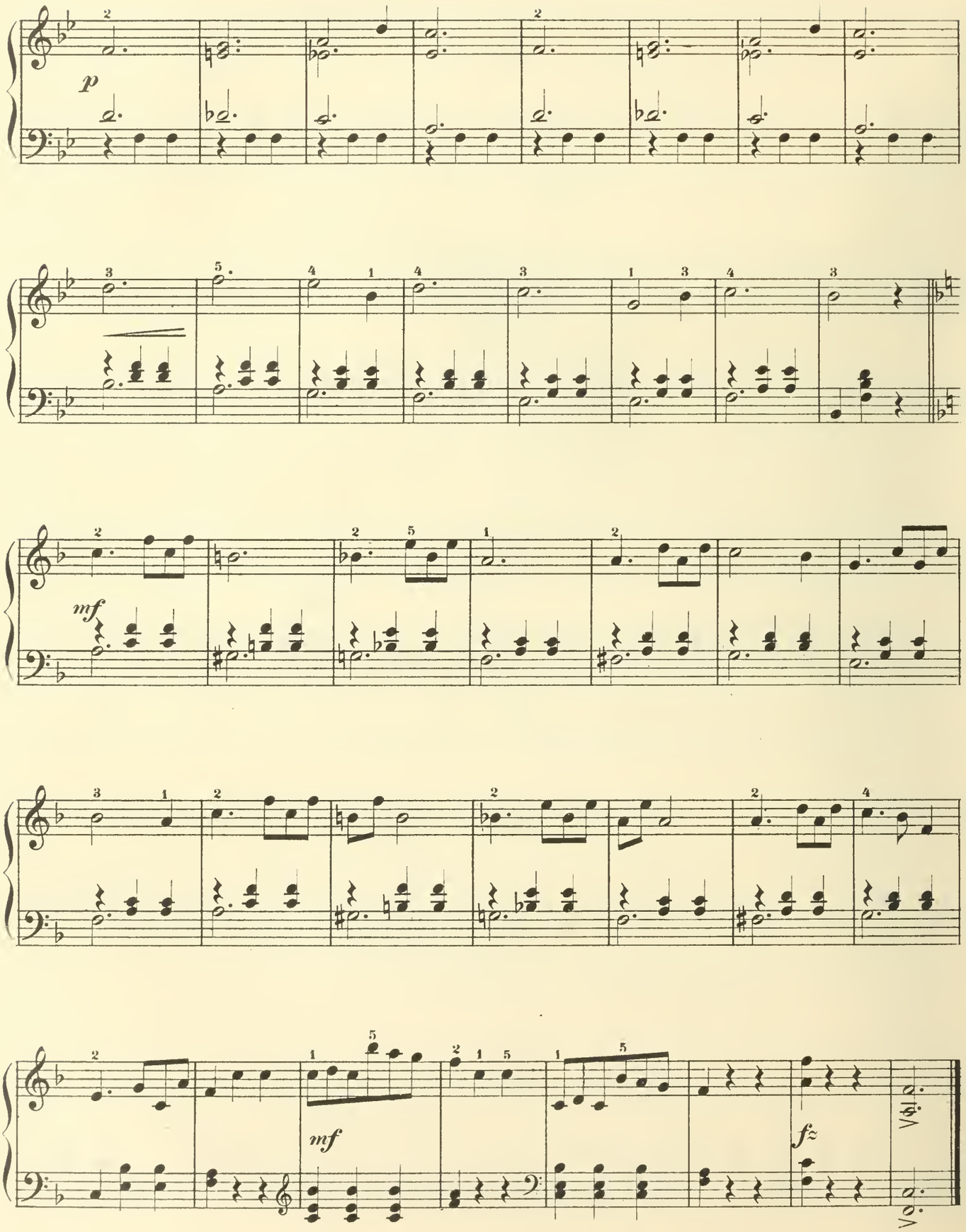
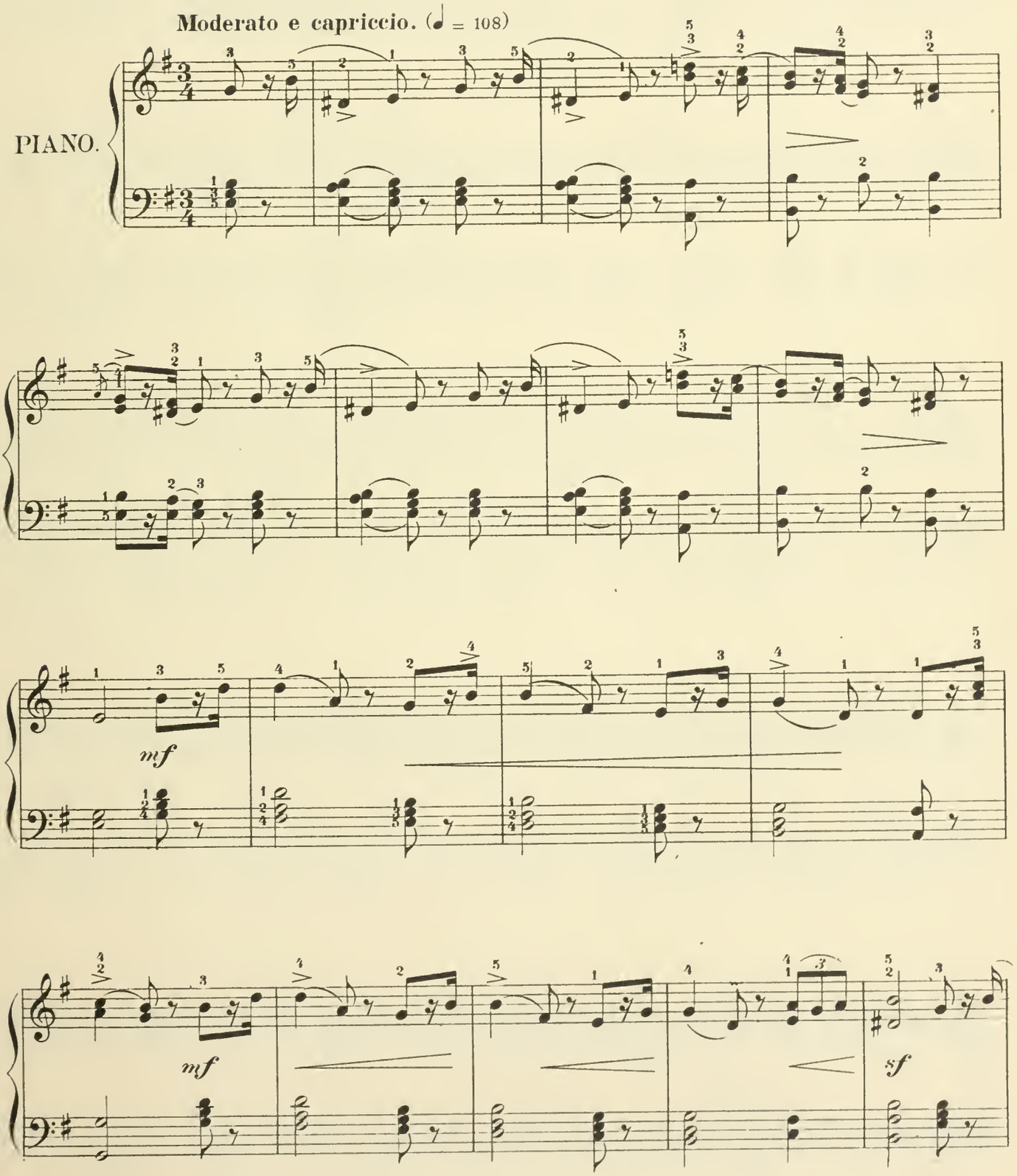

mf
p


p
mf
mf
fz

Little Obstinacy.

(Trotzköpfchen.)

W. SCHAUSEIL, Op. 9. Nº 5.



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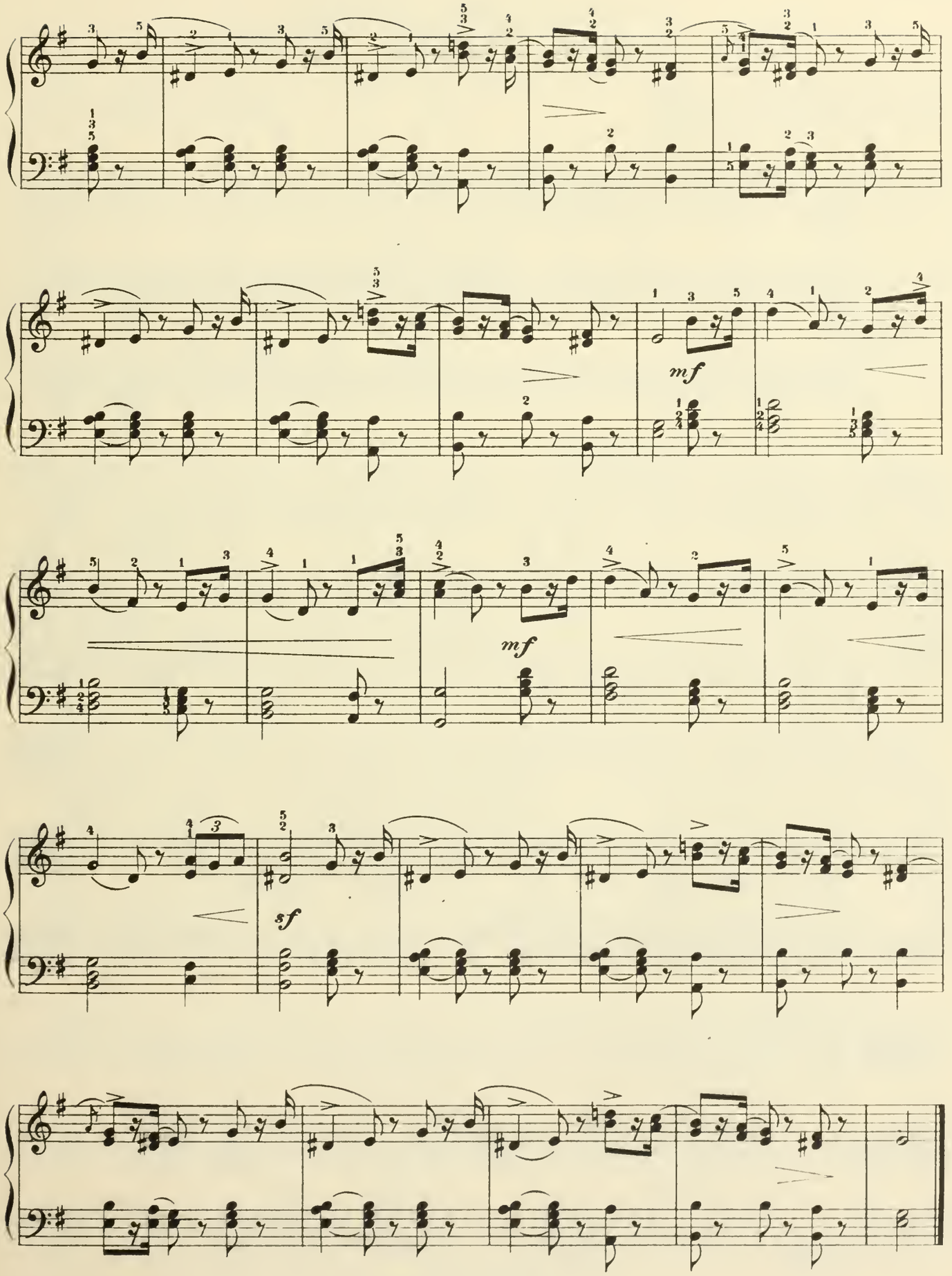
p
Ped. * Ped. *
mf
Ped. * Ped. * Ped. *
p
mf
Ped. * Ped. * Ped. * Ped. *
p
Ped. * Ped. * Ped. * Ped. *

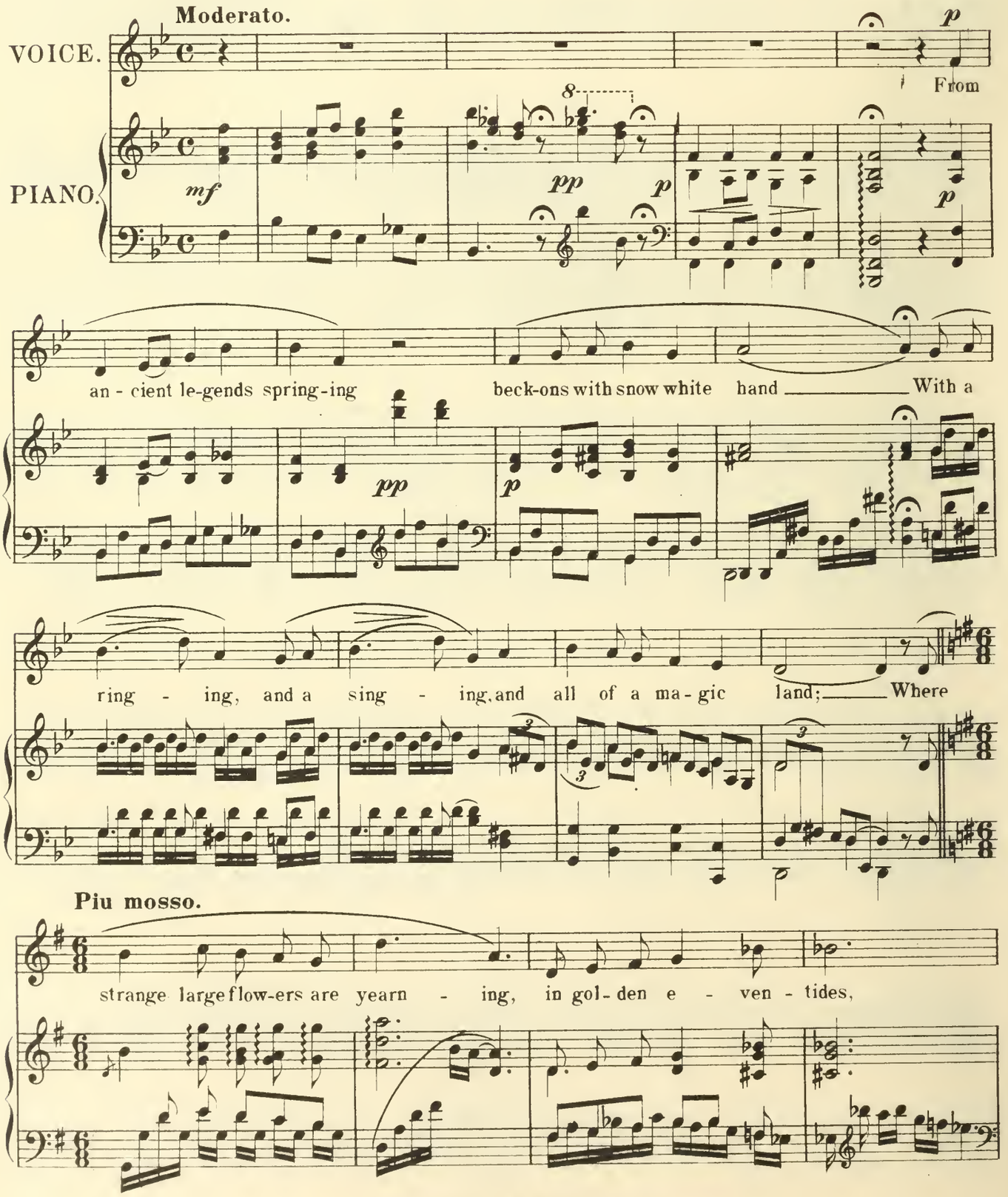

mf
mf
sf

To his friend, Dr. Antoine F. Vadeboncoeur.

"From Ancient Legends Springing."

Words by HEINRICH HEINE.
Translated by CHAS. G. LELAND.

Music by ERNST HELD.



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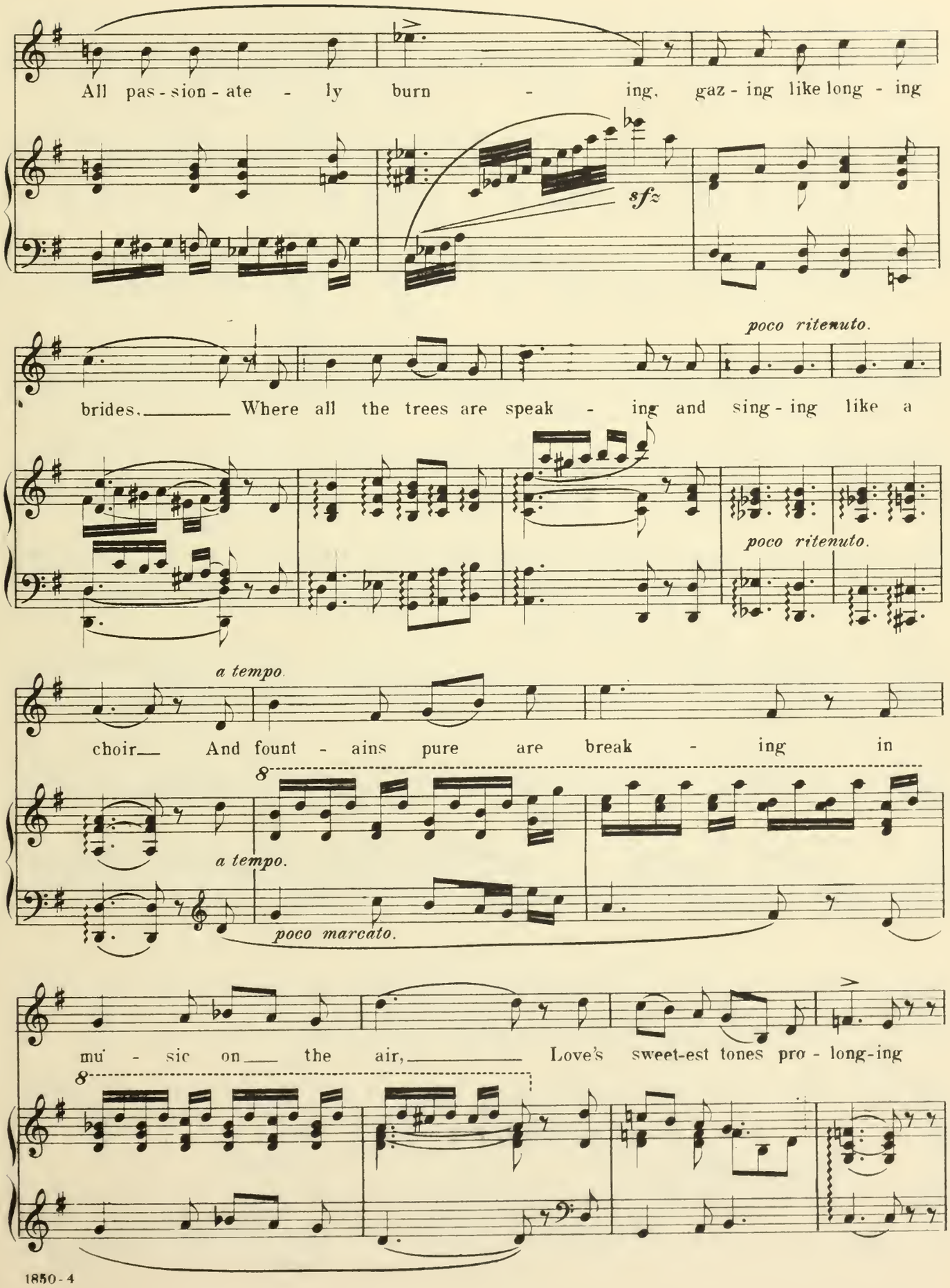
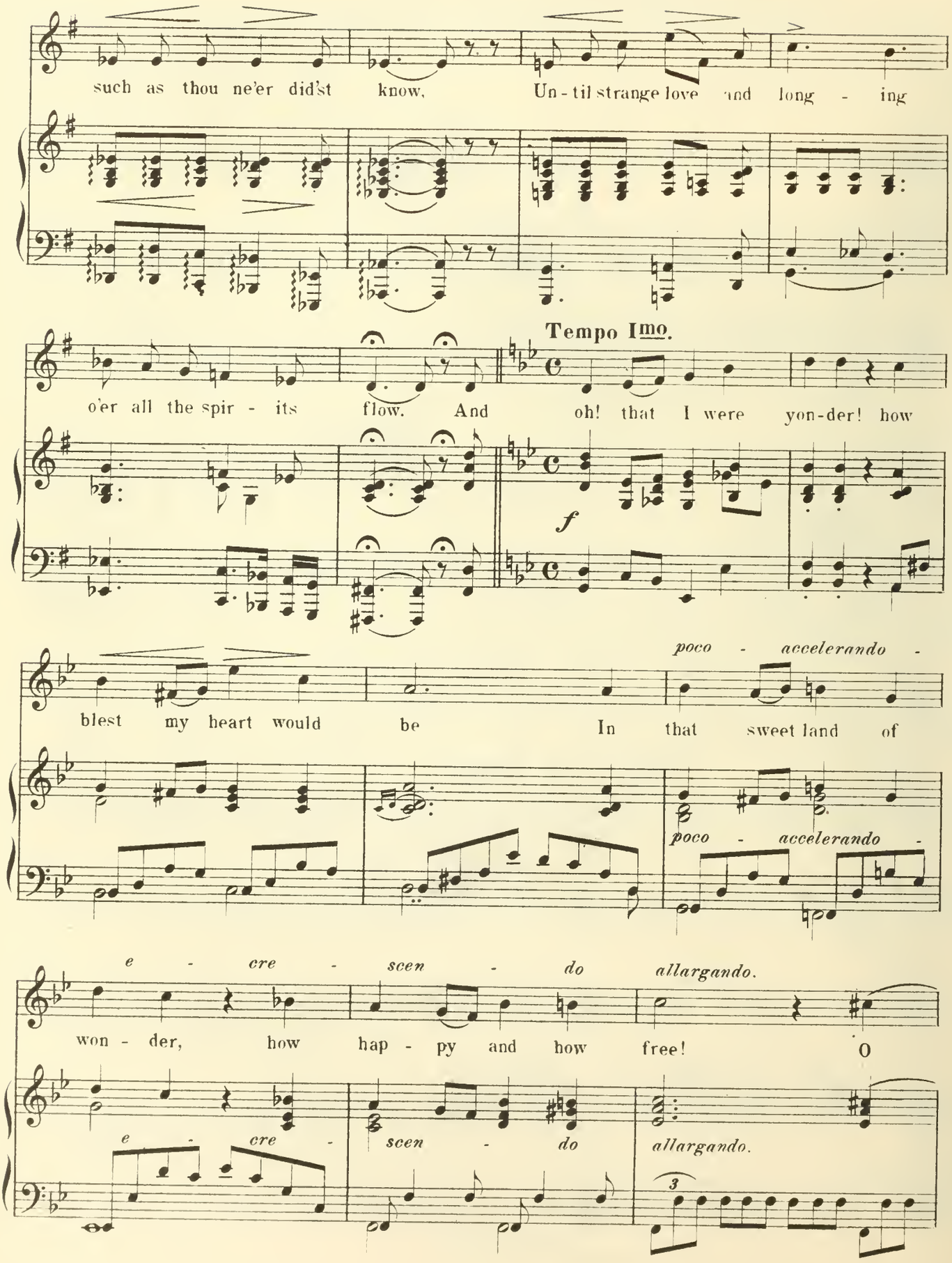
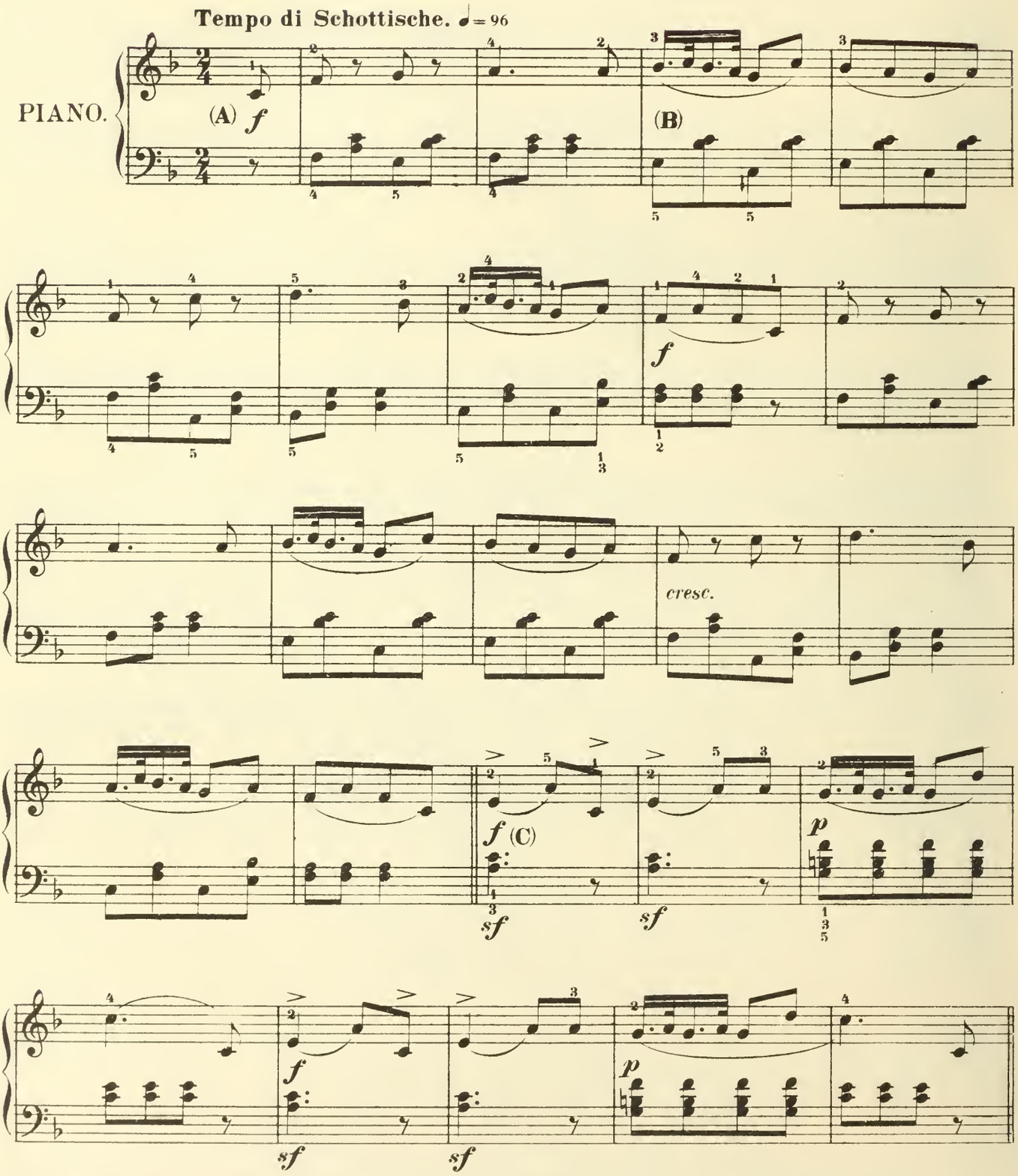

All pas - sion - ate - ly burn - ing, gaz - ing like long - ing
sfz
poco ritenuto.
brides. Where all the trees are speak - ing and sing - ing like a
poco ritenuto.
a tempo.
choir And fount - ains pure are break - ing in
8
a tempo.
poco marcato.
mu - sic on the air, Love's sweet-est tones pro - long-ing
8


such as thou ne'er did'st know, Un - til strange love and long - ing
Tempo Imo.
o'er all the spir - its flow. And oh! that I were yon-der! how
f
poco - accelerando -
blest my heart would be In that sweet land of
poco - accelerando -
e - cre - scen - do allargando.
won - der, how hap - py and how free! O
e - cre - scen - do allargando.
3

land of joy! be-fore me I see thee oft in dreams, in
ff
p
rit.
pp
dreams. in dreams! But when the day dawns
a tempo.
o'er me. it flits like foam in streams, But when the day dawns
f
rallentando.
o'er me. it flits like foam in streams.
pp

SCHOTTISCHE.

L. STREABBOG, Op. 288. № 4.



(A) Clear and distinct (B) Dotted 16ths and following 32nds sharply defined.

(C) Strong tone contrast in each two measures.

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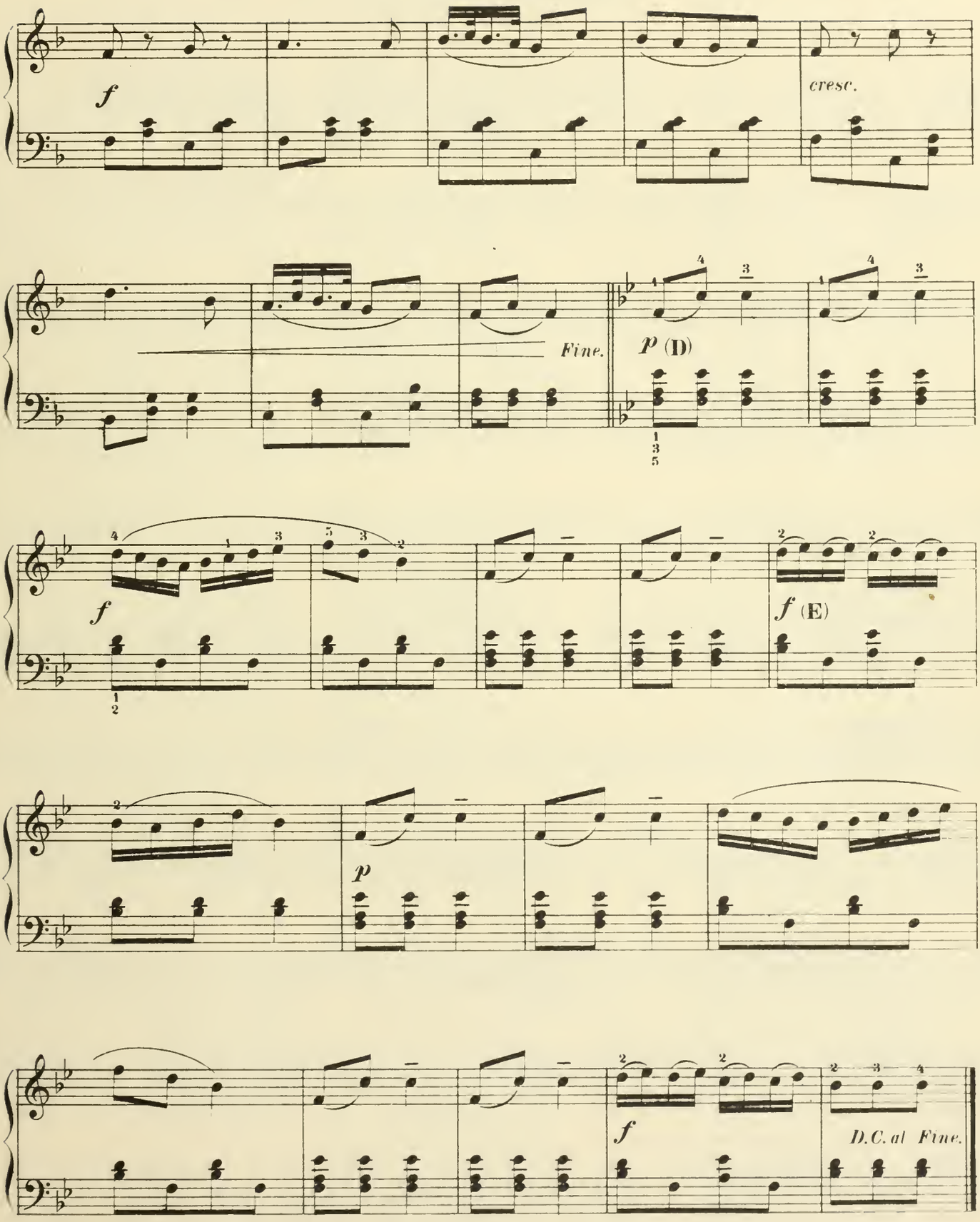


(D) Gently and sweetly.

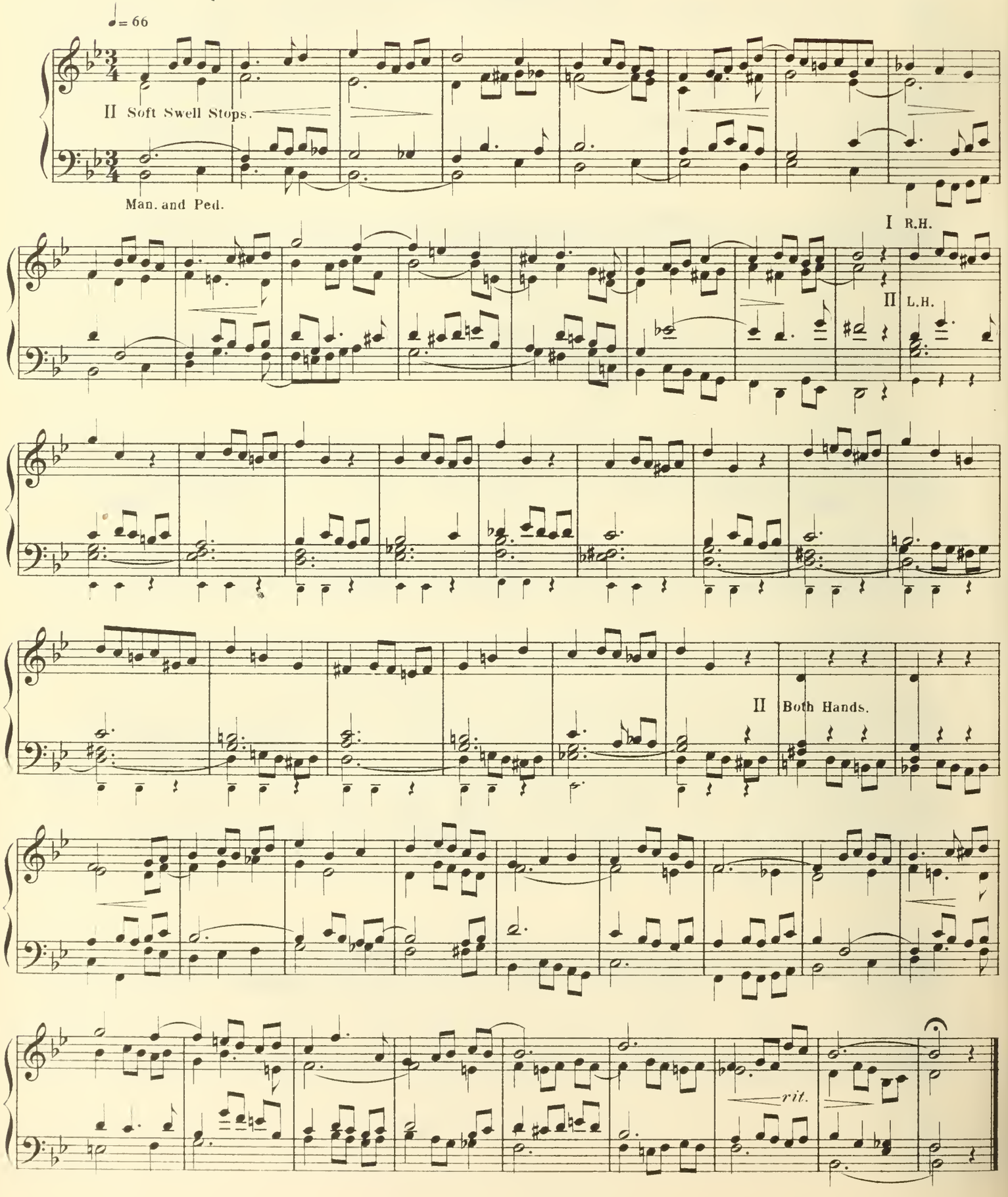
(E) Slur two notes only.

Short Service Prelude for the Organ.

No. 6.

ANDANTE RELIGIOSO.

WM. HORATIO CLARKE.



WOMAN'S PAGE

Conducted by Miss S. C. VERY.

A MORNING CALL AT WAHNFRIED.

The broad avenue, flanked by smoothly-kept lawns bordered with nut trees, which leads to Wagner's home, called by him "Wahnfried," is already familiar to thousands. During the festival season, in Bayreuth, the stream of visitors coming and going is constant. They walk along the shady path up to that place, before the house where stands the statue of King Ludwig, and then return. Others, introduced as new acquaintances or old, go beyond that spot to enter the hospitable home. From ten in the morning till twelve the daughters of the house receive, and many delightful memories of these receptions have Americans cherished.

Frau Wagner has four daughters—one a countess, one the wife of Professor Thode, who declined a call to Berlin, to remain at Heidelberg; and the marriage of Isolde to Franz Beidler, last December, left Miss Eva, the unmarried one, at home.

This Summer the writer, with some American friends, enjoyed a chat about music and America, with the inmates of Wahnfried. Siegfried Wagner was in charge, as conductor of The Ring and, at the side of his mother, had just driven away in a carriage. The daughters speak excellent English, though deprecating their lack of freedom in conversing, saying: "We speak it rarely now; we have had little practice in its use, since childhood, with grandfather (Liszt)!" They inquired, with interest, of Seidl's work in America and of his successor, Paur. Of Leopold Damrosch they had heard. They were surprised to learn that no subsidy is given to opera, in America, and asked many questions as to the opera's support and the taste of the American people. One Englishman occupies a high place in the estimation of the family, *i. e.*, Houston Chamberlain, and his new book on art, that has aroused enthusiasm from the Kaiser down was, naturally, a topic of conversation. From the reception-room we went into the famous Saal and, passing through the music-room, saw a familiar edition of Beethoven's sonatas upon the pianoforte. An unusually large bay-window adds to the breadth of the salon—a room lined with crowded book-shelves and carpeted with choice rugs. Portraits of Frau Cosima Wagner, by Lenbach and other artists, as well as the originals of Wagner's picture, familiar in the Old and New World, arouse greatest interest. In passing, we will add that another topic of interest was the new mounting and the contracting into one act of "The Flying Dutchman"—these due to Siegfried Wagner—spoken of by European critics with approval nearly unanimous.

Guests were constantly entering and alluding to the busy life of Frau Wagner and the share of the children therein, and Fraulein Eva laughingly remarked that an old friend had said that each daughter, however, was only a fourth of the mother. "The right hand of her mother," Miss Eva is called, and she speaks of the life at Wahnfried as "quite ideal." To the visitor, however, was plainly seen that the life there is, by no means, one of dreams, but one passed amid busiest realities of modern times. Moreover, in the hospitality offered at this home, where associations with Wagner make all so exceptionally interesting, was shown a lovely spirit of *noblesse oblige*. The greater privileges in music's world enjoyed by the daughters of his house seem to make them feel "the more bound to be sweet and serviceable" to others.

CLUB WORK.

Music Department of The Woman's Club, Athol, Mass.

It was under the supervision of this club that the excellent musicale, mentioned in the September number of The Musician, was given by pupils of Miss Carrie Delle Hosmer. Many other clubs now planning the year's work will be interested in the study of a music department of an active club, a program of which we give in full.

MISCELLANEOUS.

Piano Duet—Overture from Raymond. A. Thomas.
Vocal Solo—"Before the Daybreak." Nevin.
Quartet—"There's One that I Love." Hawley.
Piano Solos—"Water Scenes," "Dragon Fly" and "Ophelia." Nevin.
Reading—Aux Italiens. Meredith.
Piano Solo—"Narcissus." Nevin.
Paper—Life of Dudley Buck.
Vocal Solo—"Crossing the Bar." Dudley Buck.
Quartet—"Annie Laurie." Dudley Buck.

COMPARISON OF CLASSIC AND ROMANTIC SCHOOLS.

Analytical Remarks on Form.
Paper on Classical School.
Life of Bach, Handel and Liszt.
Prelude—Bach.
Vocal Solo—"Angels Ever Bright and Fair." Handel.
Vocal Solo—"Thou Art Like Unto a Flower." Liszt.
Largo—Violin and Piano. Handel.
Paper on the Romantic School.
Piano Solo—Arabesque. Schumann.
Vocal Solo—"The Wanderer." Schubert.
Paper—Lives of Schumann, Schubert, Grieg and Dvorak.
Vocal Solo—"I Love Thee." Grieg.
Piano and Violin—Sonata, Op. 100. First Movement. Dvorak.

MENDELSSOHN.

Paper—Life of Mendelssohn.
Piano Duet—Nocturne and March from "Midsummer Night's Dream."
Vocal Solo—"The Parting Hour."
Paper—The Artistic Life of Mendelssohn.
Vocal Solo—"The First Violet."
Piano Solo—Hunting Song.
Violin and Piano—Spring Song.
Vocal Duet—"Maybells and Flowers."
Vocal Solo—"On Wings of Song."
Piano Solo—Rondo Capriccioso.
Paper—Letters of Mendelssohn.
Sketch of "Ruy Blas."
Piano Duet—Overture of "Ruy Blas."
Mendelssohn in Oratorio.
Paper—Evolution of the Oratorio.
Story of "Elijah."
Duet—"The Overture."
Solo—"Elijah, Get Thee Hence" (Now "Cherith's Brook").
Soprano Solo—"What Have I to Do With Thee?"
Alto Solo—"Woe Unto Them Who Forsake Him!"
Soprano Solo—"Hear Ye, Israel!"
Trio—No. 28, Angel Trio.
Angel Chorus.
Alto Solo—"O Rest in the Lord!"
Paper—St. Paul.
Solo—"Jerusalem, Thou that Killest the Prophets!"
Arioso—"But the Lord is Mindful of His Own."
Paper—Hymn of Praise.
Vocal Duet—"I Waited for the Lord."

FOLK SONGS AND NATIONAL AIRS.

Paper—Folk Songs.
English Folk Song—"Sally in Our Alley."
Norwegian—Instrumental, by Grieg.
Indian—"In An Indian Lodge," by McDowell.
German—"The Lorelei."
Negro—"Old Folks at Home."
Song—"How Can I Leave Thee!"
Spanish—Piano Solo ("Paloma").
Paper—National Airs.
French—"Two Grenadiers," by Schumann.
Group of National Airs.
"Star Spangled Banner," with variations.

MENDELSSOHN AS A SONG WRITER.

Paper.
Vocal Duet—"In His Hands are All the Corners of the Earth."
Songs—"The Bouquet," "Under the Trees," "Maid of the Ganges," "In Autumn."
Consolation.
Quartet—Slumber Song.

CHARACTERISTICS OF VARIOUS COMPOSERS.

Paper—Life of Nevin.
Vocal Solo—"O That We Two Were Maying!" Nevin.
Vocal Solo—"The Rosary." Nevin.
Paper—Life of Verdi.
Soprano Solo—Scene from "Il Trovatore" (with concealed chorus).
Paper—Life of Gounod.
Piano Solo—Cradle Song (Romance for Piano).
Solo—Flower Song, from "Faust."
Piano Solo—Soldiers' Chorus, from "Faust."
Violin Solo—Ave Maria.
Paper—Life of Sullivan.
Paper—Sullivan as An Author.
Solo—"The Lord is Risen."

On the program, at the year's close, were these two selections:

All one's life is music if one touches the notes rightly and in time.—*Ruskin.*

Music was not given to men by the immortal gods with the sole view of delighting and pleasing the senses, but rather for appeasing the troubles of their souls and the sensations of discomfort which imperfect bodies must necessarily undergo.—*Plato.*

The St. Cecilia Club, of Terrell, Texas.

This St. Cecilia Club was organized through the club extension committee of the Social Science Club, March 21, 1901, with nineteen charter members. At the third meeting the membership, which was limited to thirty, was full. The club joined the State Federation May 1, 1901, being six weeks old. The course of study of the club is the lives, compositions and literature of the great composers. Mrs. A. B. Griffith is the president.

The Wednesday Morning Musical Club, of New Castle, Pa.

This club has issued a very tasteful book for the coming year. The club colors are green and white and the book is bound and printed in green. The club motto is, "Study only for the best, for life is too short to study everything."—*Bach.*

The greater part of the year is to be devoted to the different operas, a short sketch to be read, followed by selections from the opera chosen for the day. Other authors selected for partial study are Arthur Foote, Fields, Brahms, Schumann, Chopin, Beethoven, Gounod, Bach, Rubinstein, Schütt, Strelezki and Schytte. The club has two open meetings during the year, given by its own members, and from three to four recitals by artists.

The Ladies' Monday Musical Club, of Fairmont, Minnesota.

Several music-lovers in the above-named town, desirous to know more about the authors of good music formed, in 1899, a music club. To the seven members of the first year were soon added eleven, whose interest constantly increased. The calendar, for the first year, consisted of successive "Character Studies," principally of popular writers. Work of the second year showed greater variety and larger scope. History and form were considered as well as woman's work and American music. As in all other clubs, the members, fortified by above preparation, are now enthusiastically advancing to deeper researches. Mrs. R. S. Jackson is secretary, and the club, though limited by its by-laws in membership, extends hospitality to guests from other towns.

Opening Theme of Boer National Hymn.

THE PUBLIC SCHOOL MUSIC TEACHER OF THE TWENTIETH CENTURY.

J. W. BREMER.

In the July number of THE MUSICIAN I find a very interesting article, under the above title, by Henry M. Butler, a gentleman, who is an acknowledged authority on subjects pertaining to Public School Music, and who has done much for its development. The different points given are valuable and practical, but I do not think they exhaust the subject, and I here add to them some observations from my own experience.

Instruction in singing should begin with the child's entrance into the school. It seems against nature and reason to withhold from the child a branch of learning, which it has pursued long before it had attained the proper school age, and which will have a beneficial effect upon the child's health, provided it is moderately employed and properly regulated. Nevertheless it is a deplorable fact that so many of our children's voices are utterly ruined as the result of excessive straining in earlier years. Loud and boisterous singing is not only dangerous to the healthful condition of the vocal organs, but also to the quality of tone and to good taste. For this reason the teacher must, first of all, suppress all loud singing and shouting and demand, most authoritatively, that all singing, in or out of the school-room, shall be done in a soft and mellow voice, with great caution and without strain or force whatsoever. The motto should be: "Purity, not noise, is power."

Every teacher should endeavor to add some work in ear-training to his regular music course, no matter how simple the work may be. As music is something to be heard it is essential that the training of the ear, the principal organ of the musical sense, should be an integral part of the child's musical education. But, strange as it may seem, this subject has been greatly neglected in our public schools heretofore. For the sake of suggestion, I outline some work in ear training, which may prove helpful. The exercises are sung or played (violin preferable), first by the teacher, sung after him by the pupils, the latter then giving decisions regarding pitch names, relative length of notes, etc.

1. Short melodies, not more than two measures, consisting of four, six, eight notes, moving ascending and descending in successive seconds. (*Do* is the first note always given. Only notes of equal length are used).

2. The same as 1, but the melodies extending over four, five, six, seven, eight measures.

3. Exercises to determine the number of beats employed in each measure. The first tone of each measure is to be strongly accented. Only notes of equal length are used.

4. The pupils learn to distinguish by ear between two different kinds of notes, the one having half the value of the other; for example, whole and half, quarter and eighth notes.

5 The pupils learn to distinguish between three different kinds of notes, their values being in proportion as 1:2:4. No dotted notes are used.

6. The same as No.'s 4 and 5, with dotted notes added.

7. The pupils learn to distinguish the intervals of the third, fifth and octave. *Do* is given and is the lowest note used. The pupils name the upper note.

8. The pupils give the name of the interval only.

9. The intervals of the fourth and sixth are treated as the intervals of third, fifth and octave.

10. The interval of the seventh.

11. Various intervals, the lowest note given, the pupils naming the upper.

12. Various intervals, the upper note is given, the pupils naming the lower.

13. Short melodies consisting of various intervals, different kind of notes. The pupils give the pitch names, the number of beats employed in each measure, the length of the notes and the names of the intervals.

14. After the minor keys are introduced, the pupils learn to distinguish between major and minor thirds, sixths and sevenths.

As writing goes hand in hand with reading in our public schools, so should it be with reading and writing music. Of all the pupils who annually finish the music course in our schools, very few are able to write notes, clefs, rests, etc., neatly and legibly. Their proficiency in music writing consists of drawing signs, to discover the mysterious meaning of which would occupy much time even for the most skilled and sensitive eye. There is nothing so adapted to create interest, to help the pupils in distinguishing between the different musical characters, notes, rests, signs for expression, etc., and to lead the pupils to study and remember their significance as the copying and writing of music from dictation. A few minutes each week thus occupied is time well spent. Writing of music will quicken the child's perception, develop accuracy, patience and mental grasp.

After various exercises, pupils should occasionally copy a song from the blackboard. Another very good exercise is the following: A short melody is played or sung by the teacher, repeated several times by the pupils and then, after the first note is given, written down by them. Occasionally, the pupils are urged to write short phrases of their own invention. This will create interest and make them *think* music. The exercises, given under 9 in Mr. Butler's article, are splendid.

Mr. Butler, in his article, makes a sharp distinction between music teachers and "tune" teachers, calling by the last name those teachers who neglect the technical course of music instruction in favor of the song course. There may be many teachers who are guilty of the sin, but in my estimation, there is a far greater number who favor too much the technical course and neglect the song course. To them, exercises, notation, clefs, staff, rests, intervals are all in all, and the singing of songs of little importance. There are too many teachers who seem to think that the learning of notation and singing at sight is all there is of music and forget that the mechanism of music and music itself are two different things. The object of music teaching in our public schools should not only be to give the pupils a knowledge of the elements of music, but that the children should learn to love music for its own sake—should know it as an enjoyment and use it in and out of the schoolroom. A boy of a school where music had been taught during the last year, was asked how he liked it. "Well, sir," he answered, "we don't have to like it, we only have to learn it."

Considering the vast number of hours daily spent in teaching music in our schools, the great number of schools which claim the advantage of musical instruction and the multitude of teachers who make this special branch of education their sole profession, it seems strange indeed, that the very walls of our homes, the plains and the hills and the sturdy trees of our forests do not resound with the echoes of our children's songs. How many of our children sing at their plays, in their walks, at home around the fireside? Very few, indeed. And what do these few sing? The jingling nonsense of the camp-meeting nature—*a la* Sankey—so adroitly taught in thousands of Sunday-schools all over this broad land, jigtime revival hymns which are nothing more than poorly disguised waltzes and two-steps, Coon songs and popular "stuff" with superficial music and frivolous, and not unfrequently immoral text "trash," that sees the light to-day and is buried to-morrow to make room for something equally shallow. It is the duty of the public school to be a mighty bulwark against the vitiating effect of worthless and unmusical productions of this kind. The school owes it to its pupils to give them something better instead, in songs which will live and never die. "Why will you be satisfied to drink out of a puddle when you may drink at any time out of pure and cool fountains."—*Karl Merz.*

There should be more teachers who remember the power of song, to fix in the memory the sentiment with which it is connected, and to foster the same in the human heart. Who can forget the songs of childhood days, the songs once sung at play, at home, at church and school; the songs which a dear mother sang to us? The impressions made upon the youthful memories by song are likely to be indelible. There is nothing that so haunts the spirit in the memories of days gone by as the songs of our childhood. We may have crossed oceans and wandered among strangers in foreign climes; we may have grown old and feeble; gray hairs may cover our temples; we may be lonely, home- and friendless, the sweet tones of mother's voice will linger in our heart long after she has passed "beyond the river." The old and mighty chorals, first heard in that small unsightly chapel, creep up in our memories long after its walls have crumbled to dust. Old scenes, old places, old friends, old love, all will return to us with the old songs of our youth. Our eyes may refuse to shed tears, but our hearts will thrill with emotion indescribable. Shall we let this tremendous power of song pass by, unused, shall we not lead it into the proper channels and wish it for the good of the coming citizens of our nation?

The teacher can not be too careful, too critical in the selection of songs for his pupils. Not only should he be mindful of the fact, that the songs should be chosen with a view of the season of the year, the approaching of national and Christian holidays, the phase of work in hand in history, literature or other branches of education, but also consider if both text and music possess the proper qualifications to elevate and refine the taste, to stimulate genuine enjoyment, instil hope and courage, sympathy and charity, love for nature and mankind, loyalty to country and home, devotion to the Infinite. It being true that "the child is the father of the man," it is also true that it is within the power of the school to change public attitude towards real and noble music, to educate the masses, to understand better things in life, to improve the taste and make song the daily companion of every human soul, so it may "drive away weariness, lessen the painful realities of life, and strengthen the courage to meet danger."

Confucius said: "Wouldst thou know if a people be well governed, if its manners be good or bad, examine the music it practices." If this be true, the public school must hasten to change the present state of affairs. Is it not a lamentable fact, that in the rush and hustle of American daily life, sentiment has been nearly crowded out? The public school can change this deplorable condition by giving its pupils not only exercises for the mind, but songs for the heart, by sending them out into life with a treasure of beautiful melodies which will be their solace in disappointments and failures, will heighten their joy and lessen their grief, by using only the best music obtainable, and by doing this, elevating their musical intelligence and helping them to appreciate the dignity, magnitude and beauty of true music. Balzac said: "The greatest man is a poet. Every one can not be a poet. The next greatest is he who appreciates a poet." All men can not be made musicians, but mankind may be educated to appreciate music and to profit by his influences. The Public School music teacher of the Twentieth Century will teach his pupils songs which will meet the above requirements and will find their practical application in the future life of the child when schooldays have long been a thing of the past. Let me quote a few words from M. B. Anderson, which so truly illustrate the usefulness of song and its worth in life: "A woman who can not sing, is a flower without perfume. There may come a time when a weary little head lies on its mother's bosom, when little eyelids are drooping, twilight is drawing about her—too early for a lamp, too early for any but little folks to sleep—then it is that all the accomplishments of her girlhood are as nothing compared with one simple song that lulls a tired baby to sleep."

The Public School music teacher of the Twentieth Century will know that music is the language of the soul, and that however fine the execution, however perfect the harmony may be, without expression it availeth nothing. It is one of the great evils of our days, that the authors of song collections give too small an amount of care to supplying them with the proper expression marks. But this is no justification for the bad style of singing so largely prevailing in our schools. Here the teacher's individuality must show itself. He should be spirited enough to place himself in sympathy with the text underlying the music. Quick in perception, he should look beyond the mere words and notes, call into activity the pupil's emotion, more by the impulse of his own feeling than by explanation. There is much said and written about musical expression, but musical expression can be taught by inspiration only and not by explanation. The teacher who possesses the God given power of awakening the pupil's emotion to draw forth the meaning of song, may be envied and undoubtedly will harvest rich results from his pedagogic labors, conquer all difficulties and succeed in making the hour of song the most interesting and delightful hour of all school hours.

The Public School music teacher of the Twentieth Century will be a mighty power in hastening the time when foolish parents will cease to think that music is unmanly and effeminate; when the ambitious boy can enjoy his fiddle scraping in a place more convenient than the attic; when music in divine worship will not be committed exclusively to two ladies, two gentlemen and the organist in the choirloft; when church music will be divine indeed, dignified and fit for devotion; when the American people will sing songs, good and true, everywhere, in street and field, in workshops as well as church and parlor, in humble cottages and costly palaces.

METHOD IN PIANO TEACHING AND PLAYING.

W. F. GATES.

Some time ago the present writer was rash enough to publish an article on piano methods. The editor of THE MUSICIAN, evidently thinking that one, who has come through alive, is able to travel the same road as *de capo*, suggests a repetition of the first theme—in the line of a delayed encore, I suppose. Perhaps, had I known the ire that my guileless little article yclept, "What Method Do You Teach," would arouse, I might have feared to enter my humble ideas of this matter for public inspection. There is a saying, you know, to the effect that certain parties of idiotic tendencies hastily enter where celestial beings are afraid to perambulate. However, when I "rushed in" I found myself in good company, such as Edward Baxter Perry, Alfred Veit, William Calhoun and others, and was glad to find that such able writers as these, gave even more hearty, and certainly more able, condemnation to the "exclusive method" idea.

I do not know that I can, at this time, give a more comprehensive resumé of these ideas on the subject of piano method than to make my article largely one of reference to what has been written from the point of view that a good method, so-called, is not playing the piano in a manner that was discovered by the "methodist," as Mr. Perry calls him, and used exclusively by him and his pupils, but is an eclectic grasping and putting into use the best points that have presented themselves in perhaps a dozen or a score of years of study and teaching from all available sources.

The good points of piano playing and teaching are so many and spring from such a variety of sources that one is able to state, without fear of successful contradiction, that a teacher or player who does not proceed on the widest eclecticism cannot be a success. In fact, they do all come under the head of eclectics; but the trouble is that they will not acknowledge it. All good piano playing is simply a "survival of the fittest." There have been no new principles of playing in the last half century or thereabouts. But our friends, the methodists, would have us believe that new ideas, new facts, new principles, have come into being through the persons of themselves or their teachers, and it is only through a flaw in the copyright law that they are not the exclusive users thereof. If I may be allowed to quote myself:

"There are some teachers that think they have a plan of teaching technic that is different from what is nsed by the common herd; something that no one else knows or can use but the originator and his pupils' pupils down unto the seventy-seventh generation. It is surprising, but some of them do really believe this. Whereas, they have nothing in their teaching that is not used by any good teacher of common sense and good judgment. Let one know all he can about one method, if he can find one that really deserves the name, and let him learn all that he can of other peoples' way of doing things. And by this plan of weighing and comparing and giving practical trials he can choose for himself the things that seem best. Then he has a good method."

In reply to this article from which I have just quoted came an answer of which the following is a part:

"Most teachers are routinists and cannot strike out for themselves, for the simple reason that they have not the brains to do it. I freely place myself among these. In piano playing, Leschetitsky is the most sought-for teacher of the day, and, as everybody knows, he demands that pupils shall study with one of his preparatory teachers for a year before he will accept them, in order that they may first master his method."

This brought the matter at once to the much discussed Leschetitskyism, where all recent sticklers for method seem to land sooner or later. But in the same number of the magazine in which the above appeared was an article by Alfred Veit, a pupil of Leschetitsky, and a pianist, teacher, and writer of recognized high standing. Certainly, Mr. Veit could speak *ex cathedra* concerning a Leschetitsky method if there was one, and from him this wonderful method would receive full praise for its originality and its comprehensive results. For there is no doubt that the old teacher was a great maker of pianists. Now notice what Mr. Veit has to say:

"As to all the stuff and nonsense that has been written concerning Leschetitsky's method, suffice it to say that Leschetitsky has *no fixed method*. Leschetitsky's ideas concerning the true principles of piano playing are those that have been handed down from time immemorial. Thus, the well-known adage about there being "nothing new under the sun" holds true in regard to Leschetitsky's method as well as in other respects. He has maintained again and again that his teaching is based upon rational principles that have been taught since the origin of piano playing."

The fact that Leschetitsky taught on the principles that are as old as the origin of piano playing and incorporated into his teaching all that he found good from whatever source, was what made him a great teacher. And what made him a still greater one was that he was not ashamed to say so—that he disclaimed the "Leschetitsky fetichism" that Mr. Veit speaks of.

When teachers of musical history don't know who originated a given feature of musical rudiments or usage, they generally charge it up to Guido and let it go at that. The probabilities are that such old worthies get the credit of much more originality than they possessed. There is no doubt that most of these rudimentary features were used for many years before the one to which we credit them put them on paper. For instance, the running together into groups of eighth and sixteenth notes is credited to John Playford, the English writer. But I have a German hymnal of 1860 which uses the same system, years before Playford's publications.

And so it is with methods. Finger technique was used before the time of Clementi; wrist and arm were freely used before the time of Cramer and Moscheles; hand stroke in octaves before Kalkbrenner; the free forearm before Kullak; a straight-backed and devitalized hand before Deppe; the pressure touch before Leschetitsky; octave skips before Oscar Raif. None of these absolutely originated the technical feature with which is so prominently associated, although he may have made that feature a leading one in his playing or teaching.

All of these were great teachers. Why? Because they used all that came to them from their predecessors and their contemporaries; they adopted each point as it proved its value to them. And each saw in one or more of these ideas that they thought had not been made enough of or had not been properly presented, developed and emphasized. So they put these things before their pupils in what they thought was the proper light and the pupils immediately credited the teacher with being a discoverer of a heretofore hidden feature of piano technique.

But all this does not say that such a teacher is not a good instructor. No; with all his false notions as to the *origin* of his ideas and his own exclusive right thereto, the ideas themselves may be the fixed principles of piano playing, old as the instrument itself and as widely used as the domain of civilized music.

Truly, then, the public may exclaim, "Why do the pianists rage and imagine a vain thing?" Quite largely for your benefit, Mr. Public, for you dearly love to be humbugged. And when you are caught in the gammon of "exclusive method" and yield up your shekels therefor, one end of the excitement is accounted for. And perhaps you will get the worth of your money. But more probably you will have been led to expect something you could get in no other place and of no other teacher and something far in advance, in its artistic value, of what might be obtained of other instructors. And that is where the humbug comes in. In this article I do not pretend to deal with the rank cases who wilfully and intentionally gull the public by some hocus-pocus of method, and especially of quick results with little practice. Any one who is taken in by the few such frauds in these days of numerous good teachers, deserves to lose his time and dollars. But it is a pity that ignorant and thoughtless, perhaps stingy, parents make their innocent children suffer that they may save a few cents. But that is another story, as Kipling remarks.

The real motto of the wide-awake teacher should be, "The greatest good from the greatest number, for the greatest number."

I cannot do better in closing than to quote a few words from the article of Mr. Perry on methods. Said he:

"Let me say emphatically, unequivocally, there is no such thing as one correct and complete method of playing or teaching the pianoforte. Any teacher who claims to have invented, or discovered, or otherwise to hold a monopoly on such a method is either a deliberate fraud and charlatan, or, what is more likely and more common, is merely a conceited, narrow-minded, meagerly-informed, self deluded crank. Beware of both!"

Which remark would certainly seem sufficiently authoritative and delightfully emphatic.

STUDIES IN CHARACTER.

WILLIAM BENBOW.

When a young student can read fairly well, the wise teacher does not select his reading matter because it may happen to contain more difficult words to spell or pronounce. Rather, he is guided in his choice by the worth of its contents, the style, or the rhetoric. In no other way can the pupil learn the richness of meaning of any word or phrase, for it is only in its various settings that we can discover its possibilities of use and beauty. The value of a word grows out of its relations to other ideas. And if this is true of words which come to have very fixed and definite meanings, how much more necessary is it that we should learn the meaning and use of tones by the same process of comparison and contrast. The value of a tone is altered so much by its place in the chord, or in the melody, or in the counterpoint, and so much by its rhythmical or rhetorical relations, that it is self-evident that we can arrive at its tone valuation only by a careful study of its possibilities and predispositions.

These chameleon-like changes in the character of a musical phrase depending upon the character of the context, it requires an exhaustive investigation of its different facets to appraise it. If it occurs in an *adagio sostenuto* it presents a radically different character trom that which it imparts in an *allegro risoluto*. So in reference to touch, if prinked out in pearly *staccato* a phrase looks very unlike itself when caparisoned in warlike *martellato*. It is a rosy pink when Siegfried is a-wooing, but it turns murky brown when the dragon gives it voice.

Can we not do something more scientific and systematic in teaching the student to appreciate this point? It is altogether likely that we are governed too much by the technical progress of the pupil when we select his pieces. Undoubtedly that must be a dominant principle until the student has a fair technic. But in grade it is possible to make a selection governed by esthetic standards, so that the pupils esthetic judgment may be broadened and refined by the study of diverse styles and their characteristics. Perhaps the most general criticism of most of our piano playing is that it is characterless, namby-pamby, nondescript. Ask the average student what the main character or sentiment of his piece is and note his hopeless look of bewidderment. We can scarcely avoid likening such players to typewriters who are content if only they strike the right keys—and the quicker, the better.

Now every type or character of musical expression is a composite of factors peculiar to itself. Each character has its own distinctive features of rhythm, tempo, touch, etc, by which it can be distinguished from every other character. And only by painting these personal features can we call up in the mind of the hearer the appropriate *dramatis persona*. One role may take a doughty, forthright attitude, but another will elude one entirely, unless with velvet touch he can breathe over it the faintest fleck of gossamer haze. The discrimination as well as grouping of these distinctive points must be made a careful study in itself, for haphazard observation will never make an artist. We must collate various types and their properties, and learn to recognize them accurately in order to reproduce them faithfully.

At the first exercises in such study can we not choose pieces bearing very marked contrasts of character and style? It seems feasible to begin with strong, clear, unmixed types—the dirge and the jig, the march and the waltz, the hymn and the hunting song, the lullaby and the tarantelle, *dolce* and *deciso*, *piacevole* and agitato, etc. Then we could introduce gradually more refined differentiations—think of the great variety of dance rhythms—which in turn would call for and cultivate a finer sensibility of the pupil's perception and also a more delicately graduated control of his technic.

Much as an artist with his side "studies" on a great picture, it is an excellent plan to take a small section of a composition and apply to it different touches, tempos, nuances, etc., so that one can settle upon some one treatment as most consistent with the spirit of the passage. The artist makes several experiments and mixes and remixes his colors on a corner of his palette until he gets the proper tint for a given effect. A like scheme is commendable to the musical colorist. This process also affords the most practicable way of bringing the player to use his technic as a means to an end. He first feels the effect needed, then by practice learns the exact technical means to realize the effect. By degrees this practice brings the artist to the point where his technic will respond intuitively and spontaneously to the ever varying demands of interpretation.

VIOLIN STUDY—POINTS.

EDITH LYNWOOD WINN.

There are many schools of the violin. All those worthy the name having some excellent points. Henri Marteau comes from the French school. He has a beautiful, but not robust tone. He plays with much elegance and certainty as regards technique. He plays with a very high arm, a frequent use of the forearm in short passages, and a loose wrist when the stroke is not lateral.

Fritz Kreisler is another representative of the French school. He has a perfectly stiff arm, an unmovable wrist when he changes his bow at the heel, and yet he produces a most beautiful and virile tone, and, though educated in a French school, his conception of the German classics is noble and true. I believe he is a pupil of Marsick.

Ysaye and César Thomsen have made us respect the Belgian school, which, as a school, is no more nor less than a half-way station between the German and French schools.

Wieniawski and Vieuxtemps founded the school or, at least, gave it renown by their eminent work. They, however, owed most to the French school, and, in founding a separate school, they did not depart much from the French system of bowing.

César Thomsen is a splendid technician. When he came to Berlin in '96-7, he did not create a sensation. He was not unique. He played a historical program that was in itself somewhat pedantic.

Tartini's "Art of Bowing" may be very interesting in the studies. It is not, in its entirety, suitable for a concert program. César Thomsen is, indeed, a splendid artist and teacher. He made no impression in America, and yet the best musicians respected his sincerity and ability. As for Ysaye, the American public rave over him. He is a fine artist. If you were to study with him he would doubtless say to you, "I play as I like. If you like your bowing, play as you like."

He has every fault of bowing in the category and yet, because he is an artist and has had the physique to practice eight and ten hours a day in his student days, he has been able to accomplish great things.

Ysaye as an interpreter wins our admiration; as an expositor of beautiful and correct bowing, he is not as admirable.

Belgium has another violinist who has attracted attention in America. He is Ovide Musin. He has neither a great tone nor a great conception. His success is based upon his clever left-hand work.

I have been somewhat interested in the new Italian school. It may not stand on solid ground, but I suspect Kreisler gained many points in his interpretation of Corelli and Tartini from some of the good old teachers who have had handed down to them the traditions of Paganini.

Leopold Auer has done great work in Russia, and to-day the Russian school is one of distinct individuality. Many Russian violinists have gone to Berlin where they gained something from Joachim, but I feel certain that Leopold Auer "set them on their feet squarely." There is something so versatile in a Frenchman but there is something so true in a Russian.

The Vienna school has long been one toward which Americans have looked with interest and respect. Jacob Grüm has done a good work in his day, as many a man who now adorns a seat in our Boston Symphony Orchestra can say: "Yes, the Vienna school is a good one, even if some of us disagree with its system of bowing."

Some one has asked me what criticism I would make upon the system of bowing now in use in Vienna and Leipzig. I have known many students of both schools and it is my opinion, although I do not care to pose as authority, that the old systems of David and Böhm have not been supplanted by the freer influence of a distinctly modern school. Pupils of Sitt and Becker, in Leipzig, have not shown to me as robust and noble qualities of tone as those of Rappoldi in Dresden, or even of Heinrich Petri.

Now I come to the Berlin school and I feel qualified to express myself very freely with regard to it. I believe that the system of bowing, as used by Joseph Joachim and his followers, is not only very modern, free and beautiful, but that it approximates perfection as nearly as possible. This may seem a very broad statement. I owe much to my teachers. Julius Eichberg was an old school man, but he did great things for Boston in the days when Boston musical standards were only in the bud. He was a great and philanthropic man for his time. We have grown beyond him, but we shall never forget to honor his sincerity. I went to Berlin with the system of bowing used by Mr. Eichberg. I became a pupil of Johann Kruse, the second violinist of the Joachim Quartette. As an interpreter, I do not think any one of the men of that school excels him, except, of course, Joachim himself. I am obliged to be personal, for I believe that my experience may help some other student who wanders to Berlin. I changed my system of bowing and I worked very hard to meet the expectations of teacher and friends. I have since studied with two representatives of the Joachim school. Professor Kruse does not care for technique, and, therefore, if one's technique is not excellent, he does not labor to make that the one thing. An advanced student with fluent technique would develop splendidly under his teaching. I may say right here that the Berlin teachers have not the slightest idea how to meet American needs. They teach the same compositions year after year and, if you are not prepared for their grade of work, you must wrestle with those identical compositions just the same.

I was once playing the Bach Concerto in A minor to one of my teachers. I came to the lesson and found my teacher prostrate upon his sofa. He "was worn out," he said. He had just heard the same concerto from a second year American student! We never dictate to our foreign teachers. I wished so much to tell my teacher how our American teacher would have given that girl a little parlor piece and have made her happy. And then she would very likely have grown to better things gradually, and some day the Bach would have been all right. Criticise my teacher! Never. I had too much respect for his standard. I only say he did not *know* Americans. The girl became discouraged and went into Kindergarten work.

"Where would you begin Kreutzer with a pupil?" asked a timid young teacher of Professor Jacobsen, of the Royal High School. Now Professor Jacobsen is a splendid teacher of the Joachim bowing. Bowing is his hobby just as interpretation is the hobby of Professor Kruse, and technique the hobby of the conscientious but dry Markees.

"Well," replied Professor Jacobsen gravely, "I never taught beginners, but I should say one might begin Kreutzer in the second year of study." Think of it, and I am playing Kreutzer yet and so are you, if you are a violinist, and so does Joachim on a summer vacation. Berlin violin teachers dislike to experiment with new compositions.

"Please listen to this Concerto by Saint Saëns," an American girl said to a certain Hochschule teacher. He frowned but he heard the concerto and he liked it so well (he had never heard it before) that he taught it to several other pupils that year.

I went to Berlin one summer to work up a winter's repertoire and to get some teaching hints. I never secured any teaching hints there. My teachers had never taught beginners, and when I asked my teacher what he would do in certain cases with a third or fourth year student, he either evaded or declared roundly that he did not know. All the practical hints I ever received in teaching I have secured from *American teachers of long experience who know American needs.*

Inspiration and a great deal of it I have gotten abroad, but I do not see that I learned there how to teach.

I should say, unhesitatingly, that if one wishes to go to Berlin, one ought to spend three or four years and more, if possible, in preparation with a representative of the Joachim school in America. It saves time and expense. It saves tears, too!

The lady representatives of the Berlin school are Geraldine Morgan, New York; Maud Powell, Lillian Shattuck, Boston, and Carolyn Belcher, Boston. I do not mention Leonora Jackson, first, because she has abandoned the Joachim system of bowing and secondly, because she does not teach.

The male teachers of the Joachim method in America are Listemann, Chicago; Schmidt, Philadelphia; Schnitzler, Boston; Spiering, Chicago. There are some younger members of the school located in Cleveland, Detroit, and other cities.

You may ask why I have not mentioned the English school of violin playing. There is no English school. London has Sauret, Wilhelmj, Naehez, Kruse and other noted teachers. They represent various European schools. England is as devoid of an special school of violin as of composition. As for America, we import over symphony orchestra men. We import our opera singers and many of our teachers. Very few of the imported ones are generous enough to put the American flag on their European houses as does Schumann-Heincke on the house bought with American money.

I will briefly state the important features of the Joachim method. The fingers of the right hand are placed upon the bow lightly, exactly at right angles to the bow stick. The forefinger is never permitted to lie down on the bow. The thumb is slightly bent and lies between the second and third fingers. When at the point of the bow, the wrist is not depressed as in older systems.

The Joachim system does not recommend a series of undulating movements of the wrist, except in spiccato bowing. The stroke of the wrist is lateral rather than above and under the stick. This insures a strong muscular action of the arm in forte passages, the power of which must, if necessity, be lessened by a depressed wrist. The violin bow is placed about an inch from the bridge, exactly parallel with the bridge.

On an up-stroke the wrist is elevated slightly and the elbow is suddenly bent. This brings about a perfectly normal stroke of the bow and exactly parallel with the bridge.

A perfectly free wrist stroke at the heel of the bow is demanded.

I shall say nothing of the left hand, except that the Joachim followers insist upon a trained and ready hand in this position:

The thumb is well advanced, and in the third position clings a little closely to the body of the violin.

Carl Courcoirsier has written an excellent work on the Joachim bowing, which has been translated by Mr. Krehbiel.

"A STRING TRIO."

The Violin's Version.

I am a genuine Stradivarius, rich in color, perfect in outline, magnificent in tone. Needless to say I am beautiful, with a beauty that pities, while it shudders at the millions of spurious imitations that flood the market, forging my name, usurping my place, and generally making themselves obnoxious to a delicate organization like my own!

I belonged far back in the latter years of the seventeenth century to an Italian Count, who presented me to a master in the art of coaxing sweet sounds from out my very soul. I could feel the exquisite thrill which passed from his great mind to mine—what a wealth of tenderness and feeling there was in his broad sympathetic heart, which oozed out from his finger tips, into the strings, and what a dexterity there was in the white nervous hand, which wielded the bow that swept them.

But money, the love of which, and the spending of which, is the root of all evil, was the cause of my first heart-broken farewell to the master I had grown to love and answer. He was poor, I was worth many hundreds of pounds—so I opened my eyes after that last night in Italy, my beloved birthplace, in the shop of a London dealer, while a check for a large amount found its way into the empty pocket of my former owner. Perhaps it went far to solace him for the loss of me—who knows? Verily human beings are strange and inexplicable enigmas to us little creatures of wood and gut.

A big, burly, hearty man became my next owner, a retired colonel, who told the dealer that he required a genuine article for his daughter, who was mad on such things as fiddles. I was produced, and at once pronounced the very instrument for the young lady in question, and after that I left the shop under the big gentleman's arm. When I arrived at my destination and beheld my future mistress, a tall, slim, sweet-looking girl, with fair hair, and big brown solemn eyes, I straightway fell in love with her. She threw her arms around her father's neck and hugged him, whilst she sobbed and laughed alternately from sheer joy at her new possession. She was a splendid performer on the violin—my young mistress—in spite of her eighteen summers; but I could tell as she laid the bow across the quivering strings, and caressed me tenderly, that the greatest thing in the world had not yet come to her. She played with faultless execution and admirable expression; her tone was pure and penetrating

but it lacked the peculiar thrill that love alone imparts. It was pleading but not passionate; it was calm and melodious, not heart-stirring and enthralling.

One day, as it was bound to do, that mysterious something came into her young life—in the shape of a tall, thin young man, with fiery dark eyes, and thick curly hair, who played the 'cello divinely, and suggested trios to my young owner.

"Trios?" she echoed, looking at him with her pretty brown eyes. "Oh! that would be delightful."

"Then we will begin them as soon as I can find a viola," he answered, pressing her hand at parting, a little more than was his wont. "And I think Miss Bertram will be good enough to join us; she plays uncommonly well——"

"Miss Bertram!" It seemed as if this afternoon Hilda Musgrave could do nothing but repeat Clive Holland's words.

"Yes, she lives just down in Euphemia Road—that pretty, dark girl, you know——"

He smiled comprehensively, she looked at him a little strangely, and the next moment he was gone.

Hilda turned to the glass over the mantelpiece. She had been practicing when he was announced, and she had just laid me down in my plush bed withouts shutting the lid, so I had seen and heard everything, to my entire satisfaction. My young mistress was very pretty, too, but I could tell from her manner that she was jealous—the first seeds of jealousy had been sown in her heart by Holland's outspoken admiration of another girl. We violins get jealous of one another sometimes—not that I was ever jealous of any other violin made, save and excepting perhaps, the "Messie!" but our jealousy does not lead us to the extent that human natures do, when they suffer from the torments of the green monster!

The viola came in course of time, under the wing of a pretty girl, with fair fuzzy hair and bright blue eyes; and then our trios began in deadly earnest. The 'cello looked at me several times, to see if I was taking in all the little play—and I was. My young mistress's tone grew deeper and more passionate, and I am sure I did my best to convey her feelings to the owner of my bass companion. The viola, too, looked sometimes as though it was half ashamed of the part it was forced to play in the little tragedy. Its mistress played well and knew it—she also made up her mind that the owner of the 'cello should know it too, and admire her for it. And Holland's dark eyes sought those lighter ones of Miss Bertram many a time and oft, even when Hilda's dark brown solemn orbs were upon them both, half pityingly, half jealously.

Holland came in one day, when my mistress was practicing, as he often did.

"I am going away to Italy, rejoice with me!" he said, as he shook hands.

I, from my coign of vantage under Hilda's arm, felt her shiver a bit.

"Yes?" she merely said interrogatively.

"It will be glorious. I have always wanted to go there!" he answered. "I may see the birthplace of your favorite."

I am not endued with the power of speech on my own account, so that I could not express myself as I should have liked to at this announcement.

"Mrs. Bertram has been kind enough to say that she will let me join her party—why won't your father let you come too, Miss Musgrave? I am sure Mrs. Bertram would be only too delighted——"

Colonel Musgrave came in at this juncture, and the proposition was duly put before him.

"I should like you to join the party, by all means, if they will have you," he said, pinching his daughter's ear affectionately. And Clive Holland said that they would be delighted. So it was all settled ultimately, and I set forth on my travels towards my native country with a light heart, in company with the 'cello, and the viola.

And before we had gone very far together, I could see that the pretty Miss Bertram had completely won Clive Holland's vacillating heart. And it became apparent to my young mistress, too. So, for once, I refused to be amenable, when we next played trios, and Holland grew quite angry with me, and said that trios were no good—duets were more to the point. I thought he was about right, and Hilda took me out of the hotel drawing-room, where we had been playing, in Venice, and leant against the balcony with me under her arm. She said nothing—what was there to say? Clive had never told her in so many words that he loved her, so that by rights she was not even entitled to grieve. If the viola had never joined us, well—even I, inanimate wood, as I am supposed to be, even I, think that there would have been another ending to Miss Musgrave's love story—but, as it was, the 'cello and the viola had joined hands—and what could a Stradivarius violin do under the circumstances but wish them good luck, and try harder than ever to please my young mistress? Which I did, and while we were at Venice a curious thing happened.

Hilda Musgrave was asked to play the violin at a small charity concert, at which there was to be a trio played by some musicians in the town. She was asked to play the violin part as well as a solo, and complied, not really caring very much what she did just at the present time.

I had barely uttered my first plaintive, tender note, before a man in the audience started up, and I recognized my former owner with joy.

He came round to the green room when my solo was finished, and I found out that he was to play viola in the trio. He told a little of his story to Hilda Musgrave as she stood there waiting for her next turn, with me clasped lovingly under her arm, and she allowed him to draw the bow across my strings again. But I had got used to my mistress's caressing touch now, and I did not respond as I used to do to Signor Buoni's hands. He looked at the girl.

"What have you done, signorina?" he asked, smiling. "I cannot play this instrument now!"

Hilda laughed a trifle nervously.

"I am not a good performer," she said. "And I really have done nothing."

"It must be my play which has fallen off then!" he returned pleasantly "This violin was the most perfect I ever had, signorina!"

"It will always be dear to me!" answered my young mistress, taking it from the maestro's hand, and pressing her cheek against me lovingly.

"Until—someone comes—signorina!" muttered Buoni quite respectfully.

Hilda Musgrave looked at him for a moment quite steadily with her solemn brown eyes. Then she turned away.

"Ah!" added the signor gently, "he has come and gone, that is the secret of your playing, signorina. The day you marry, you will lose the power of enthralling your audience as you have done to-night."

"Is that true?" she asked. And the brown eyes, as they turned towards the old Italian, were full of tears.

"That is true," he answered solemnly. "I have proved it over and over again in my pupils—in my friends. It is the sad and sorrowful in music which appeals to the human breast—not the joyous, light-hearted, completely self-satisfied soul——"

I listened, and I knew that he was right. Hilda Musgrave, had she been absolutely happy in her love, would never have played on me as she had done lately.

It is we violins that know—as we pass from hand to hand through countless generations down the long ages! Supreme happiness and contentment never made a sympathetic player; it gives a different tone to everything they say, even on an instrument. It is the sorrowful ones of earth, who hold the key to the hearts of their audience —*Violin Times.*

STACCATO-BOWING.

It is not generally known that Wieniawski, perhaps the ablest and most brilliant exponent of *staccato*-playing, at one time in his career, despaired of acquiring this peculiar and, to most violinists, difficult stroke.

The discovery which Wieniawski made was as follows: He found that so long as he confined his efforts to a wrist-stroke, he was unable to advance his *staccato* beyond mediocrity; but with a wholly inactive wrist, and an exceedingly rigid arm, he was at once enabled to play a clear, crisp *staccato* with remarkable velocity.

When the first delights of acquisition had begun to subside, Wieniawski applied himself vigorously to the regulation of speed; for it was only too palpable that the extraordinary speed attained by means of a rigid arm would, if not properly controlled, prove a quite useless accomplishment. After much zeal and tireless energy, he found himself master of a *staccato* whose exquisite quality and brilliancy captivated all the violinists of his day.

This anecdote should serve to encourage all students who are struggling with the peculiar difficulties of the *staccato*-stroke. But it is well to add that Wieniawski's experience should not mi lead them into the adoption of such measures as he employed; for what proved a brilliant success in his case might, in similar attempts, prove a dismal failure. Indeed, the very rigidity of arm which enabled him to achieve exceptional results might prove disastrous in the experiments of other, and lesser, violinists. Wieniawski's experience with *staccato* proves beyond a doubt, however, that no fixed rules are applicable for the acquirement of this fascinating bowing. All violinists acquire it in a peculiarly *individual* manner; and their experiments are greatly influenced by physical conditions and by the general training which the right arm has undergone. Joachim, one of the most admirable bowists among all violinists of the present century, is strangely deficient in *staccato* work. The simplest and briefest *staccato* passages present to him difficulties which he surmounts with anything but elegance, yet he has said that in days gone by (and more especially in his early youth), he executed long and rapid *staccato* figures with consummate ease. Inconsistent as such a statement may seem at first blush, it may not be difficult to account for his present inability to perform that which once he had thoroughly mastered. In the early years of his manhood, Joachim abandoned all compositions savouring of virtuosity, and devoted himself almost exclusively to the most serious musical creations. The transition eventually resulted in great musical and intellectual strides; but there can be little doubt that, from a purely instrumental point of view, some accomplishments were sacrificed in the abandonment of compositions containing the elements of a violinist's needs. In other words, compositions written by violinists further instrumental progress, whereas those that are written by the purely creative artist rarely take into consideration the peculiar features of violin technic (as, for instance, Bach's compositions), and are hardly calculated to encourage true instrumental growth.

ADVICE TO PIANISTS.

CARLOS SOBRINO.

Musical memory is a gift, but in all cases can be improved also by practice. The student should try to memorize, from the beginning, all his exercises, etudes and pieces; but this should never be attempted before they are perfectly mastered by notes. The student possessing the knowledge of the meaning, form, structure, etc., of a work will find it much easier to memorize it. It is much harder to commit to memory a poem written in a language totally strange, than one written in our own. No student can have very high aims without the cultivation and study of theory, harmony, form and composition. Theory, elementary harmony and form are a necessity even for amateurs. To play well a work one must understand it thoroughly. Once, when I was quite young, I brought to Rubinstein, for criticism, his own concerto in E minor, after having worked very faithfully in it; I had not quite finished one page when he suddenly stopped me to tell me, in his proverbial kindness of manner, "My boy, in attempting to study a concerto well, you must commence by the orchestral score and not by the solo part."

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Piano students should give more attention to the art of singing on the piano and the art of pedaling. Both are generally very much neglected and they require the earliest and closest attention. Dr. Hans von Bülow was of the opinion that all pianists should study singing. I don't know if that is necessary, but what will be found very useful in trying to phrase and play a melodic passage well on the piano, is to sing it beforehand (as the voice will obey your musical instinct much sooner than your fingers) and then try to imitate it on the piano. The study of the pedals requires very carefully teaching and special practice, since they are such great factors in the art of pianoforte playing. Pedal marks are very often wrong, even in the very best editions. The use of the pedals may change according to the qualities of the piano being used. The practice of rapid substitution of finger for pedal, and *vice versa*, in sustained tones, will prove very useful.

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The art of interpreting should also be cultivated. The average student that comes out of a school or conservatoire with certificates and honors, is often found to be unable (by himself) to make anything out a composition he has never seen or heard before, on account of the much-abused help, in this respect, received during his studies from his teacher, and the *revised* and *re-revised* editions crowded with all sorts of notations and indications and explanations and metronome marks, expression, pedaling, fingering, etc. Many of the modern, so-called good editions, may be of help to students that have no talent, but they are certainly a drawback (often misleading) to talented ones. Rubinstein often requested his pupils to use (specially in Mozart and Chopin) the most simple and primitive editions they could find.

The Voice

MR. FRANK HERBERT TUBBS, Associate Editor.

With this issue we continue the series of answers to inquiries. We have been running articles of a pedagogic nature from which material for study has been derived. Now we purpose giving a very practical trend to this department by answering questions sent us by teachers and students. This instalment shows the helpful character of this department. We will welcome inquiries from all who desire help.—Editor of THE MUSICIAN.

INQUIRER'S DEPARTMENT.

FRANK H. TUBBS.

What merit has the much-talked-of new vocal method over the old?

It is not a settled point that there is any new method of voice culture. Many teachers are telling about their discoveries, but so far as can be discovered, "there is nothing new under the sun." This journal has been foremost in its desire to present new ideas and to obtain for its readers the latest and always the best in voice culture, which can be put into print. It has solicited from those who think they have something new and complete descriptions of their discoveries. Thus far not one has been able or ready to show much. The so-called discoveries have been such only to the individuals and are things which have long since been known and used. To re-discover is something and we are all thankful for that. Concentration by a teacher on a good principle until he thinks he has made a discovery is a very good thing and the application of that concentration makes the man a better teacher.

The advance in voice culture comes in directness of application on better known psychological lines. The intense activity in all circles has made brighter and more quickly acting men and women. Business was never so broad, active and keen as it is now. The whole American people is aroused to quicker thinking and quicker acting. It permits the use of the science underlying education and art to be understood and adopted in shorter time than was formerly needed. The influence of the intelligent direction is, therefore, greater. A teacher who has learned to use these active agencies may have the right to claim discoveries, for there is a chance for discovery in this greater efficiency of the race. But it is not a new vocal method. It is advanced education and art, while the science remains the same.

No more valuable instruction can be devised than that which would come from an exhaus ive study of the "Old Italian Method." An educated man, competent musician and a student would make himself famous and, what is better, become a powerful vocal teacher, if he would devote five years to research and deduction on that method which began with Porpora and which seems to be lost. While we all claim to be its exponents no two agree on its principles. No record has been handed down. How then shall it be studied? I would suggest this: obtain the names of noted singers who have lived during the last two centuries. As the professional life of even the greatest rarely exceeds twenty years, that would cover ten generations and four or five in each generation would suffice for study. Learn what music they sang and study its exactions; learn what training is needed to sing such music; learn what principles govern that training. Take the examples from music of Porpora, Hasse and others, given in Grove's Dictionary, and see how you can sing them. This shows what would be needed. In the same way study the operas which can be had, which were used by the great artists. What they actually did we can do now. This can lead to recovery of the "lost" art, but what research and painstaking practice must follow.

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Could one hold the breath back too much? Would that make the throat tired?

The desirable thing in voice culture is to restrain the outflow of breath till the smallest amount is used, which will start and continue tone production. One cannot hold back the breath too much, but the *way* of holding it back may be so wrong that throat complications may come. Restraint of breath may approach cessation of breath issue, and if it is so done that no tension is created anywhere, it is all right. The purpose of breath issue is to start the machinery which makes the tone and continue that machinery in perfect operation as long as one wants to sing a phrase. The breath does not make tone. It vibrates the tone-making machinery. Very little breath suffices for this. The singer's chief work consists in removing obstruction to action of the machinery. I can imagine that a locomotive engineer, who was given an engine in disorder, clogged with oil and dust, rusted and battered in its working parts, would need to apply more steam and continue the long "puffs" a greater distance than he would an engine in perfect order. When he gets his train in motion, were it not for friction of air, rail and gravitation, it would go on at the same speed forever. All the steam he needs to use, after getting started, is that which gives power to overcome friction. Hence, the very short "puffs" of the rapidly moving locomotive. If he can have a perfect machine in perfect condition he starts with less "puff" and continues with little power. Our work in training the voice becomes one of getting the machine right and keeping it right.

Attempts to reduce the amount of breath used, especially with those who try to do it at once, result in stiffened muscles and organs. Not only are the muscles of the waist and chest made tense, but those of throat, neck and jaw. A "set" look about the eyes indicates tense machinery. This may all come from misdirected effort to restrain breath and this would certainly make the throat tired. With *right* breath control there can be no tired throat; with misdirected effort there is a chance to have everything wrong. Now, there is the duty of the questioner: to see in what way he is seeking to restrain the breath and remove the tensions, one by one, until he reaches the point when large, generous tone is made, with only a trifle of breath used and the control of that is had without sensation. Then there can be no tired throat.

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Is there any rule which governs "secondary resonance"?

All of vocal science is governed by rule. One who wishes to go into the science of voice culture must understand the laws of vibration, and they are complicated. Vocal tone is made by vibration of mucous membrane. The first point of vibration in the voice is at the vocal bands. There are other points of vibration in the mucous membrances which line the mouth and nose. When these vibrations perfectly correspond to the vibration at the larynx, we have the perfectly-produced voice in its first stage. But this is not enough for the fully developed voice, because the amount of motion communicated by such vibration to the substance, which transmits tone, is too small to be heard a great distance. In stringed instruments this initial motion of the string is conveyed to a sounding-board. In the piano it is large and in violins it is small, but sufficiently large to amplify the vibration set up in the string. In the 'cello and double-bass viol the resonance chambers and sounding-board are roomy. Hence, the broader tone these can make. With the vocal instrument the whole body becomes a resonator. The vibration begun at the vocal bands and membranes of the mouth is communicated to all parts of the body. The size of the resonators determines the power of the voice. If the larynx and resonators are small we get the soprano voice and, if very large, we get the bass voice, while medium-sized organs produce the medium voice of contralto and tenor.

The laws governing the vibration of strings apply to vibrations which produce voice, but these are beyond the direct control of the singer. The less he attempts to direct them the better for him. According to Tyndall, they are: "The rate of vibrations is inversely proportional to the length; it is inversely proportional to the diameter; it is directly proportional to the square root of the stretching weight or tension; and it is inversely proportional to the square root of the density of the string."

The amplification of resonance is more directly under the control of the singer. The whole body must be made capable of receiving vibration. The chambers in which tone can reverberate must be cleared and made roomy and then the opposition to general reverberation must be removed. This is why it is necessary to obtain a limber and pliable body. Rigidity in any part stops vibration and the rigid part ceases to be part of the sounding-board of the voice. The tone must be given free access to every part of the body. In that the mind can control the body. It can will away rigidity and permit extension of vibration. That is all the rule needed for extension of resonance. The whole is contained in this: set the voice into action at the vocal bands and membranes of the nose and mouth and permit it, because of released body, to reverberate the whole human sounding-board—the body.

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Which is the greatest American song writer? Has any American written a great oratorio?

Comparison of composers and artists is altogether out of place, because there is no standard of measurement. Each has his characteristics which have sufficient worth to attract attention. When we speak of the great composers of the past we cannot say which is the greatest. Even Wagner, who created a school of composition, had so many shortcomings in certain directions that we would not place him ahead of Schubert. And the latter, in some lines, was outranked by Beethoven When we remember the small success (or appreciation) of Beethoven's vocal writing, shall we say he was greater than Handel, whose arias are loved the world over? If then we cannot pick out the greatest composer, because each had his specialty, how shall we select one among Americans and say he is greater. For my part, I admire the chaste beauty and true genius of MacDowell. The next hour I am aroused by the passion of Chadwick, the scholarly settings of Bartlett, the grace of Jessie Gaynor and the dignity of Foote. I turn, too, with so much pleasure to Mrs. Beach, Mr. Buck and to much of the music of DeKoven and Hawley. But each speaks a different message, and each, in his or her way, gives me satisfaction. I must not then pick out one as the greatest.

It is easier to answer the second question. There is a standard in oratorio. To be great a work in this class of music, most fittingly sets forth scenes from sacred writings or clothe scriptural texts, so that their meaning stand out more markedly than it does under any ordinary reading. Measured at this standard, there is no great American oratorio. Dudley Buck's "Light of Asia," J. C. D. Parker's "Redemption Hymn" and John K. Paine's "St. Peter" approach the standard most nearly, but none of these may be given first place

When the public demand for oratorio warrants it there will be works produced. Many small works, suitable for the church, have been written during the last ten years and that because choirs, which can render them, are formed. There must be oratorio societies before there will be many oratorios written. Musicians should look ahead and get things ready for the composer. There is talent enough and it is ready to work, but will not work—such is the spirit of the age—without it can be seen that the compositions will be used. It is said that several composers have manuscripts in their desks, written from the writing impulses, which may be published after they have gone.

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Is special training needed for singing with an orchestra?

The training is that of the head rather than of the voice. The voice should be used in the same way, no matter what kind of accompaniment is used. To be ready and able to sing with orchestra one must be a musician. He must have rhythm very well established and be able to use it aright. He must "hear" harmonies and not merely be familiar with melodies. This all means that he must be more than a singer. Many who aspire to solo work, in light opera, show their incompetency to the director at their first attempt to do solo singing. Some who lay their failures to trickery of rivals, to jealousy and favoritism would, if they were not so blinded find the cause in unmusicianly attempts It is a dangerous thing to attempt what one is not able to do, especially if he knows he is not competent.

What then constitutes the education needed for singing with orchestra? Rhythm is the basis of music, yet few singers have it. All can acquire it, but the majority drift through what they do do in music without it. The sense of rhythm must be fixed. By that is meant that one can make repeated strokes in exact time. If you will take your metronome and set it to slow time (say 46), turn your back to the machine and beat time to its clicks, you will find that, in first attempts, you are seldom in unison with its strokes. Now a trifle ahead and, in attempting to slow down, a trifle behind. In trying to get together you are well mixed up and have to start again. One should practice with some measuring machine till he can agree with it, and many a time he will be so sure he is right and the machine wrong that, if he is good-natured, he will get much sport at the trials. If, day after day, he continues practice he will grow to agree with the machine. If we could measure the length of his steps, when he is walking, he would find them varying in surprising manner. The mood affects the length of step. One can train his walking, as does the soldier, to comparative regularity. He has then secured the sense of rhythm. This is needed by the artist, who sings with orchestra, and if he lacks it he should use some means to secure it. After that—please note that it is "after that"—he should practice singing to his beating time for awhile.

The emotional music to our day leads our singers to take great liberty with written music. In song singing, with accompaniment on the piano, this may be permitted, although it should not be necessary to vary rhythm, even to express the strongest feeling. But it may be done if the singer wishes. When the accompaniment is on the organ the rhythm must be more correctly adhered to, because the organ is less responsive than is the piano, because the player and singer cannot be so closely in sympathy and because music adapted for organ accompaniment has more dignity and regularity. There we find the same "becauses" apply to the orchestra only in more marked degree. The parts which are making the harmony of the accompaniment are widely distributed. To unite the many vibrations (and multiples of any given rate of vibration as comes from the various instruments) requires the greatest regularity and precision. A singer can hardly be too strict in his rhythm when with the orchestra. If there is special training for singing with orchestra it has its base in "sense of rhythm."

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Do you advise one to train the voice by listening to one's own tone quality and seeking to get an ideal tone?

It is certainly necessary for one to have an ideal, and if one can hear his own voice he may implant upon it that ideal. But tone is very illusive. One can be deceived and not know it, because he never hears his own voice. That which the audience hears is never heard by the singer who makes it. He hears from within and gets his vibration of the ear-drum by the reverberation in the head rather than from the outer ear. After the tone has passed the point which best conveys it to the inner ear, it is varied and shaded in many ways. This addition (or it may be detraction) the singer does not hear in his own voice. Perhaps the reason so many singers are so fond of their own voices, when others don't care for them, is in this cause: their own voices, heard from within, are really fine.

The puzzled student, when his custom of listening to his tone is denied him, may well ask: "How then may I watch myself? Is there no definite way that I may know what I am doing?" There is no better way than to seek to obtain that generous, unstrained freedom of action and vibration, which makes one "feel good all over," when he is singing. The feeling is safer than the hearing, as a guide. This delightful feeling will come on small and delicate voice first. Then, as the amplication of vibration developes, the same satisfactory sensation will accompany the large voice.

WAGNER AND THE ART OF SINGING.

W. J. HENDERSON.

In order to get his works performed Wagner had to take such material as he could get and mold it to his purposes. I have never been able to find in the writings of Wagner any expression of opposition to pure beauty in singing on its own account. He opposed only the customs of the old stage, which sacrificed everything dramatic to the display of the beauty of the voice.

He demanded that the voice be regarded as a means, not an end. That he wrote passages unfavorable to the voice is perfectly true, but it is also true of almost every other opera composer who ever lived. The strain of singing the chief parts in the Wagner dramas is no greater than that of singing those in the Meyerbeer operas. And let me hasten to add that I do not make this assertion on my own authority, but on that of eminent singers and throat specialists. Wagner has proved, over and over again in his works, that he had use for the very best singing that could exist. The Wagnerian cantilena is as musical as that of Verdi or Gounod, and not a whit different in its demands for pure beauty of voice and delivery. In all operatic music there is no passage that yearns for more luscious sensuousness of tone than the duo in the second act of "Tristan und Isolde," and all singers will bear me out in the assertion that, so far as its demands on the voice are concern d, it is no more exacting than the duet between Faust and Marguerite in the garden scene.

But Wagner did demand that the text should be respected, and thereby he opened up a large field of difficulties to the mere singers, who had cared little for the words so long as they made pretty sounds. The school of singing actors, whom he was forced to rear for the presentation of his works, contained few pupils who had been well-grounded in the principles of the art of singing. The result was inevitable. They sang Wagner badly, just as they would have sung any one else badly; and with this aggravation of their failings—that they were forced to push to the front just the weakest part of their style. This was their ignorance of the method of reconciling perfect diction (which their master demanded) with a good voice production.

With one or two exceptions they sang abominably, and there grew up a tradition that this was the way to sing the music of Wagner. Wagner himself did not wish to have it so sung. If he could have found singers who could act, enunciate the text, and reveal to the auditors the full wealth of his melodies, he would have been overjoyed. But, failing to get these, he was glad to have people who could at least indicate the melodies, while they gave themselves up to a complete embodiment of the composer's thought.

It was never my good fortune to talk on this subject with Mme. Patti, but I have had hours upon hours of talk about vocal technics with such singers as Mme. Sembrich, Mme. Melba, Mme. Nordica, Mme. Eames, Campanini, Ffrangcon-Davies, the de Reszkes, Maurel and their kind. Now, it is my firm conviction that these people know their business a great deal better than I know it. Sitting in my seat in the opera house I can tell when they produce the correct result, but they can teach me A, B, C of how to do it. Therefore, I take some pleasure and not a little pride in saying that I have yet to find one whose ideas on the subject are not the same as my own. In the details of method there are many differences among singers. As to the objects to be aimed at there are none. As to the possibilities of singing there is a general accord. As to the great fundamental laws of singing all are agreed. Even M. Ernest Van Dyck, who does not produce the results for which the true method seeks, says that there is only one vocal method, and that this way is the one way for all music.

Singers like the de Reskes and Lehmann and Nordica have solved the problem which poor Wagner found insoluble in his day. They sing Wagner's music beautifully; they enunciate the text; they do justice to the dramatic intentions of the composer. Why? Because they possess the old schooling, the schooling which is the glory of Mme. Sembrich's art when she sings for us Norina and Susanna and Lucia, which is the secret of the liquid flow of Mme. Melba's voice when she carols for the heartless frippery of "Bel raggio."

Wagner demanded of the singing actor simply what the great masters of the old school of Italian singing had taught, but which had been permitted to fall partly into desuetude through the evil influences of the later Neapolitan school of opera composers. Does any one suppose that Porpora taught the art of producing a beautiful tone on only one or two vowel sounds? Does any one believe that he did not teach the enunciation of the consonants? Such a thing is inconceivable to those acquainted with the history of the singers taught by the masters of whom I have selected him as a type.

The principles of singing as understood by these artists are those to which the modern de Reszke and Sembrich and Lehmann and the others proclaim allegiance. They are the principles which govern the singing of Wagner and of Verdi and of Gounod alike. But they are in danger of being thrown into obscurity at the present time by the theories of certain Wagnerian interpreters, of whom the chief in this matter is M. Van Dyck, and the precepts of the narrow-minded and, I must add, ignorant creatures who now control the destinies of Bayreuth. Cosima and Sigfried Wagner are doing more to justify the charge of hostility to good singing in the Wagner camp than the lamented composer did in the whole of his polemics and ill-phrased diatribes against his predecessors.

M. Van Dyck, a man of high intelligence and independence of thought, has devised his own plan of reading the Wagnerian music. It is not unlikely that he is embittered by the success of Jean de Reszke, who sings the roles in a manner radically opposed to that which is taught by M. Van Dyck; and perhaps this feeling carries the utterances of the Belgian tenor a little beyond his beliefs. But at the bottom M. Van Dyck is right. He holds that there should be a distinct difference between the styles of the recitative and the cantilena in the Wagnerian drama. This is undeniable. One has only to examine the scores of the works to see that the Belgian speaks the truth. The recitative is to be sung in a manner as near that of conversation as is consistent with the fundamental difference between song and speech. The illusion of conversation should be achieved in the Wagnerian recitative, and it can be. But when M. Van Dyck tells us, as he does in his practice that the recitative should not be sung at all, but cackled in a dry and tuneless staccato, without due regard to the pitch of the notes which Wagner has written, then we must cease to agree with him. The boundary line between music and the unmusical should not be crossed. M. Jean de Reszke errs in the other direction. He sings legato all the time, and that also is false to the thought of Wagner. And it is this sacrifice of the ruggedness of the true Wagnerian recitative to pure beauty of tone which makes M. de Reszke's Tristan in one or two places and his Siegfried in more than one or two fall below the possible measure of eloquence. But it is far better to sing than to shout Wagner. It is nearer to Wagner's purpose that we should hear the tones as he wrote them, even if they are now and then a little too sweet, than that we should not hear them at all except when a passage comes which the singer interprets as intended to be a bit of cantilena. And then what happens? The tired throat refuses to sustain the tones, and false intonation is the result. Hear M. Van Dyck sing "Nun weisst du, fragende Frau."

This brittle staccato, delivered in a hard, dry voice, without a vestige of forward resonance, with the nasal passages closed, and the muscles of the throat all strained, has no place in vocal art and has no business on the operatic stage. Young singers who are led into the attempt to imitate it will seriously injure their voices. And it is neither beautiful nor eloquent. And it is unnecessary. The Wagnerian recitative can be honestly treated with the resources of the old vocal art, and the dramatic purposes of the composer can be carried out without a sacrifice of voice or method. There is a light, conversational style of recitation in many of the older Italian operas. There is also a tragic and intense declamation in many of them and in some of the oratorios. The best training for the delivery of these is the old Italian school, and that, too, is the best training for the delivery of the recitative of Wagner. There is nothing in the music of Wagner that demands the application of new laws to singing either in recitative or cantilena. The style of the music is new, but so was that of Meyerbeer or that of Verdi at one time. And if you wish to find something which was not only novel but alarming in its day, examine the Weber air, "Ocean, Thou Mighty Monster." It takes a dramatic soprano with a coloratura education to sing that properly.

At Baireuth, the eminent Cosima and her "Wonniges Kind" are teaching that the whole music of Wagner, cantilena and all should be sung in the brittle staccato. These distinguished reformers of the reformer of the musical drama are asking tenors to sing "Am stillen Heerd" and "Morgenlich leuchtend" in "Die Meistersinger" in the same style as M. Van Dyck sings the prattle of Loge. No wonder that the opponents of Wagner say that his works are ruinous to the voice, and that they can not be sung with the old method. There is only one way to sing, so far as the production of the tones is concerned; and that is as the old masters sang and taught. The laws which they laid down, though couched in a poor terminology, were the fundamental laws of song. The same laws

are to be observed to-day. The same laws are observed by the best singers. We cannot improve on the method of such a singer as Marcella Sembrich. Whenever she appears on the stage she preaches an eloquent sermon on the art of singing.—*The Times.*

GLEANINGS.

False Doctrine.

Hundreds of books have been written on voice production, and miles of articles and letters in the magazines, and yet there does not appear to be one precept or practice that is universally accepted. Many teachers lay stress upon the value of a knowledge of the anatomy and physiology of the vocal organs, and they fill their books and waste their pupils' time with dry technicalities that are worse than useless for the purpose in hand. This is a great mistake. Whoever learned to speak by studying anatomy? Who thinks it essential to know all about the bones and muscles of the hand, or the structure of the eye, before he learns to write or to paint? The power of hearing is absolutely necessary to the musician, for this alone directs his efforts and ministers to his pleasure whether in singing or playing; but the faculty is enjoyed in its fullest perfection without the slightest knowledge of the marvellous mechanism of the internal ear. The truth is that the best singers the world has ever known knew nothing, and cared nothing, about vocal anatomy; and nobody ever did, or ever will, sing the better for such knowledge, however interesting the study may be, or however useful in other directions. The great singers of the past knew by the test of experience how to use their vocal organs, and this is all that is essential—a very different thing, as we have seen, from knowing their structure and mode of working.

A Better Way.

How does a child learn to speak, but by listening and imitating? Born deaf, it remains dumb. How does it learn to write, but by looking and copying? True, the child must first be taught to hold his pen; but this being done he no longer thinks of himself, but looks outwardly to imitate the graceful forms of the copy before him. And so the painter looks away from himself and thinks only of the forms and colors to be depicted on the canvas—forms and colors of real objects or of ideals that have grown out of them. In like manner singing is largely an imitative art, and the voices of people are mostly self-made, good or bad, not according to their knowledge and thought of the machinery, but according to the patterns they have consciously or unconsciously followed, or to the ideals they have set before themselves.

These views—the uselessness of laryngeal physiology and the value of example and imitation—are confirmed by everyone's experience that the instrument of voice, the larynx, works automatically, so that to sing a note we have only to listen to it, or think it and will it, and the self-adjusting machinery of the larynx, set in motion by the breath from the lungs, instantly calls the sound into being. And this is true, not only of the pitch of a note, with which the larynx is primarily concerned, but largely also of its quality, due chiefly to the action of the mouth. See how easily, without thinking of the means, children imitate the tone as well as the tune of the street cries; and notice the extent to which good or bad tone in speech or song runs in families and in districts. All this shows that people's so-called natural voices, both in singing and in speaking, are partly the result of environment, and partly voluntary, as well as partly constitutional. How important then that, from earliest infancy, at home and at school, children should hear the sweetest of music and the purest of speech. It is for want of this that so much of the business of a voice trainer, and the hardest part of it is the correction of bad habits. Let it not be forgotten that the best of all is to show a good pattern and so implant and foster in the mind and heart true ideals of beauty; for it is the mind that governs the voice and the heart that is the source of all true expression.

The Larynx.

The real instrument of voice is the larynx. It is situated at the top of the windpipe and causes the projection, known as "Adam's Apple." All voice, whether called "chest" voice or "head" voice or any other, originates in the larynx by means of two elastic bands, stretched across it from back to front, and termed the vocal cords. In ordinary breathing these are wide apart; in speaking and in singing they are brought so close as nearly to touch, leaving but a narrow opening, termed the glottis. Impelling the breath through the glottis produces a rapid vibration of the vocal cords, which cuts up the stream of air into a correspondingly rapidly number of little puffs, resulting in sounds which vary in pitch according to the varying thickness, length and tension of the vocal cords produced by the action of the different muscles.

Lung Exercise.

Singers should have daily drill in lung expansion and breath control, always avoiding excess, and there is excess when there is fatigue. The lungs can be expanded upwards, downwards, sidewards, backwards and forwards, at will; and, by so directing the attention, each part of the lungs can be filled and drilled while the others remain almost at rest. Occasionally to fill the lungs to their fullest capacity (always with pure air), now emptying them suddenly, and now as slowly and equally as possible, with or without tone, is splendid exercise for both voice and health. Long-sustained notes and chords form excellent choir practice. At first they should be sung *piano*, perfectly equal from beginning to end, and without the least jerk or trembling. The management of the breath, especially in its slow and steady emisssion, is of supreme importance and claims constant attention.

Health.

Voice and vocal ability entirely depend upon health of body and mind. Whatever injures bodily health or peace of mind injures the voice. Singers should get all the fresh air they can and a moderate amount of physical exercise. They should be temperate in all things, and should abstain from shouting, from coarse laughter, from loud or long-continued talking, from late hours, from wearying toil or pleasure, from violent emotions, from excessive eating or smoking, and from all alcoholic spirits. They should cultivate a love of nature and of children, a feeling of benevolence, a cheerful disposition, and a real sympathy with the joys and sorrows of those around them. There can be no good or acceptable music where there is unhappiness or ill-feeling; but the joy of heart which springs from the spirit of unselfishness and the exercise of the benevolent affections will show itself even in the tone of the voice. This subtle but powerful means of expression and voice cultivation should not be overlooked. How largely the training of the voice is the training of the mind and heart!

THOUGHTS ON VOICE TRAINING.

D. A. CLIPPINGER.

This tendency to theorize is valuable in that it keeps us thinking, and we finally get a measure of truth; but, on the other hand, there is a tendency to reach conclusions too quickly, conclusions which a later knowledge of facts does not confirm; hence, there is a constant readjustment.

Voice culture and singing has come in for its share, but the greater part of the theorizing on this subject has been of such a character as to be of no benefit to the singer. It has been along the line of the mechanics of the voice and not the art of singing.

The critics would have us believe that the art of singing is practically lost; that the singers of to-day do not compare with those of the time of Porpora. If that be true, it is because we have been trying to discover how they did it by studying the mechanism of the organ and forgetting the tone quality, for which these singers were noted. The geologist might as reasonably expect that by becoming thoroughly familiar with the structure of the earth he could create another like it. It is not absolutely essential that, in order to produce a beautiful tone, one should know every scientific process or the names of all the muscles involved. Go into the laboratory of a great specialist and you will find it stocked with complicated machinery, all used in trying to find out how it is done. This is all right for the specialist, but from the standpoint of the teacher its value is extremely doubtful.

Read the journals and you will see that we are working from diametrically opposite points in our attempts to get at the truth of voice culture. We have organized schools which believe that the art of singing coming through muscular development alone, and every muscle, extrinsic and intrinsic, long and short, great and small, is developed until we become actively conscious of it. Power seems to be the chief aim. As athletics or physical culture this should be a success. But is the quality of the tone improving under this treatment? There is a certain animal of biblical notoriety, having abnormally developed aural appendages and immense volume of tone, but which have never earned the title of sweet singer; in fact, has never been accused of having even "a musical ear." Power is not the first consideration in singing. It is the last.

At the other extreme we carry it into the realm of metaphysics, and the teaching seems to be done by mental suggestion, a kind of suggestive psychology. Everything is carried on somewhere in the realm of the ideal. There is much truth in this, and I consider it infinitely better than studying mechanical processes alone; but sometimes in dealing with the mental processes of singing it is necessary to remember that we are still conscious of a body.

Everything exists first as thought, and what we call creation is giving the thought a material form or manifestation; or, as Hegel put it, "Form is the realization in matter of an idea." In learning to sing the tone must be created, mentally, first. That is, it must be in the mind of the pupil, so he may at all times hear it. He must be able to recall a tone quality as he recalls a word. It is the business of the teacher, first of all, to assist the pupil in forming this perfect mental conception of a musical tone, and suggestions as to the physical processes should be secondary.

When the pupil has the pure tone established in mind he has a standard by which to compare every tone he sings and can then begin to practice alone. Until he has it, practice away from his teacher is worse than useless. Pupils often think it a waste of time to take lessons and not practice. Such a pupil needs to be taught to respect the honesty of his teacher, and that his teacher is taking the course that will advance him the most rapidly. It can be relied upon that the teacher is anxious for the advancement of the pupil as the pupil is himself. On the other hand, young teachers feel that their success depends on getting the greatest amount of practice out of their pupils. Don't make such a mistake. In learning to sing it is the way you practice, and not the length of time. The way for most beginners to practice is to do a lot of hard thinking and very little singing until they establish some ideals. It is easy to sing if you have something to sing. It is easy to give if you have something to give. It is the attempt to give that which you do not possess that results in failure. The successful singer must be rich in his conception of the beautiful, rich in the development of his imagination. He must be a thinker. Thoughts are his capital stock.—*Choir Leader.*

SELECTION OF SONGS.

KARLETON HACKETT.

Here we have the perennial source of trouble for the teacher. From the earliest lessons to the finished concert artist this question must be the subject of the teacher's most earnest thought, and a many sided question it is demanding for its solution not only a wide acquaintance with music literature, but a keen insight into human nature as well. However, there are certain principles of "applied common sense" that always serve for guides, the music must be good in itself, and suited to the capacity of the student.

The capacity of the student is the difficult quality to gauge and requires experience and much judgment, and in selecting the music the temperamental characteristics of the pupils are of quite as much importance as the technical proficiency. Pupils easily misjudge their own powers and desire to sing many things for which, at the time, they are entirely unfitted, and the skill of the teacher consists in the ability to interest a pupil in the sort of music that it is beneficial for him to study. The pupil has not had the experience, cannot look at things in the same dispassionate way, and so it is the teacher's duty to see to it that the proper music is chosen; but it must be done not in an arbitrary, dogmatic manner, which is always irritating and tends to injure the relation of friendly sympathy in which the two should stand.

As in every other department of music, if the pupil is struggling with works evidently beyond his grasp, the fault may be traced back in almost every case to poor teaching. For instance, in singing, if the pupil has had a thorough grounding in the basic principles of the art, in pure tone and ease of production, it is easy to convince even the most headstrong that the particular piece he may have set his heart on is beyond his present abilities. If it cannot be done in any other way, let him sing it and demand from him the same

finish of execution and breadth of conception that it requires, and in a short time he is quite willing to give up the unequal contest and return to something within his power. On the other hand, forbid him to touch it, and the chances are that he goes home and to assert his freedom as a man goes to work at this particular thing and screams himself hoarse out of mere spite.

We hear a great deal of the trouble teachers have with pupils who will sing some particular song simply because their dearest friend is singing it, but except in the case of some hopelessly unmusical pupils who cannot tell good singing from bad, this sort of pit fall the capable teacher can avoid. If by reason of superior voice and longer training the one girl can sing the song well and the other as yet cannot, this fact can be brought out in a way not to offend nor discourage her, but rather to increase her artistic perception and stimulate her ambition.

If again, the one girl is singing something beyond her and consequently singing it very badly, it is still easier to show the other how foolish it is, how much time she is wasting, to say nothing of the injury she may be doing to her future. It only needs a little knowledge of human nature, a little kindly tact, and a bit of firmness, because the average pupil, though not very well informed and without much practical experience, is at bottom intelligent and desires to learn.

However blind we may be to our own shortcoming, we are usually pretty keenly alive to the failings of others, and this human quality runs right through all the ranks of our pupils and can be turned to excellent account in this very point of selecting music. Nothing is more common than the severe criticism that one pupil passes on another who is singing too difficult music, and they say, "did you ever hear anything like it," and "isn't it perfectly awful for her to attempt such things." Then if this particular individual also, has a weakness along the same line and surreptitiously works at some forbidden things, it furnishes her food for pretty serious thought if she is asked what she supposes her hearers say about some of her efforts.

Passing from these questions, which must be left to the discussion of each teacher, to our proper subject, what music shall be selected and how is its availability to be determined. First of all, it should always be good music. No matter how simple it may be it must be well constructed, melodious and rhythmical. There is plenty of such music, from that suited to the youngest students to that for concert artists, music both pleasing to the pupil and insensibility forming his taste. It is a mistake to select music beyond the intellectual grasp of the pupil and by telling him that it is fine, try to force him to study and like it, for according to his natural inclination, either he forms a distaste for much of the best, or becomes that most disagreeable of music students, the canting pretender, who is forever ostentatiously admiring what he can neither enjoy nor appreciate. Give us rather the honestly expressed dislike of one for what he does comprehend than this hypocrisy. A healthy musical taste is formed like a solid technique by beginning with what is simple and within the intellectual grasp of the pupil, and as the mind developes passing by easy gradations to the complex. Let each musician seriously ask himself what were the things that he most admired in his youngest student days and he will surely realize that his pupils are but reproducing his own process of growth, and truly his time would have been but ill spent if in the prime of his powers he had not progressed and outgrown much that seemed to him in early years as the greatest music.

The music should not only be simple and good, but for the American student speaking only English, it should be in his native tongue. For a long time the voice training in this country was almost entirely in the hands of the Italians, and nothing was more natural than that they should prefer to use their own music which they understood and loved, and so there grew up a feeling that there was some esoteric virtue in the mere use of Italian, that the use of that tongue was in some way helpful to the voice. Nothing could be more untrue. It is possible to sing as badly in Italian as in any other language; the tones may be as harsh, shrill, husky and unpleasant in the "language of song" as in our bleakest New England dialect if the voice be not well made. Meanwhile, one of the greatest charms of singing, one of the greatest difficulties to be mastered in acquiring perfect vocal technique, is lost sight of, a clear and pure enunciation. It is impossible to enunciate distinctly, to pronounce properly, a tongue which we do not understand, and some of the Italian we hear sung would be laughable were it not so sad to think of the time wasted on a foreign language when the same energy would have gone far towards mastering the knotty points if it had only been applied where the mind could work in intelligent co-operation. When any pupil has a good technique, when he produces good tones, has an even scale, and can sing his mother tongue correctly and so that it can be understood, then if he has acquired some knowledge of French, German, or Italian, let him sing them, but not before.

English is the language of our player, and if the great masterpieces of song have been composed to another idiom, there is already a vast amount of beautiful music the words of which we can all understand, if they are well sung, and that are vital to the growth of music in this country.

Then the question seems more clear—music that is not too difficult, but always rhythmical and melodious and in our own tongue. To sing a simple song well takes the skill of the greatest artist. It surely cannot be too easy to give employment to the mind of the young student, but it must always be as a stepping stone to something farther on. The song may be as nothing, yet by the art of a great singer may become a masterpiece. How comes this? By sympathy with the music and the sentiment, by that beauty of voice and command of technical resources that makes each tone a delight, by that purity of diction that makes each word sink into and amplify the power of the music. Can the young pupil do this? Can it be acquired? Is it worth working for?

The simple song from which the pupil turned with disappointment and hurt pride becomes, when properly illustrated, a mine of inexhaustible possibilities. The music pupil is quick to see, ambitious to perform. If there be weak places in a voice the sustained melody of a simple song surely reveals them, while the intensity of a more impassioned dramatic song may cover many a vocal quicksand. This defeats the purpose, for the songs for a young singer should ever be making manifest his weak places and stimulating him to render them strong, that he may eventually have a firm, vigorous, yet plastic voice, that shall respond to the conceptions of his mind; not develop temperament at the expense of voice, and have eventually keen artistic perception and nothing with which to ing.

When a pupil can sing a simple English song with such beauty of tone and feeling for the text that everyone delights to listen, then something has been done, a foundation has been laid on which a real art work may be raised. The duty of the studio and the teacher is to give this to each pupil, and the medium through which it is given is by the artistic interpretation of the simple English song.

Music resembles poetry; in each
Are nameless graces which no methods teach,
And which a master-hand alone can reach.

MME. SEMBRICH ON SINGING MOZART.

The pleasure of singing Mozart must be its only reward. There is no public in the world to which it appeal as effectively as the brilliant bravura. So the singer devoted to the art must be true to ideals when Mozart's music is to be sung, whether or not the public is to be interested as much as it would be in other styles. Yet it is the most difficult music in the world to sing. There are phrases in "Deh viene" that are more difficult than anything in the whole range of vocal music. But the public would rather hear me sing "Ah, Non Giunge." I should rather sing Mozart always, but the public is not always interested. At the last Sunday concert I gave as a final encore Mozart's "Das Veilchen," which is one of the most beautiful songs ever written. It quieted the audience, however. I appreciate as well as anybody the thinness and conventionality of the orchestration in the old Italian opera. Sometimes when I hear that in my dressing room I cannot help smiling. But nothing else is so suited to the voice as that music, and the decline in popularity accounts for the small number of good singers to-day. None of them will learn coloratura singing because they feel that there will never be any opportunity for them to make use of it on the stage. It is not alone in this country that legato singing makes less impression with the public than any other kind. The same thing is true of Germany. In Russia it is appreciated more highly than in any other country. Persons have asked me at times why I did not add some ornamentation to please the public and the applause that would come from such different singing. But I would never consent to do that. Once in Paris just after I had made my début I heard Miolan-Carvalho sing the Countess in "Le Nozze di Figaro." The way she treated the music was really scandalous. She put in cadenzas, high notes in place of low ones, held on the notes that suited her voice best. After I had heard that I told myself that whenever I sang Mozart it would be as the composer had written the music, and in no other way. I have never forgotten that performance of Miolan-Carvalho, and if I had ever thought of singing Mozart otherwise than as the music is written, I would have lost that idea after hearing her.

THE MAKING OF A GREAT SINGER.

It has been said that a great singer is born, not made. But this, like a great many other nice sayings, is only a part truth. No singer has ever achieved greatness on just what was born in him. Nor, of course, is it true that one can work out his greatness by sheer force of will and application without the natural gifts that must form the basis of all great vocal achievements.

No, the great singer is both born and made.

Several things are necessary to make a great vocalist, and these are united in rare degrees in the persons of those who achieve great fame along this line. The artistic temperament, the natural power and quality of voice, the strong physique, the intense application, the good sense, the expressive countenance, the comely figure—all these go to make up the artistic inheritance of the great artist in song.

Whether it be the expression of a mood of tenderness or sorrow, or one of joy and gaiety—whether it be the telling of a tale of woe and misery or one of happiness and ecstasy, whether it be the depths of misery or the heights of bliss—whatever be the mood or circumstances, the great singer must have the means of its expression at his command and use them in such a way that he plays on the hearts of his hearers as does the leader of an orchestra through the manifold musical means at his command.

To achieve such results one must first feel; then think, then do. That is to say, all the sensitiveness of an artistic nature must be present in the highest degree; one must work, study, think, practice, learn to apply the means to the end, acquire the necessary technique of reaching people's minds and hearts. Then comes the realization of the ideal, the expression of the emotions and ideas of others, of the great composers. The artist is the crystalization of the best that has preceded him.

A great singer must be at the same time objective and subjective. In the classics he must sing with the expression governed by the intellect and by his historical knowledge—by thought and tradition, if you please. In the romantic school he must allow the romaniticism of his richly endowed nature full sway, and the emotional element becomes more prominent.

Art is mood crystalized into tone or visible form. But more fully is this true of the tonal than of the plastic arts. So the tonal artist must be susceptible to all shades of emotion and, of course, have the technique for all shades of emotional expression. And that is what makes a man or a woman an artist. He or she thinks art, feels art, lives art, does art. What higher attribute can be paid to an artist than to say his life is a continual thinking and doing of art—that he is a personification of art? And yet many of the great singers, those of broader culture and kindlier disposition, deserve even as rich a tribute as this.

In the daily exercise of our profession, we are frequently asked by pupils, "How much time do you think one ought to practice?" to which the most reasonable answer is, "Practice as much as you can." The time that a student should give to practice depends on his own talent, requirements, physical powers and what duties he may have to attend to. But what I consider most important is steadiness and regularity in the work. The time should be well divided and the work systematic. Franz Liszt's advice was, "Do your practicing with the same concentration of mind and devotion with which you should go to Church."

The entirely first-rate musicians and painters are born; like Mercury, their words are music and their touch is gold; sound and color wait on them from their youth and no practice will ever enable other human creatures to do anything like them.

THE ORGAN.

ORGAN AND CHOIR.

WM. HORATIO CLARKE.

Organ Wind Supply.

The wind capacity of an organ is determined by the area and speed of the feeders. The ancient and present method of hand power is by means of a lever handle or handles working up and down, connected with a working-beam lever, to which two feeders are attached, which force the air into a reservoir from which the compressed air is distributed to the various wind-chests. With the up and down stroke, the feeder which is moved by the up stroke is smaller than the other, so that the greater exertion may be given to the down stroke.

In other methods the feeders are operated by the alternate feet upon lever treadles, first stepping upon one and then upon the other, the weight of the body bringing down the treadles, the hands taking hold of a rail above to steady the body. This, perhaps, is one of the least fatiguing methods, and is prevalent with German builders.

They also use a series of treadles or stirrups placed side by side, attached to ropes passing over pulleys above, and connected with large square plungers which fit perpendicular boxes. These plungers have the pressure weights on them, and valves, so that when each in turn is drawn up by standing in the stirrup, only the weights are brought to the top of the boxes, the valves opening, and then closing as soon as the foot is released. In this way each plunger is brought to the top, and the large boxes become reservoirs from which the wind is conveyed to the different parts of the instrument. This wind supply is steady and is ample according to the number and sizes of the plunger feeders.

Some of the very old organs in Germany yet retain the ancient shoe bellows, which consist of from fifteen to twenty V feeders with a shoe at the lifting end. The blowers put the front of the foot into the shoe and lift the free ends of the feeders in their series, taking hold of a rail placed above. As each feeder is lifted, with its weights, it becomes the reservoir of wind supply, and this is the most crude form of blowing.

Sometimes the two feeders of an organ are worked by a vertical handle, the blower working it horizontally back and forth.

Some American builders use a rotary movement with a balance wheel to which a handle is attached. In this case three feeders are used, the motions being divided equally in thirds of each revolution, giving a steadiness in the wind supply without any tremulousness.

During the past forty years, the reciprocating hydraulic motor has been in use where there are municipal waterworks. The motor is attached by rods and levers to the working beam of the feeders, and when the bellows reservoir rises to its full height, there is a simple automatic connection with the water supply valve of the motor which regulates the speed.

Gas and gasolene, and steam engines are also used to operate the feeders, as well as electric motors.

One of the most satisfactory means of wind supply has been found in the adoption of a rotary fan pressure blower, where gas, steam, or an electric motor has been used. The speed is kept constantly at its requirement, even to three thousand revolutions per minute. A wind-gate is automatically operated from the reservoir. When the reservoir is full, the gate closes, but the speed of the engine is kept up, and when the least as well as the largest quantity of air is withdrawn in playing, the gate immediately opens so that the reservoir is always full, and there is no jerking or pulsation in the wind supply.

When the gate is closed, the wind in the blower whirls around with the fan, requiring no greater force in the engine, nor creating any resistance, but on the slightest opening of the gate, the supply rushes forward to the reservoir. In the use of a fan blower of ample capacity, a very large reservoir is not required, its use being chiefly to distribute the pressure and regulate the wind-gate, the speed of the fan being also the feeder and reservoir, a fact which is not a paradox.

In the case of an electric motor, it is attached directly to the shaft of the blower without intervening belts or gearing. The motor and fan may be placed at any practical distance from the organ.

The operation of the fan blower in itself is noiseless, and in case there should any humming tone resulting, its cause may be traced and obviated. A case from personal experience will serve as an illustration. I was holding a position where two hydraulic motors were required to give the wind supply. Each had its own square plunger feeder four feet square operating a foot or more each way, each giving thirty two cubic feet of air every up and down stroke, or sixty-four cubic feet with the two engines, which with thirty strokes per minute, gave 3,940 cubic feet of air per minute for the full organ supply.

As the tax for water for blowing amounted to more than $150.00 per year, I received permission to substitute a four-horse-power Otto gas engine driving a Sturtevant noiseless pressure blower having a capacity of supplying 4,500 cubic feet of air per minute. On the completion of the work there was a humming tone which gave the pitch of middle C all the time the organ was not being played, which ceased the moment the softest stop was used. This humming was very annoying, and I tried various methods for a long time to ascertain the cause. I had the position of the gate changed, new and varied wind trunks put in, and for two or three weeks, each experiment was a failure. I at last determined that the sound must be occasioned by leakage through the pneumatic action, and perhaps at the wind-gate, which I finally placed at the mouth of the fan blower.

In order to test this conclusion, I had an extra small wind conductor made with a gate in it. One end of this tube was inserted one side of the gate and the other end was carried around to the other side, so as to supply the leakage, and thus allow the wind-gate to shut clear down when the organ was not being played. This experiment immediately obviated the humming, which was caused by the air passing across the under edge of the wind-gate, which the leakage caused to open just enough to vibrate the compressed air in the wind trunk, the edge of the wind-gate acting as the irritant. Small holes bored through the gate itself, and bushed with cloth, would have accomplished the same purpose.

The expense of blowing the organ was thus reduced from more than $150.00 to $30.00 per year for the gas used in the engine.

At the time of this experiment it was intended to use the engine and blower for ventilating the auditorium during the literary part of the exercises.

My studio organ of twenty years ago was supplied with wind by a Sturtevant pressure blower actuated by an English gas engine. Both engine and blower were located in a separate building, and the air was carried to the instrument by means of an underground wind-trunk, and the regulating valve was placed near the organ. It was a large hinged valve placed in a square box a little larger than the wind-trunk. There was not the least noise or jar from the supply. No playing of the full organ would lower the top of the bellows reservoir an inch, there being such a reserve surplus of air in this method. Where a large square wind-trunk is used, a "butterfly valve" would be best, rather than a valve hinged on one side or end.

My last studio organ contained four manuals with four thousand pipes. The wind was supplied by a Sturtevant steel pressure blower actuated by a rapidly revolving Westinghouse steam engine with double cylinders, the steam being generated by common coal oil which was converted into combustible spray by means of an automatic air pump operated by the engine. The tables published by the manufacturers of blowers give ample information concerning the size, speed and number of cubic feet of air supplied per minute, from which reliable calculations may be made.

I have also used rotary hydraulic motors with success where connection is made with the regular feeders by belts. In this case three feeders are used and there is no jerking impulse given to the air, which is a frequent fault with the stroke of the reciprocating hydraulic motor. The best rotary motor with which I have had much experience is the Root's hydraulic motor, made in Connellsville, Indiana. It wastes no water in supplying power, every cubic inch giving its share of power in the motion, which is not the case with those which depend much on momentum. The large organ in the Cincinnati Music Hall is supplied with six of the Roots' motors.

Hydraulic motors have not been used for fan blowers, because the latter must be kept revolving at a constant speed to serve their purpose, which would require a large water supply and be very expensive, and only a powerful rotary motor could be used.

The greatest disadvantage in the use of hydraulic motors is the liability of the water pipes freezing in the winter of our northern climate, which sometimes occurs when every precaution is taken. Often the supply pipes of the street service become so obstructed with ice that the water pressure is insufficient to run the motor. After an organist has prepared an elaborate service, it is very disappointing to have this occur and break up the choir work in the public assembly, and especially the ornate organ part. In one of the last positions I occupied, this was so exasperating that when the Sunday services were held, I did not feel safe with the music in the winter time without having the motor detached and the wind furnished with reliable hand power.

In one's practicing a motor is a great comfort because it relieves that sympathetic feeling in regard to the fact that somebody is making strenuous exertion, especially when the full organ is being played, which frequently terminates in that dismal organ wail which signifies that the assistant organist is "played out."

In the cities of England there are many studio organs with motors, which are rented for twenty-five cents per hour, to students who cannot get access to church organs. But, as a rule, young students have not the means to keep this practice up, day after day, which is also the case in the country where the blowing is done by hand. Where access can be obtained to an organ it is often found practicable for two pupils to arrange their hours for practicing, so that they can take turns in blowing for each other a half hour, alternately, and thus save expense and be an incentive to each other, while the change of exercise is of gymnastic value in regard to a healthy circulation of the blood.

There are few organists who, in earlier days, have not had some experience in blowing, and many there are who, from want of funds, have been compelled to use the manuals and pedals as practice claviers, windless and soundless, excepting to a vivid imagination.

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German Organ Music.

The fundamental motive of historic German music is founded upon the framework of the old church chorals. A subject is generally worked out simply from the first line of the hymn, the theme being distinct, while a more florid counter-subject is given, the remainder consisting of imitations of both the subject and counter-subjects. Often the whole of the choral is introduced as a canto-firmo, first in one part and then in another, sometimes in the pedal part throughout, as in the second part of Mendelssohn's Third Organ Sonata in A, and frequently the subject appears in the accompaniment in diminution, augmentation or inversion.

Many of the celebrated fugues were written upon a choral theme. Bach's great G minor Fugue is so constructed that in an orchestral arrangement an entire choral is performed upon brass instruments, while the strings are executing the notes as written for the organ.

An old custom is yet preserved in western Germany of announcing the principal choral of the church service, at daybreak, from the tower of the church, toward the four quarters, with a quartet of trombones. At the morning service the organ prelude is upon the same theme, which finally merges into the full, slow familiar choral hymn, augmented by the trombones in the gallery, which is taken up in unison by the entering congregation.

The postlude generally consists of a grand fugue founded upon the same choral, the choral music thus giving a unity to the whole service. This accounts for the many compositions in that form, of the old organists, which are written in a devotional spirit, devoid of

display and all sensational effects. This music is both ecclesiastical and intellectual, in keeping with the traditional religious customs of that part of the world, peculiar to that province, and which, in this country, is only to be found in the Moravian Church, of Bethlehem, Pa.

The extension of more liberal thought in Lutheran Germany has weakened the influence of that church among the intellectual classes, and doubtless during the coming century the form of German organ music will develop in harmony with advanced ideas. For, in the progress of mental growth, the mind does not turn backward to obsolete opinions on any subject, and a religious element of thought will always prevail, although gradually liberated from associations which are mementos of a past ecclesiastical era.

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Double Shakes.

J. V. U.—"In a reporter's description of a new organ in our city, there were some portions of the accounts, which were very obscure, among which was an allusion to the improved Swell Double Shakes. I suppose this is a new method of causing the tremolo effect by means of a combination of the ordinary valve tremulant and a revolving fan tremulo, such as is used in reed organs. Am I right? The article also spoke of the sonority of the pipe tones being fluently vibrated by means of specially compressed atmosphere, produced by physical power, which was signalized by electricity. Is this compressed air a gas derived from liquid air evolved by means of an electric current?"

Answer.—Either the reporter or proof-reader must have been under a blindfold influence in the description referred to, in which you were misled by thinking of the ancient term "shake," by which the trill was formerly called. The word was intended for "shades," and referred to a double set of crescendo and diminuendo blinds or folds, which are sometimes termed *shades*. This typographical error does not suggest such a savor of garbage as was contained in a local paper which, in describing a new organ, innocently alluded to a "mixture of rank pipes in the swill-box."

All pipe organs sound by means of compressed gaseous combination, composed of 23 parts oxygen and 77 parts nitrogen and, in the case referred to, was simply a gushing way of stating that instead of a mechanical motor, the bellows were pumped by hand power, and that the blow-boy is summoned to activity by means of a common electric dummy-bell, instead of the conventional "bellows signal." The exuberant reporter's description of the entire organ would doubtless be quite entertaining to organ adepts.

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Removing an Old Organ.

F. R. C.—"The organ I play has thirty stops. It was built twenty-eight years ago by a Boston maker, and stands in the gallery opposite the pulpit. An annex has been prepared for it in the rear of the platform and we are nearly ready for the removal. Can you give me an idea of what the expense may be if done by experts, and how long it will take? We are in a Western town remote from an organ factory, and I would like to know if it would be possible for me to take down and set up this instrument with such assistance as I could obtain here, and the probable time it would take. I understand the general mechanism of an organ and have always kept the reeds in tune. I also tune pianofortes and have a knowledge of temperament. Will you kindly indicate some of the details of the order of taking down and setting up an organ?"

Answer.—Boston builders charge $8.00 per day for each man sent to do work outside the manufactory, reckoning the time from leaving the shop until their return. To this price is added car fare and hotel bills. It would take two men at least from eight to ten days of steady work in the church to take down, clean, regulate and tune the instrument after setting it up. It is generally customary to send one experienced man for such work when the distance is considerable, who will hire such assistance as he can obtain at hand. You can thus calculate the expense, adding to this, assistance in lifting the bellows, chests, and the heavy portions, besides the blowing for tuning.

Should you undertake the work, it would require a much longer time to do it faithfully, perhaps three weeks, as you would have to learn the order in which everything would fit the required place. It is rather difficult to indicate the work other than in a general outline. In taking down the instrument you will arrange to put each part in such order in the pews and aisles so that in putting together the work you will proceed in the reverse order of taking down.

You will first take out the front pipes, beginning at the left and mark on the back of each, numbering from one, upwards. In taking them out be careful not to hit the tuners on the rack. Carry these pipes to a corner of the audience room, and stand them on the top end, so that the toes will not be jammed, giving them a slant so that no jarring will cause them to roll or fall. Next, number from the left, the corresponding zinc conductors which go from the top board to the foot rests of the front pipes, and carefully take them out without indenting them. These conductors are generally glued in at each end. Place these conductors with the front pipes Then take out the racks or frame above in which the pipes are held, if the support of the case does not depend on them. Number these racks, and place them with the front pipes. In removing any work held in place with screws, first mark on fresh witness marks, of two lines which intersect, and place a corresponding number on the adjacent parts. It will be well to record these numbers in a memorandum book to avoid any confusion in setting up, or getting things in reversed order.

Then take out all the pipes of the Great section beginning with the front rack. It will be well to have a number of simple trays of half-inch stock made, as many as there are metal stops, four feet long by thirty inches wide, into which the pipes should be carefully laid, so that the mouths shall not be injured, and then carry them and leave them in their respective trays in their order in the pews. The pipes which are more than four feet long may be stood up on their top ends. The wood pipes may be carefully piled together and placed in the pews.

After the pipes of the Great section have been removed, take out the Gt. rack boards without splitting them, numbering them from the front, and take out the rack pins. This will give you a place to stand while taking out the Swell pipes. Then number and remove the Swell folds, and take out the Swell pipes.

Next remove all the accessible pedal pipes, and place them in piles horizontally in the aisles. Then remove all sustaining racks. Next take the case down beginning with the top ornaments and sections, providing the case work is independent of the building frame which sustains the chests. If the stringers are fastened to the case, the chests must first come down after the action work is removed.

Next take the Swell box apart and remove it. Then take up the Swell rack boards and pins. Then b gin to take the action work out, first removing the stickers at the keyboard, and tying them into bundles, wrapped with paper and labelling them. If any part of them are of different lengths, they should be numbered. All roller-board trackers should be numbered, and marked C or C♯ according to the side on which they are. Most builders have the C side at the left as you face the organ, and the C♯ side at the right, while the Hook organs of years ago placed the C pipes on the right.

Then remove all the trackers, being careful not to bend the pull-down wires in the chest. If the leather buttons are too loose, new ones must be supplied. Remove all the manual and pedal trackers, and then all roller-boards. Next remove all the stop action. Next the wind-trunks.

To avoid injury to the slides which project, it will be advisable to remove the top-boards and take the slides out, tying them together, and numbering them. This will render the wind-chests lighter, and as they rest on the frame with dowel-pins to hold them in place, with ample assistance they may be lifted out and carefully lowered over the front of the gallery, resting them upon the side, guarding against the pull-down wires becoming bent by cleating on thin strips of wood over them, before the chests are removed. Two long ladders slanting down from the gallery will serve as skids for lowering the heavy parts by means of ropes.

After the wind trunks, chests, and pedal pipes are removed, the building frame is to be taken apart, which will leave only the bellows. Take off the weights and save each one to be used again so that the same pressure may be retained in setting up. After the bellows have been removed, only the ground frame will remain. This locates the position of all the parts of the organ. Before removing this, mark the exact center line, which will be the center of the organ in its new position. The dowel holes for the building frame, bellows and pedal chest frames will thus relocate every portion in setting up.

In cleaning the pipes from the dust of years, use small brushes, but do not change in the least the upper or lower lips or press upon the language, or disturb the tuners. All frictional bearings should be recoated with powdered black lead, and new trackers inserted. as well as new leather buttons provided if the old ones are loose. It will be well to stick each screw into the tallow of a tallow candle so that all will turn easily, and each screw should be driven firmly home, excepting in the top boards, which must be regulated after the pipes are in, so as not to bind upon the slides, and yet must be tight enough to prevent the wind escaping between the top-boards and chest. For this reason be very careful not to remove the thin bolster papers which are on the bolsters between the slides.

Be careful that the ground frame is properly located at the start. Use a level upon all the upright posts and standards, otherwise the action work will not come true.

Before connecting any of the action work, after the wind chests have been placed in position, clean each valve from the dirt and debris which may have accumulated from the changes of position. Take a narrow and thin piece of wood and glue on a strip of sand paper which will act as a remover. Pull down each valve and draw out any obstacles which may be upon the leather, being careful not to carry any debris toward the heel of the valve.

Then proceed in the same order of setting up, which will be the reverse of taking down. Put your reed pipes in last after the flue pipes have been tuned. Directions for cleaning the reed pipes were given in one of the back numbers of THE MUSICIAN. If you meet with any obstacle in this work you are at liberty to write me, which I will give immediate attention. You will have a difficult job for a novice and it would be much more satisfactory to you to engage a reliable organ expert to take charge of the work and for you to act as his assistant.

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A Permanent Manual Coupler.

G. M. A.—"I have purchased the materials of an old three manual organ from which I intend to fit up a studio organ for my pupils. I am thinking of utilizing the three keyboards for a two manual organ, placing the old swell and choir chests in one swell-box, so that the pipes will be played from the upper manual and using the middle keyboard as a permanent coupler between the Swell and Great. Do you think it will be a practical idea?"

Answer.—Yes; it would be practical, but if you have all the parts and action work of the organ, why not set it up as a regular three manual organ, which would be of more value to your pupils? I presume that the compass of the old swell section in itself alone was not satisfactory. If you make your keys overhang in the new adaptation it will be more available as a permanent coupler. It will always be in readiness and be more effective in solos and accompaniments upon either manual. You would also have a clear pedal coupler, which would enable you to use your Gt. coupled to Ped, without the Swell bass sounding when you are playing the Swell and Great coupled on the middle keyboard, which is not possible, as two manual organs are constructed without introducing what is termed a "clear coupler."

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Loose Leathered Valves.

J. W. B.—"I would like your advice in regard to the valves of the old organ which I play each Sunday. This summer I have had more trouble than usual. A number of the valves when the keys are pressed do not admit the wind to the pipes. The action work is not out of order, and when I take out the bung of the wind-chest the valves all open. I have had a local organ repairer look at it, and he said that the pipes were stopped with dirt, but on taking out the pipes of each stop, which would not sound, they were all right, and he said that it was beyond his comprehension. Can you account for this trouble?"

Answer.—Yes. The organ was probably made when the valves were covered with several layers of leather and the heels are firmly fastened with leather, instead of the modern way of felting the valves and then having one layer of pallet leather and with heel pins so that the valves can be removed separately. When you open the wind chest so as to see the valves work they appear to open all right, but the humid summer air has unglued some of the layers of leather, so that when the bung is in and the valves are opened the wind pressure blows the loosened leather over the channel. Temporarily you can insert some glue between the layers, being careful to get no glue on

the surface, but eventually the valves must be releathered by taking them all out in the way known to organ builders.

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New Organ Music.

Organists everywhere will welcome the issue of a new series of fresh and interesting organ compositions, which are published, under the quaint title of "*The Organ Loft*," edited by Dr. Charles Vincent, of London, Eng. The selections consist of original pieces suitable for use in public worship or for recital purposes. The music is modern in style and is intended to illustrate the best characteristics of the present school of English organ music, which is a standard in every respect. The publication has the sympathy and hearty coöperation of many of the best organists and composers of the day. The pieces are supplied with annotations for program purposes and are fully marked for registration. Each monthly issue consists of from sixteen to twenty pages of music, in oblong form, engraved in the best style, on good paper. Single copies are 60 cents and the subscription price is $2.50 per year. The first number was issued in June, of the present year, and contain a Berceuse in F, with a simple pedal part, by Edmundstoune Duncan, four pages; a Grand Choeur in D, in the style of Guilmant, by William Reed, six pages, with a fugal development, and "The Flight of the Soul," an expressive In Memoriam composition, in Ab, of five pages, by Dr. Edward E. Harper.

The July number contains a Coro Grandioso, in D, of six pages, by George F. Vincent; a Pastorale, in Bb minor, of seven pages, by August Wiegand, and a Cantilene, in Ab, of four pages, by J. A. Meale, a very graceful, expressive melody, well calculated to display the soft solo stops of an organ and, while simple, the accompaniment is artistic and effective.

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Short Service Prelude No. 6.

In studying the structural form of this Andante Religioso, it will be noticed that in nearly every measure there is a rhythmic imitation of the initial measure of a quarter note in the first beat, succeeded by four eighth notes, this imitation alternating between the various parts.

In the first sixteen measures there are no changes in registration and the bass may be taken by either manual or pedal. When taken by the pedal the right hand may play the treble upon one manual, and the left hand take the alto and tenor upon another manual.

At the seventeenth measure the right hand plays upon a solo stop, such as the Melodia, the left hand taking the responsive accompaniment upon the Swell Open Diapason, the pedal giving detached quarter notes, so that the sense of rhythm is made distinct. The first eight measures of this solo are in G minor, but at the twenty-fifth measure the G major solo may be played upon the Dulciana and Flute combined, instead of the Melodia.

At the thirty-fifth measure a varied form of the original theme is introduced which leads to the cadence. There are no unexpected transitions to remote keys in this Andante Religioso, which illustrates a form of composition in which a simple theme is homogeneous throughout, without episodes which have no relation to the thought embodied, which thought is to be considered independent of the registration.

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Regular Attendance at Rehearsals.

C. B. P.—"How can I interest the volunteer choir, of which I am the leader, so that they will attend rehearsals and services more regularly?"

Answer.—In addition to sincere manifestations of friendship for each member and the exercise of tact in your management, much depends upon the character of the music which is selected. You will probably have to look through fifty pieces in order to find one that will interest the members of your choir. Do not spend their time in practicing on pieces which you have not thoroughly tested and decided upon before rehearsing.

Leaders who cannot form an opinion of the merits of an anthem until they have had the choir try this or that piece before they can make a decision, are apt to be vacillating, and will hear expressions of dissatisfaction from various members. Have every piece selected for the rehearsal without consulting the members, and yet never ignore their opinions and accede to their desires when special pieces are asked for.

Keep your repertoire as fresh as possible with the best quality of devotional music, according to its grade. Try to elevate the standard without ignoring the fact that the majority of people do not possess an educated musical taste, and yet do not be too narrow in your judgment of what constitutes a true standard. Be careful to use melodious selections which are artistically adapted to give expression to the words set to them.

One of the great difficulties which a leader has to contend with in holding a voluntary choir together is irregularity of attendance. No doubt there will be communications from other choir leaders illustrating various methods of interesting the singers, which will be duly inserted in these colums.

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The Vibrato Disease.

C. B.—"Is the vocal tremolo appropriate in church service? Our soprano singer indulges in it on all occasions, and when singing with the other voices it does not blend well and seems to throw them out of tune?"

Answer.—The vocal tremolo is not appropriate in a church choir, and its frequent use anywhere is not an evidence of culture, but is a serious defect in the rendition of good music. Yet it is an artificial device which young singers strive to accomplish at the outset in their voice culture, as if they would make the impression that they have attained a proficiency beyond what they possess. The vocal tremolo is an alternate wave above or below the true sustained tone and in effect is really out of tune. Instead of being a graceful accomplishment it is a serious and painful defect, and an affected habit which, when once acquired, is very hard to eradicate. With the vocal tremolo the true note is never sure in pitch and the singer is to be pitied who is wedded to its use. It does not blend with other voices because it renders the voice out of tune and is irritating, both to the other singers and listeners. A pure, steady tone which can be uttered with the least amount of breath in the softest pianissimo and then swelled without a break in returning to pianissimo is evidence of higher culture when this can be done with each tone, than the artificial oscillation of the vocal cartilages, which will become weakened by such constant shakings.

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Improvement in the Singing of the Words.

H. B.—"I would like some help concerning the enunciation of words when sung by the choir. It is the only point in which my Sunday music is criticised."

Answer.—It is a very important point in devotional music where the audience have no words to look over as in the hymn books. Quartet choirs now make this a chief feature of their work. Yet a friend who is employed as a musical editor, recently attended one of the wealthy Boston churches to study the choir work, where the most expensive choir is employed. He reported to me that he was greatly disappointed in the enunciation, and that in none of the selections outside of the announced hymns could he tell what the words were or what the singers were singing about. If *he* could not tell, an organist and director of music for thirty-five years, one whose compositions are well-known, how could it be expected that the less acute ears of a congregation could comprehend the meaning of the music or the sentiment? It would be better in an artistic sense, to sing to the syllable La, so as to obtain more resonant tones. Better let the minister announce the subject on which the music was composed, and let the choir use the solfeggi! If words are sung together, they should be heard, excepting when different words are sung at the same time, or else have programs with the words in full.

Get your singers interested in the subject. Have them read over the words in concert so as to know what they mean, and then in uttering them, keep in mind the idea that some one at the other end of the church is listening to hear every word enunciated with the music, giving the pure vowel sounds until the end of each note. True artists enunciate the words distinctly.

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The Words in Fugal Compositions.

G. B. C.—"How is it possible for the words of an anthem or chorus to be heard when the voices do not take up a musical subject or a sentence together, some voices singing one word and others another word, and sometimes four different words being sung at the same time? Are there not exceptions to the iron bound rule that all words must be heard when a chorus sings?"

Answer.—The rule to be observed is that the singer on each part shall so utter the words that all the words of an individual part shall be distinctly enunciated. That is all that is required of the singer. In a fugal chorus it is not possible to hear different words at the same time, but there are portions of the chorus in which the sentiment is expressed by the voices uttering the same words simultaneously. When a fugal theme is given out by one part, the same words are taken up in succession in the answers and re-entrance of the theme. The words of such anthems are so familiar, as in an elaborate Te Deum, that the sentiment is clearly understood. The singer is only responsible for his own part just as the composer has set the words. The iron clad rule is not that the listeners are obliged to hear the words in such a case, but it is obligatory upon singers to distinctly enunciate the words.

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The Grading of Choir Music.

M. G. B.—"In your method of grading choir music from I to VII, will you please tell me in what grade you would place Handel's 'Hallelujah Chorus' from the 'Messiah,' and your reasons for doing so?"

Answer.—The "Hallelujah Chorus" would be placed in Grade III. It is placed in this grade because it is not a difficult piece to sing as soon as its rhythmical form is understood. The intervals belong to simple harmony and there are no distant modulations. In the grading of choir music, the number decided upon depends upon the simplicity or difficulty of the progression of parts, the rhythmical form and modulations. The pitch of the voice is only mentioned in the soprano part, and has nothing to do with the grading. In the "Hallelujah Chorus" which is in the key of D, it is unfortunate for the tenors in a chorus choir on account of the effort of the tutti in reaching high *a*. It would be better to transpose the accompaniment to the key of C. Some editions are printed in this key.

In grading an anthem, sometimes nearly the whole piece will be in Grade I or II, when a difficult modulation for a few measures only, will cause the marking to be in Grade III or IV. The organ accompaniment has nothing to do with the grading, for even in I or II, there is an elaborate obligato organ settings. In Grade I, simple chromatic intervals are included, but not remote nor enharmonic changes of key. Grades I and II may be easily read at sight and perfected in one rehearsal. Grade III would need more than one rehearsal, as well as Grade IV, but the grades beyond, would require cultivated singers who are well advanced in musical knowledge and constant practice.

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Selected Choir Music.

At the request of choir leaders remote from access to a large stock of music, many church compositions have been examined and graded for the benefit of THE MUSICIAN choir-directors.

The choir music most appreciated and understood by a congregation is included within the first three grades for American church services. The grades beyond require an educated musical taste to enjoy, and also singers beyond the average attainments. Where music is above the comprehension of the hearers, it misses the requirements of devotional music, although it has its place in specially prepared musical services as an educational factor, because the people assemble with the expectation of hearing music of a higher order than in a devotional service. In the selections here given, the key is indicated, the general movement, time occupied in performance, number of pages, price, highest note of soprano, and whether with or without solos. They have been selected independent of the date of publication or authorship.

There are two sides to musical criticism, both equally interesting; the one, which is scientific analysis of musical form and treatment, possible only to experienced musicians, the other, which is the spiritual perception of the æsthetic side and influence of music, possible for any great mind whose perceptions are keenly cultivated in the highest canons of any art. Schumann represented the ideal musical critic, in that both of these essential points in criticism are to be found in his writings.

Ruskin, of course, never realized music scientifically or technically at all (and one does not claim for him the position of a musical critic), but this perhaps renders his thorough perception of its spiritual and æsthetic value all the more remarkable, combined as it is with a sort of clairvoyance (for it can only be so named) into the "deeper meaning," which must underlie all the true art, and especially the art of music.

IN THE MUSICAL WORLD.

AMONG OUR SCHOOLS AND TEACHERS.

Mr. Liebling pfayed a fine program before his pupils (the first recital of the season), on September 28. The program was made up of the following Sonatas: Sonata in G minor, Scarlatti; Sonata in A flat major, Op. 39 (first movement), Weber; Sonata, Op. 27, No. 2, Beethoven; Sonata in G minor, Op. 22. Schumann.

All users of the Janko Keyboard and those who feel any interest in its advancement, are invited to send their uames to Prof. Welmar Robert Schmidt, Holyoke, Mass. The idea is to bring all in immediate association in order to have a clear point of view in regard to the real worth of this invention, and to help along its success.

Mr. R. Plask Hubbard, who for years has been identified with the musical interests of La Grange, Indiaua, more recently as organist of the First M. E. Church, and for the three past years supervisor of music in the public schools of La Grange, has removed to Paris, Mo., where he goes to accept the positiou of supervisor of music and conductor of the Paris Choral Union.

Mr. Judson W. Martiu, director of the Yankton (Dak.) College Conservatory of Music, played the following program at an organ recital before the State Christian Endeavor Convention, September 25: Suite Gothique, Boellman (*a*) Chorale, (*b*) Menuet Gothique, (*c*) Priere a Notre Dame. (*d*) Toccata; Andante from Fourth Symphony, Widor; March of the Magi Kiugs, Du Bois; Marche Funebre et Chant Seraphique, Guilmant; Torchlight March, Guilmant.

Conspicnous among prominent teacbers and musicians of this country stands J. H Hahn, the energetic head of the Detroit Conservatory of Music, who is known as the pioneer music teacher of this city. The school begins its twenty-seventh year and Mr. Hahn may justly feel proud of his work aud of the able corps of teachers with which he has surrounded himself. The Wednesday weekfy concerts are a feature of the institution, the closing one last June being 1,065. While Mr. Hahn is busy the greater part of the time teaching, he stifl finds an opportunity to write some of the daintiest and most brilliant songs published, his "Love Me If I Live," "Break, Break, Break," "The Proposal," and "Love Thee Dearest," eliciting the highest praise from the musical world.

Talking of Hofmann, said a well-known critic the other day, reminds me of several curious things that I overheard at one of his recitals when he was here last Spring. In front of me sat a good looking young girl thirty, or thereabout. Said another girl to her, this one about forty, at least: "How do you like Hofmann, my dear?" "Like him!" was the answer. "He's adorable. You know I've been in love with him for years. When he was here last I was a bread and butter school-girl, besides he was a trifle too small. But now!" There was a sinister gleam in her off eye that betokened ill for the young genius. Later I heard a little boy back of me say to an old lady, evidently his grandmother. after Hofmann was through playing a Liszt Rhapsody. "I wonder if Joe could lick Terry McGovern?"

AT HOME.

Mr. S. Becker von Grabill, who has won eminence as a pianist, will tour the entire couutry during the seasou of 1901-1902.

A sacred concert was given by the choir of St. Nicholas' Church, at Atlantic City, recently. The choir was assisted in an excellent program by eminent artists, and the concert was very successful.

At one of the concerts given by Sousa's band at the Western Pennsylvania Exposition at Pittsburg, in September, Mr. Ad. M. Foerster's Dedication March, written on a theme built on A—C., the initials of Andrew Carnegie, was played. Mr. Foerster's large works have long been on the programs of the leading orchestras.

A really fine program was played by Mr. W. D. Armstrong, at the dedication recital of the Priest memorial organ, placed in the First M. E. Church of somewhere (place not named), as a memorial of her husband by Mrs. Lucia I. Priest. Mr. Armstrong was assisted by Mr. Charles Hogan, tenor, and Miss Lizzie Boyle, accompanist.

Fritz Kreisler, the Austrian violinist, who made such a remarkable success In this country last season, will return again in January. He will open his season on January 10 in Chicago with the Thomas Orchestra, after which he will be heard in the larger cities, including San Francisco and the Pacific Coast. Kreisler is now in Paris where he is giving most of his time to the working up of a new repertoire for his forthcoming tour.

The report of the registrar of the Temple Choir (Brooklyn), of which E M. Bowman is choirmaster, shows the following averages of attendance for six years. 1896, 96 per cent.; 1897, 96.05 per cent.; 1898, 96.02 per cent.; 1899, 95 07 per cent.; 1900, 96.52 per cent.; 1901, 97.37 per cent. (To June 30). Grand average, 96.17 per cent. This is a remarkable showing and plainly indicates the interesting way in which the choir is directed.

The following program of ensemble music was played by Mr. Liebling and Mr. Allen Spencer in Chicago, on October 8. They were assisted by Mr. Glenn Hall, tenor: Hommage à Haendel, Moscheles; Impromptu, "Manfred," Reinecke; Vocal—Serenade, Brahms; "Du bist wie eine Blume," The Hidalgo, Schumann: Andante and Variations, Op. 46, Schumann; Vocal—Stornello, A. Vannini; Irish Love Song, Margaret Lang; Fortunio, A. L.; Thy Beaming Eyes, MacDowell; Variations on a Theme, by "Beethoven," Saint-Saëns.

Miss Estefle Liebling, the young prima donna soprano who enjoyed a remarkable success In the Royal Opera at Dresden last winter, and was later heard in a number of operatic concerts in Berlin, arrived recently from Hamburg. She comes to this country to sing in a series of fifty concerts, which will be given in the principal cities throughout the country and in Canada. Negotiations are also pending for her to appear with the Mauricc Grau Opera Company in the beginning of the season as well as in a series of concerts with Josef Hofmann.

Jean Gerardy, the noted French 'cellist, who is coming to this country by way of California about the end of this month, will open his forthcoming tour with a number of recitals in the West before he will be heard with the Boston Symphony Orchestra. Since last May, M. Gerardy has been concertizing in Australia, New South Wales, New Zealand and Honolulu. During that time he has given fifty-five concerts, half of which were given in Australia. In the antipodes the critics hailed him as the successor of Alfred Piatti, the noted 'cellist who recently died.

Josef Hoffman, who comes to this country in November next for his first extended tour, is now in Sweden preparing himself for his coming visit, and incidentally experimenting with a new motor for his automobile. The latter he intends bringing with him to this country. For his motor patent he has already made application to the Patent Office In Washington. Hofmann's engagement begins with an appearance in New York city with the Philharmonic Society when he will play the Rubinstein D minor Concerto. Following this he will give two recitals in New York, then visit Boston where he will play with the Boston Symphony Society under the direction of Mr. William Gerike. He will also be heard with the Boston Orchestra in Brooklyn, Philadelphia, Baltimore and New York, during the month of December. He will also be heard in recitals in Boston, Chicago, Cleveland, Buffalo, Rochester, Syracuse, Pittsburg, Washington, St. Louis, Cincinnati and in the larger cities in the South and West to the Pacific Coast, and the North-West and in Canada. In the Spring he will visit Mexico.

During the coming season Herr Carl Armbruster, the celebrated exponent of Wagner music, who for years was a personal friend of the great "Meister," and was professionally connected with him. In his lecture tour, Herr Armbruster will have the assistance of Frl. Pauline Cramer, who has been identified with Bayreuth as one of its leading sopranos. All of the lectures will be vocally and instrumentally illustrated and a series of steriopticon views of the life of Wagner. The lectures will be principally on the Wagner music dramas, though Herr Armbruster is also noted for his interesting talks on the lives and compositions of other noted musicians including Schubert, Schumann, Loewe, Berlioz, Liszt, Brahms, Rubinsteln. etc., including such works as: Lohengrin, Die Meistersinger, Rheingold, Die Walkure, Siegfried, Gotterdammeruug, Tristan und Isolde and Parsifal. Mr. Armbruster's lecture on "The Nibelungen Ring," is so arranged that he can give it in one lecture if desired. Iu the lecture on the Life and Works of Richard Wagner, Herr Armbruster shows Wagner at different ages during his lifetime, his birthplace in Leipzig, his home "Wahnfried," in Bayreuth. scenes of Bayreuth looking from the porch of the "Festspiel Haus," or theatre, views of the theatre and other interesting scenes all connected at some time with Wagner. Herr Armbruster came to this country for the first time last Winter and delivered a course of ten lectures at the Lowell Institute in Boston, where his success was such that arrangements were made for him to return this Winter to repeat the ten lectures and give ten new ones. In addition to his series at the Lowell Institute, he will give five public lectures in Boston, five in New York, two in Brooklyn and one each in Philadelphia, Baltimore, Washington. Cleveland, Cincinnati, Chicago, St. Louis, Milwaukee and other Western cities, as well as in the leadlng Universities in the East.

At the meetiug of the General Council of the Lutheran Church, in Erie, in 1897, it was, on motion of the Rev. Dr. Schmauk, resolved, "that the General Council would look with favor upon an annual convocation of the organists, choirmasters, and pastors of musical taste and ability within the bounds of the Council, in order to present and discuss questions connected with the rendering of the Lutheran service and with Church music in general; that the same may be raised to a higher and more uniform standard, and that the musical treasures of our Church may be made more widely known." At the same meetlng a committee was appointed to carry this resolution into effect. Accordingly, three such convocations have already been held, and a fourth one has been arranged for, to be held in St. John's German Lutheran church, Buffalo, Tuesday and Wednesday, Oct. 8 and 9. The program is as follows: Tuesday, October 8, morning sesslon. Matins (Full Choral Service). Paper: "Organ Preludes and Postludes," Mr. C. A. Marks. Afternoon session, Organ Prelude. Paper: "Choir Music of the 16th and 17th Centuries," the Rev. Dr. A. Spaeth; Paper: "The Deterioration of Choir Music," the Rev. J. F. Ohl, Mus. D. Evening session, Vespers (Full Choral Service); Address: "Church Music as a Part of our Educational System," the Rev. R. Morris Smith. Wednesday, October 9, Morning session, Morning Service, with the Holy Communlon (Choral); Paper: "The Locatiou of the Choir and Organ," the Rev. Dr. G. C. F. Haas. Afternoon session, Paper: "The Proposed Summer School for Church Music," the Rev. Luther D. Reed. Miscellaneous Discusslons and Business. A feature of very special interest at this convocation will be the full choral rendering of Matins, Vespers, and the Morning, or Communion Service, by the choir of the First Church, Pittsburg, according to the traditional music that developed with and belongs to these services, and now for the first time arranged througnout for use with the English text. This music, the true liturgical music, today unknown and unsung in our churches, has a character of its own that differentlates it from modern music, and that makes it at once the most faithful and the most reverent expression of the devotions inspired by the text. In providing for the proper rendering of this music as an object lesson for those who will attend the convocation, the committee had in mind more especially the fatter part of the Council's resolution under which the convocations are held.

ABROAD.

BAYREUTH, August 31, 1901.

Editor of THE MUSICIAN:

Just after writing you a few days ago that there was apparently no chance of my securing tickets for the cyclus of "The Ring of the Nibelung" f did suceeed by a curious chance and almost at the last moment. I had gone twice to the bureau on the morning of the day "Rheingold" was to bc sung; first, to ask if there was any use in putting my name down for any tickets which might be returned during the day; and, later, to know if there was any hope of getting a seat in the gallery. Both Inquiries met with decided negatives. I then gave up, and since the place was near the station, determined to sit down and plan my journey for the afternoon and then go across the way and find out about the necessary trains. So I drew out my pocket map and was soon jotting down the names of placcs—Carlsbad, Dresden, Weimar Elsenach, etc., when suddenly a functionary stood before me, a long, pink slip in his hand. He explained that it had just been unexpectedly returned, and, since f was the only one in waiting, it fell to me. So, instead of a journey by rail that afternoon, I took a much more agreeable one on foot, under the double line of trees which leads up to the Festspielhaus, to hear "Rheingold."

This is heard much less frequently than the dramas of the trilogy to which It forms the prologue. This is largely on account of its scenic exigencies and also, perhaps, because it is less Intcresting as a drama, the *dramatis personae* being confined to supernatural, or semi-supernatural, beings—gods, water nymphs, giants, dwarfs. After seeing it in Bayreuth, on the stage and with the mechanism especially constructed for it, one cannot wonder at its Infrequent production in ordinary theatres. The opening scene, representing the bed of the Rhine, with the sportive nymphs darting through the water, was a wonder of scenic art. Not less remarkable was the descent of Wotan and Loge into Nibelheim. Rolling clouds of vapor, tinged with subterranean fires, half concealed, half revealed, mighty rocks and yawning chasm, which sank to the sound of some of the finest descriptive music ever written.

If, in what I have to say about the scenery I seem to put undue stress upon what is usually considered a mere adjunct, it must be remembered that Wagner intended his art to consist of a complex, but equal, union of all the arts—painting, sculpture as exemplified by gesture and attitude, poetry, music. As a matter of fact, he failed In his attempt, his art, in spite of his efforts to the contrary is unequal; Wagner, the musician, is greater than Wagner, the poet, playwright or stage-manager. It is his music which vitalizes and gives meaning to word. gesture and scene, though with the short-sightedness of genius he never seemed to know it. It will be seen that, according to his theory, scenery assumes an importance and meaning which removes it entirely from the category of a merely decorative background. The mechanical devices at command in the Festspielhaus make it possible to invest the scenery and its changes with suggestions of poetry, and even of emotion, entirely out of the question in ordinary theatres. Thus, for example, take the last act of the second music drama of the "Ring," "Die Walküre," in which Brünhilde flees from Wotan's wrath and seeks protection for Sieglinde among her sister Valkyries. The sky is overcast; rolling clouds gather and thicken as Wotan draws near. At his entrance they lower black and forbidding and sweep angrily aloug, almost touching the earth. After his first explosion of anger is over and his heart is moved by Brünhilde's pleading, they grow lighter and move more slowly, until only a few wreaths of vapor float lazily against an azure sky. As he takes her in his arms these also melt away and a golden gleam illumines the sky. But as he realizes the irrevocable necessity to which her disobedience forces him, this gleam quietly fades away; twilight creeps on, and by the time he kisses her eyelids into a dreamless sleep all is cold and gray. Then, at his call to Loge, the fire-god, to guard her from all but the destined hero, during her slumber, a writhing, serpent-like flame appears, eating its way along the edge of the rocks; the background begins to glow with luminous vapors, billows of fiery sparks arise and thus the curtain goes down to the chime of tiny bells and the magic fire motive. It will readily be seen that this is no ordinary stage-craft; it is stage-craft informed with reason and sentimeut. In this point, and in no small one, Bayreuth rules supreme.

Another point of supremacy Is the sunken orchestra. This subserves two important ends—it aids the artistic illusiou by removing the gesticulating conductor and his forces from the eyes of the audience and tempers the fury of Wagner's orchestration to singers and hearers alike. A blending and beauty of tone is thus secured which is a revelation to those who have always associated Wagner's music with heavy and overpowering orchestration. It is astonishing how easy it is in the Fiestspielhaus for the ear always to follow the singer in even in great climaxes. There is no lack of power when power is required, but the often too obstrusive brass is mellowed and softened into being an aid, instead of an obstructiou, to the voice. One should hear Wagner, at Bayreuth, before condemning him for obstreperous orchestration; it would then be clear that he calculated his effects by the peculiar conditions which prevail there, and is not to blame for the lack of such conditions elsewhere.

Judging by these performances, however, the vocal standard of Bayreuth is decidedly lower than with us. That is to say, the best singers are not, regarded as singers, equal to the best singers we hear in the "Ring" in America, *e. g.*, Lillie Lehmann, Nordica, Ternina, the de Reszké brothers. Not that one does not hear good singing in Bayreuth, but it is by no means the rule, and is more often heard from the women than from the men. Spirited and distinct declamation is, of course, the main thing considered by the artists there, but many fail to realize that it can be combined with beauty of tone. Theu Wagner's music is not exclusively declamatory—far from it—and that style is often applied to *cantabile* passages where it is manifestly out of place. Burgstaller, for instance, sang the beautiful spring song in the "Walküre" in a most irritating, chopped-off way, which it is to be feared, is a characteristic of the Bayreuth school of singing.

To my mind the chief defect of the performance of the "Ring" was the weakness of Ellen Gubranson as Brünnhilde. Her voice is good; from a technical standpoint she sings well, so that her deficiencies are temperamentaf rather than vocal. She also lacks physical endurance as the final scene in the Götterdämmerung plainly showed. She is, no doubt, a conscientious artist, but totally lacking in magnetism. Van Rooy sang Wotan with force and dignity, though the uncut performance was something of a test to his voice, and towards the end showed an occasional hoarseness and unsteadiness. Wagner seemed obsessed by the story of the Rhinegold and the fatal ring which was forged from it. Though *Rheingold* tells us all about it, he uever wearies in having his characters tell and re-tell it on every occasion, and thus the work is spun out to an inordinate length. Götterdämmerung, for instance, lasted from four o'clock until ten, including an hour and a half for intermissions. This is bad enough in Bayreuth, but out of the question in any place where music is not the all-absorbing business of the day. The ordinary cuts must be made if the "Ring" is to live outside of Bayreuth. Last winter it was given complete in several American cities. A Philadelphia musician was asked what he thought of it. He answered that he felt like the girl who went down for the first time on a Canadian toboggan slide; she said she wouldn't have missed it for five hundred dollars and that she wouldn't go through it again for a thousand.

Wagner also took great pride in his dramatic abilities, yet in construction, the "Ring" is singularly weak and contradictory The "Ring" is supposed to give absolute power to the one who possesses it, yet as a matter of fact, the exact contrary is the case its power appears to be the helpless prey of any who wish to have it. Alberich, the dwarf, after he has forged it and is wearing it, is seized by Loge and forced to give it up to Wotan. He in turn is obliged to yield it to Fafner in order to release Freia. Fafner, while guarding it, is killed by Siegfried, who in turn is killed by Ifagen while the ring is on his finger. Not to speak of Brünnhilde who, during the short time it is in her possession, tries by its power to defend herself from Siegfried, who, in the form of Gunther, tears it from her hand in spite of its magical reputation.

In *Siegfried*, Kraus, whom I had heard a number of times in the title part, surpassed himself. Though by no means perfect as to vocal method, his fine voice and temperament carried him triumphantly through the trying music. His death scene and the story of his life which precedes it were given with a consummate mingling of force and delicacy. A striking instance of the intimate linking of scene, tone, and action, which is so characteristic of Bayreuth, was the lurid, heavily barred sunset which came on when he was struck down by the treacherous Hagen. As his life ebbed away the light in the sky also faded; heavy clouds descended and filled the glen, and while the horror-stricken men, enveloped in mists placed the dead hero on his shield and slowly bore him away, the wonderful death march, which gathers up the broken threads of his life, pealed forth with thrilling effect from the mystic gulf below the stage.

The "Ring" was directed by Siegfried Wagner, the son of his father, with discretion; indeed, had he been a trifle less discreet the effect might have been heightened. Not unfrequently the orchestra might have brought out the motives a little more boldly, especially in such places where the main interest lies in the orchestration, and there are many such. I saw him several times outside of the theatre. He bears an undoubted likeness to his father, but the lines which storm, and stress, and battle with the world left on the face of the latter are totally wanting on the smooth, smiling face of his son. He may come into an inheritance of genius, but I doubt it.

The future of Bayreuth rests on the future of "*Parsifal*." This was first performed in 1882, and since then has been the chief magnet in drawing hearers from all parts of the world to Bayreuth. Its copyright, however, is drawing to an end, and then it will be open for performance in any theatre. A strong effort is being made to extend it, but this requires a special act from the legislature, which meets with decided opposition. Some see in it only an attempt on the part of Frau Wagner for further gain and personal aggrandizement; others argue that the religious character of the work would be profaned by its promiscuous performance under irresponsible conductors in ordinary theatres. A committee, appointed for that purpose, is circulating petitions to the legislature to take favorable action on the proposed act for extension of copyright.

The financial return from the Festspiele must be very great. Eighteen hundred places, costing five dollars each, are taken for every one of the twenty performances, which makes a total of $180,000 for the season of six weeks. No wonder that managers look with longing eyes on "Parsifal!"

FREDERIC S. LAW.

PUBLISHER'S COLUMN.

The music supplement of this number contains eight pieces, retailing in sheet form at from 25 cents to 40 cents each—amounting to a total of $2.55. Following are the eight pieces referred to above:

Phantasy Pictures—Tone Piece. O. Mallling. Op. 16, No. 3.
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Little Obstinacy—Character Sketch. W. Schausiel. Op 9, No. 5.
Pretty theme, and a neat study in phrasing.

From Ancient Legends Springing—Song. E. Held.
An exquisite setting of Heine's poem. Will be appreciated by all good singers.

Schottische. L. Streabbog. Op. 288, No. 4.
Useful little study in phrasing and accent.

Short Service Prelude for the Organ, No. 6. W. H. Clarke.
For description, see Organ Department of this number.

Each number of THE MUSICIAN contains at least twenty-four pages of music, the average cost of which—in sheet form—is about $2.50. As it is our desire to include those compositions which will prove most useful, we solicit and hope to receive the opinions of our readers in reference to selections for future numbers.

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In THE MUSICIAN for October will be found articles especially suited to the early stage of the season. Not only are there those of some length, but short, crisp and pointed suggestions are plentiful. "Patience and Persistence," by Marie Benedict, will help many students. "Right Things at Wrong Times," by Harvey Wickham, is a suggestive short article that will bear more than one reading. The Teachers' Forum is unusually practical, the article being inspired by an inquiry. "What Are You Worth," by Frank H. Tubbs, is particularly pointed and should open the eyes of those who are falling into ruts. Mr. Macdougall contributes an exposition of a plan used by him at Wellesley College, which may help others in like positions to enlarge the scope of their work. In addition to these, the many short paragraphs scattered through the pages are filled with seed thoughts.

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New Publications. In the advertising pages of this issue we describe several new publications. All are valuable additions to our catalogue, and will be appreciated by teachers. You run no risk in ordering sample copies of any new publication, because we refund the money if it proves unsatisfactory.

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Readers of THE MUSICIAN who desire to keep posted upon all new publications of merit, should carefully read the advertising columns of THE MUSICIAN, from which they can secure much valuable information. Any of these publications can be procured through us at the least possible cost.

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THE MUSICIAN *wants to keep in close touch* with teachers and schools in all sections, and the editor believes that space devoted to reports of concerts, recitals, lectures on musical subjects and musical events of general interest would prove interesting to readers. You can aid him in making an interesting feature of this department by sending reports of musical happenings that will interest your fellow teachers in other localities.

***

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President of the Synthetic Guild.
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Sincerely yours, GERRIT SMITH,
Hon. Pres. American Guild of Organists.
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Mr. William H. Cummings writes:

The Guildhall School of Music,
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WILLIAM H. CUMMINGS, Principal.

June 1 1899.

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ROBERTA GEDDES-HARVEY, Mus. Bac.,
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Dr. William Mason says:

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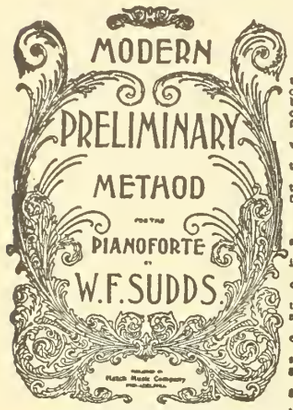

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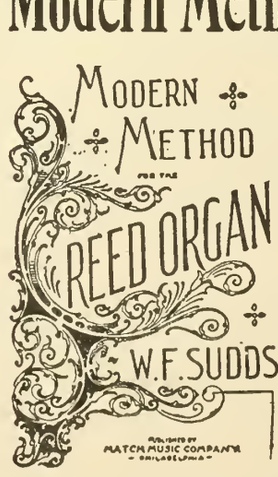

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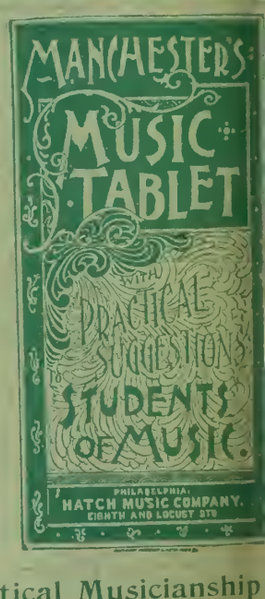

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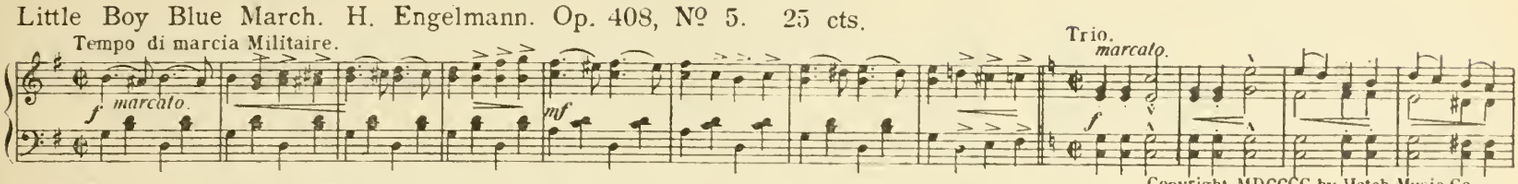

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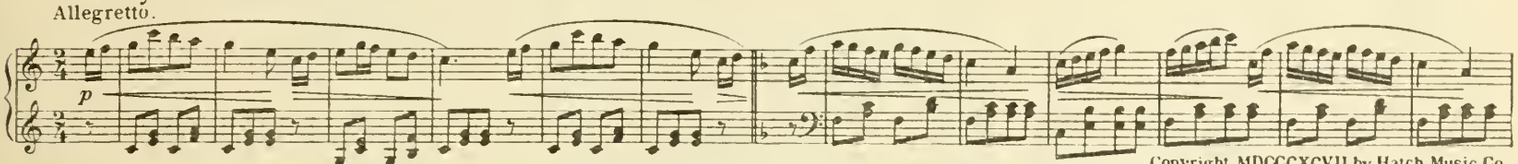

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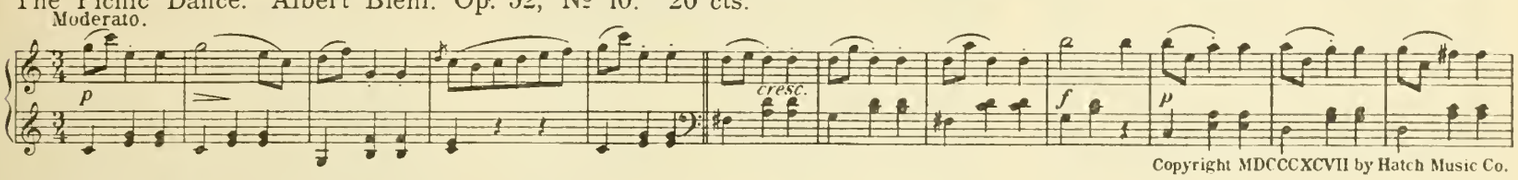

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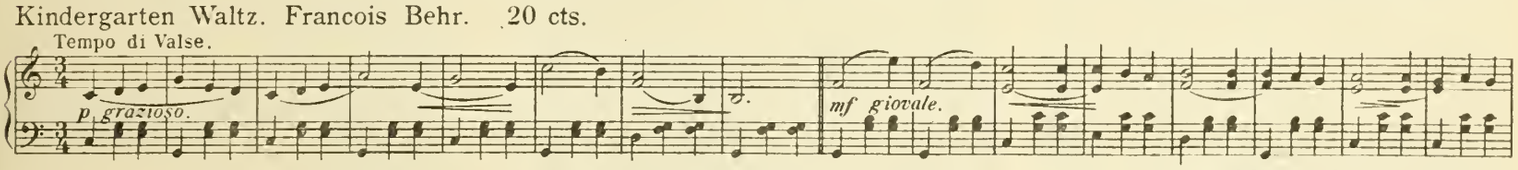

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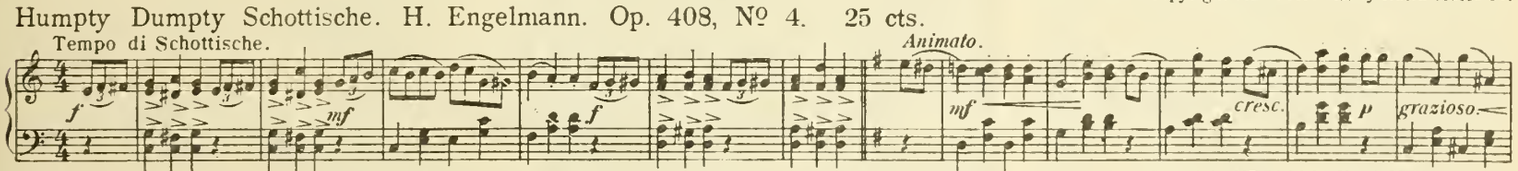

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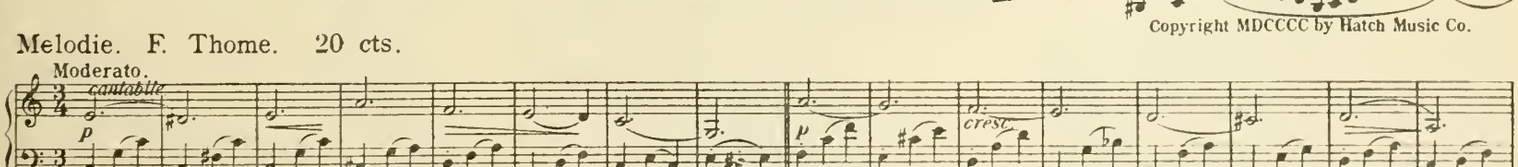

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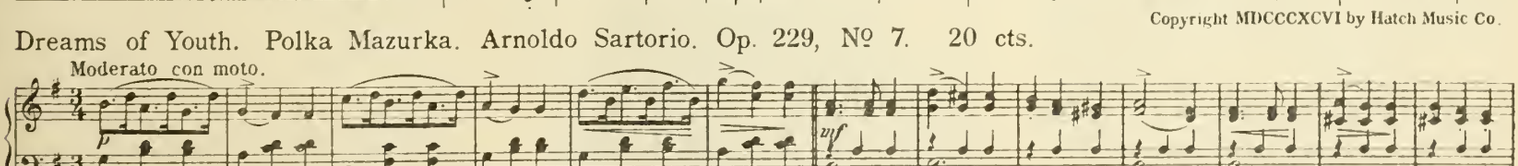

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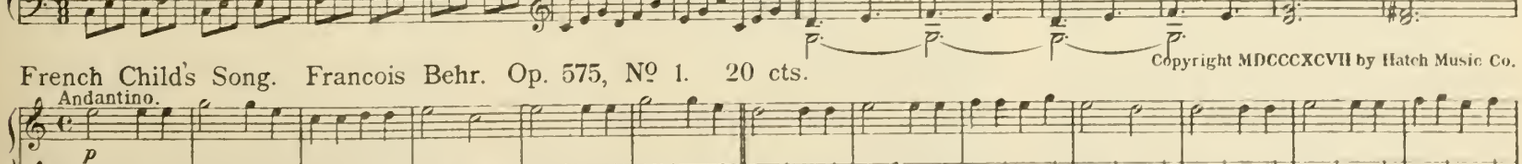

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SOLOISTS AND THE GOLDEN RULE.

A Plea for Accompanists.

FAY SIMMONS DAVIS.

A great deal has been said and written regarding the poor and inartistic work of accompanists. In many cases, their work is inferior to their ability. The reasons why I will endeavor to state in as few words as possible. First, I wish to suggest to the soloists one remedy—the Golden Rule. Take this every day, in small or large doses, as the occasion demands, and you will reap a great reward in securing better work.

I am an accompanist myself; naturally my heart goes out to all my fellow-sufferers. They, I know, will be glad to have their side presented. If I could change and be a soloist for a few years, I should remember the days "beyond recall" and live my life according to the above rule, expressed again in these words:

"Does any man wound thee?
If so, take unto thyself the *kind* of pain
That thou mayst ne'er inflict it on another spirit."

We accompanists are anxious to work faithfully in the effort to keep pace with progressive art; but imposition is hard to bear. We all desire success, but this comes only through united effort and *consideration*, combined with musical education. May this unity be accomplished soon, for "Art is long, and Time is fleeting." My private opinion is, of course, worth a great deal to me. The only weight I expect it to have with the class for which it is expressed is to cause them to *think*. This step will at least lay the corner stone for better things.

The principal reason for the non-existence of sympathy between soloists and accompanists, is the lack of consideration shown by the former for the latter. I refer now only to the *equally good* on both sides, those working together at the same time, and by soloists I mean those requiring the services of an accompanist. Accompanists should, above all, be musically gifted. They should, moreover, be thorough students, theoretically and technically; they should be able to read rapidly, and should be full of sympathy in following the soloists. But even the best cannot be artistic, and read rapidly, and follow perfectly a difficult work at a moments notice. They cannot, with credit to themselves, transpose a difficult, unknown composition at sight, whenever they are requested to do so. The soloists who really do unto the accompanist what they would have done to them, and are *then* given poor work, have my sanction (and that of all my fellow-workers), to use all the strong language required to express their righteous wrath. The following incidents, experienced by two friends, are true. They are but two out of hundreds within my knowledge.

A young lady was to sing at a very artistic concert. Her carefully studied, long prepared selection was a difficult one. She knew that Miss T. was to play it for her. Miss T. waited every day for the music; unlike a bad penny, it never turned up. The concert night arrived and Miss T. reached the hall in a state of great nervous excitement. The singer, full of confidence in her well learned piece, confronted her with, "I did not send the music because you were so well known as a fine accompanist." The remark was intended to be kind, but Miss T. gazed at the cadenzas, and octave passages with a sinking heart, feeling as Tom Sawyer did when he attended his own funeral. The imitations and themes in all their significance arose before her. Somehow, her high-strung condition enabled her to possess unusual concentration, and there were no noticable mistakes. When "all was over" she returned to her home to pass a nervous, sleepless night. The singer arose refreshed, and read the account of her success in the daily press, with but a passing glance at the uncomplimentary words regarding her accompanist. The Golden Rule had evidently never been written in her Book of Life!

Two Symphony men were to play at a certain concert. Although familiar with the name and address of the accompanist, Mr. H., they lived oblivious of his existence until the concert day arrived. They then sent him word that they would "run over" their pieces with him just before the concert. One sympathizes with Mr. H. in wishing that something would "run over" the men instead. On this occasion two different compositions are given him, each in a difficult key. Running passages, octave work, and glorious places for effects and coloring (over which his soul would revel at another time) now almost drive him to despair. Unlike Cæsar, he cannot do several things at once, at least, not at sight. In many places, therefore, the patience of the soloist is severely tried. At the close, they accept the compliments they receive with Uriah Heep humility, explaining, however, that "Mr. H.'s poor work upset them many times."

O Tempora! O Mores! How can we expect "perfect harmony and sympathy," 'twixt such as these? Were I a Beethoven, with the language of a Shakespeare, perhaps this magazine would allow me several pages in which to express the "thoughts that arise in me" at such instances. We love our art; we have sacrificed many dear things for this dearer one, and it is no joy to us to sacrifice this on occasions when we just "get through" without a fall. Many sins have we forgiven, oh soloist, but we, as well as the proverbial worm may turn, and will, when you are thoughtless and unjust, and responsible for such errors.

"Search thine own heart,
What paineth thee in others
In thyself may be,"

can be applied by any artist to another.

Let all who enter into the sacred realm of music, "reverently, discreetly, advisedly, soberly, in the fear of God," try to observe the Golden Rule. The result will add nobility to art as well to character. Many perplexities will be cleared away, without our waiting for the world to end, and music will become in all truth, the "speech of angels."

TOPSY TURVY MUSICAL EDUCATION.

EFFIE W. MUNSON.

Those who were interested in the Paris Exhibition will doubtless recall the description of the "topsy turvy" house. This edifice apparently rested on its roof, visitors entered by means of the chimney, and wandering through the rooms, saw chairs and tables clinging miraculously to the ceilings, and found everywhere an amazing inversion of the usual order of things, all as the result of a clever arrangement of mirrors.

Some pupils who come to the teacher remind one very forcibly of this curious freak of architecture. They have had a topsy turvy education; they tell you that they have studied Mozart and Beethoven, are familiar with Schubert and Chopin, yet when asked to play something, reply: "Oh, I can not, I am all out of practice," or "It is so long since I studied that, I can't play it at all."

Searching questions on the part of the teacher reveal the sad fact that the pupil knows no scales, no arpeggios, has no idea of legato or staccato, while a musical phrase is an entirely unknown quantity. Yet he may play the Moonlight Sonata or the Nocturnes of Chopin in a manner which satisfies himself, though the musical listener may be in torment. There are hundreds of cases like this, for as certainly as America can boast of a vast number of music teachers whose work is unexcelled, so is it also the country where the incompetent teacher flourishes, especially in the small town or village. The demand for the greatest results from the least possible amount of study, causes the teacher to crowd the pupil unduly, and the cry of parent and pupil for "pieces, pieces," leads to a neglect of the essential foundational work, and in consequence thereof, we have a topsy turvy education which is practically no education, any more than the Paris architectural freak was a comfortable habitation.

I am acquainted with a lady, a thorough musician, whose first lessons were given by a teacher whose habit was to put every pupil, regardless of temperament, through a certain course, Plaidy's exercises being a most important part of the study. No attempt was made to teach artistic tone production. The faster the exercises were played, the better, and if the pupil could not do them fast because of stiffness of hand or wrist, the trouble was never explained, but the directions were simply, "Practice till you *can* do them."

After some years of this sort of study (?) my friend went to one of the best of our musical colleges supposedly to *continue* her studies. Much to her chagrin, she was obliged to begin all over again, in order to learn the elements of tone production. As a result of this experience she made a solemn vow that if she ever taught music, she would so teach the rudiments that no one would require *her* pupils to go over their first work—and she has kept her word.

The pupil with a topsy turvy education is apt to be quite satisfied with himself. Never having heard a great deal of music, and never having been taught to listen critically to his own playing, he has no ideal higher than that which he is able to produce for himself; therefore, the first thing is to create for him a higher standard, and teach him the importance of tone quality, for it follows that he cannot produce a beautiful tone by false methods, therefore if the ear is seeking for beauty of tone, there will be created the desire to train the muscles to produce that tone.

Where the habit of critical listening is acquired much has been accomplished, for a musical pupil will usually be willing to work earnestly in order to improve the quality of tone his fingers produce. And if it is made clear to him that certain faults, as stiffness here, or too much flexibility there, are hindrances, he will speedily acquire a beautiful touch.

Why, therefore, let pupils use fingers and hands as they please at first—concentrating the thought on correct reading and correct time values? Why not teach from the beginning the production of beautiful tones made by flexible wrists and firm finger tips. Even a tiny child is interested when you tell it to make the fingers sing, and the various touches may be taught from the earliest lessons to quite young pupils.

Having once laid the foundation by teaching the pupil that use of finger, hand and arm which will produce the most musical tone possible, a variety of touches may be added in their turn, until the words legato, staccato, arm or wrist touch, etc., suggest immediately to the mind the corresponding muscular action. Then upon this sure foundation, build, as the days go by, as beautiful a technical structure as the ability of the pupil will permit—sparkling scales, rolling arpeggios, brilliant octaves and so on, not forgetting for one instant that all technic is but a means to an end, and that end is an intelligent and expressive interpretation of the masterpiece of the composer.

THE Teachers' Forum

Conducted by N. J. COREY

This department is inaugurated for the purpose of uniting the many teachers who read THE MUSICIAN in a bond of professional brotherhood. It is to be their medium for the interchange of ideas, experiences, encouragement, discouragement and difficulties. The fullest correspondence is invited. The questions will be answered and suggestions given by the conductor and the contributions of those who wish to gain new light or to present their methods will be printed. We propose helping ever teacher who will permit us to do so; we intend to do everything possible to overcome the isolation with which you are burdened. Will you co-operate with us?

No conditions are attached; the department is open to *all* MUSICIAN subscribers. Address all communications to the Teachers' Forum, care THE MUSICIAN, Eighth and Locust Streets, Philadelphia, Pa. Do not hesitate, but be among the first to ask help, or to give some other teacher a suggestion. Let us know what you would like to have treated in its columns.—Editor of THE MUSICIAN.

'The gates of art are closed unto none; who so entereth thereat, though he seeketh perfection, yet shall he not find it."

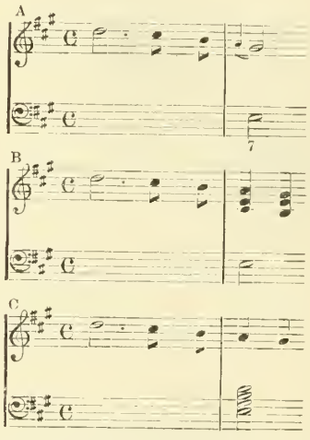
—Ancient Egyptian Papyrus, 3580 B. C.

MORE ABOUT GRACE NOTES.

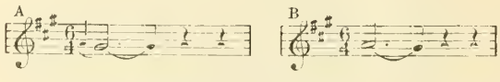
"I was very much interested in the article in the July MUSICIAN about Grace Notes. This was just what I needed, for the correct performance of grace notes has been troubling me somewhat of late. I had about come to the conclusion that they could be performed in two different ways, either of which was to be determined by the nature of the passage in which they occurred. This seems to be the best with the mordente; what do you think about it? Do you think it best in some pieces to play the mordente like a triplet, accenting the first note, and at other times to play the first two notes before the principal note, and accenting the principal? Nothing confuses me so much as Liszt's Second Rhapsody, which is full of extraordinary graces. Will you look this piece up for me? Take the second page for instance. Look at the third line, the end of it which commences 'a capriccioso.' The first grace, D, is plain enough, but the following graces attached by a slur to the chords, are these supposed to signify little broken chords, or how are they played? Similar things occur farther on in the 'Friska.' What is your opinion about all these things?"

The foregoing letter may serve as a type of the questions that have been raised in the minds of many teachers since the publication of the article in the July issue in regard to Grace Notes, and I will use it as a text for a few more remarks on that subject. As was hinted in that article, grace notes took their origin either in the desire to produce the effect of an accent, or the prolongation of the sound. Upon the old instruments that preceded the invention of the pianoforte, neither of these effects were possible, hence the introduction of something that would take the place of them. There were an almost innumerable series of these ornaments, but most of them have gradually become obsolete with the perfecting of the modern pianoforte. Those that have remained in most common use until the present time are the turn, trill, mordente, prall-trill and the long and short appoggiaturas. The mordente consists of the principal note and the one below. The prall-trill is the inversion of this, although the term mordente has come to be indiscriminately used for either one.

Before proceeding to answer the foregoing question, it may be well to say a few words about the long appoggiatura, as there is some confusion as to the distinction between it and the short appoggiatura, or acciacatura, a term to which the musical world does not seem to take kindly. In reality the long appoggiatura does not belong to the class of ornaments. Its chief difference from the short appoggiatura is that it is a melodic essential, while the latter is not. Those who wish to be captious might maintain that any note a great composer put in is essential, but it is not in this sense that I use the word. The reason why the long appoggiatura may be regarded as an essential to the melody is simple. Among the old composers, in vocal works and those in which the harpsichord was used as an accompaniment to other instruments, only the bass was written for the use of the musician who played the harpsichord and the accompanist was therefore obliged to supply the harmonies from figures written underneath it. When no figures were placed beneath the notes, the accompanist understood that he was to supply the simple triads that belonged with each note. Although it was easy enough to write the figuring for ordinary chords, yet the indication of dissonances was not so simple, and composers began to write certain dissonant notes smaller than the others, thus indicating that the harmony belonging with its resolution chord was to be used. A couple of illustrations taken from Haydn's "Creation" will make this clear.



The original passage stands as at A. Had two quarter notes been written in the second measure and no figure in the bass, the accompanist would have played harmony as at B. But with the figuring as at A, the accompanist understood that the seventh chord belonging with the second note was to be played and that the first note was an unprepared suspension, and would play as written at C, which is the way it is written out in the pianoforte score. There were definite rules for the performance of these appoggiaturas which every well educated singer and player understood. If the large note was twice the value of the small one, the time was equally divided between the two. If the large note were three times the value of the small one, the appoggiatura would have two-thirds of the value of the principal note. As in the foregoing illustration if the *g* had been written as a dotted half note, the singer would have sung the *a* as a half note while the *g* would only have the value of a quarter note. When the principal note was tied to a shorter note following, the appoggiatura was given the full value of the principal. Thus if the foregoing had been written as at A it would be sung as at B.



In the following from "With Verdure Clad," it will be seen that the entire chord is suspended instead of a single note. Written as at A, sung as at B.

There were other rules and certain exceptions, but I have given the principal ones, as they may help to clear up some of the confusion that results in the study of the works of Bach and the early composers. Had these musicians lived at the present time they would have written the appoggiaturas out in large notes as is the custom with the composers of to-day. It was found that the practice of playing from a figured bass was apt to result in disaster when in the hands of inexperienced players or those lacking in judgment, and hence it came gradually to be discontinued and the accompaniments written out in full. The practice of writing the appoggiatura notes small continued, however, for a long time after the need for it disappeared. The custom began to be discontinued in the time of Beethoven, as they were so often confused with the short appoggiaturas.

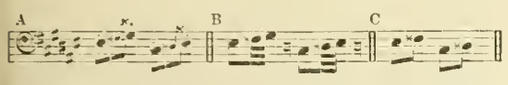
In regard to the mordente concerning which our correspondent writes, I would say that at the present writing I can think of no instance in which it should be played as a triplet. Occasionally, passages may be found in which it is indicated, but must be played with such rapidity that it is impossible to make anything else than a triplet of it. In such cases it ceases to be a mordente, and the letters *tr* would better have been placed over the note. The triplet carries with it the feeling of motion toward some definite point and therefore very often if a mordente and its principal note are played as a triplet a sense of undue importance will be conveyed to the following note. A good illustration is contained in the first two notes of Chopin's Impromptu in A flat. Many players perform it as if written as at A. But this brings the D into undue prominence and with a consequent weakening of the effect. If, on the other hand the passage is played as it is written at B, this flabby and inconsequential effect immediately disappears and it at once assumes a strong and vigorous character.

Mr. Mathews, in September *Music*, has some very excellent remarks anent my article on Grace Notes. While agreeing with my article in the main, he dislikes to give up the traditional renderings, although he admits that writing out the grace notes gives a misleading impression of the true effect to be produced. He says:—"Mr. Corey is plainly wrong in implying that the mordente when properly played misplaces the rhythmic accent. The truth is, that a well-played mordente is given with a single motion or impulse, the three tones coming so quickly after each other that the accent is as much upon the last tone as upon the first, the effect of the mordente being almost like that of the principal note and the auxiliary struck absolutely together. The mordente is a strong melodic accent, and to give it before the beat is to emasculate and spoil it."

It is evident Mr. Mathews agrees with the spirit of my remarks, as may be seen from the following quotation from my article. Speaking of the laborious attempt to exactly place these graces, the article says: "But why from either measure? Anyone that has the ability to play these works ought to have the skill to let all such graces drop lightly and trippingly from the fingers without appreciably interfering with the rhythm of any of the principal notes. If the musical sensibility is taught to place the principal note where it belongs—upon the accent—there will be little difficulty with these grace notes taking care of themselves and assuming their proper function as ornaments and not principal notes. When such notes are written out large the entire complexion of the composer's melody is changed."

This is not so far away from the spirit of what Mr. Mathews has said. I would only take issue with him in his first and last sentences. I do not imply that when the mordente is properly played the rhythmic accent is misplaced, but only when it is improperly played. But on the principle that two bodies cannot occupy the same space at the same time, I cannot concede that a mordente and its principal note come exactly together, no matter how infinitesimal the time occupied by the grace. I cannot concede that there can be an accent upon the first note of the grace and the principal note also, for this would mean two accents no matter how infinitesimal the time, and the shorter the time the more difficult to make two accents. The moment the mordente is accented it ceases to be an ornament and at once its two notes become melodic principal notes. Grace notes have ceased to fulfill their original function as accents, as the need of them for this purpose has passed away. They do attract attention to the principal note, but in a different way than formerly. Artists feel this so strongly that they have in the earlier works, where these graces appeared in such profusion, discarded many of them altogether, playing only such as give an added grace and lightness to the passages in which they are found.

In regard to the Second Rhapsody of Liszt, concerning which our correspondent asks, it seems to me that enough has been said to make their performance clear. I would suggest to all correspondents, however, that in asking for information concerning certain passages in compositions, that they designate the number of the measure and movement. To ask about the "third line" has technically no meaning in musical parlance, and even though it be plain as to the intent, yet editions vary so much that it is sometimes difficult to verify the question in its correct location. I take the question to refer to the 27th measure in the "Lassan." Interpreting it by the spirit of the remarks that have been made, play the grace exactly as it is written, tying the upper note to the G sharp following it. In the introduction the small notes should be played ad libitum. The great artists play them with the utmost deliberation and emphatically. The graces in the "Friska" are also played exactly as written, dropping them lightly and delicately from the fingers, tying the upper note to the one following. Rive King once prepared an edition of this Rhapsody in which she showed her devotion to tradition and authority by writing out all the grace notes in full, and thoroughly pedagogically. The result is one of the most grotesque perversions I have ever seen. Had Madame King waited until the present time, I do not believe she would have done it, so much have we outgrown such things in the last twenty years. The following example will show how false the representation becomes.



The composer as at A, and the large notes represent the proper melody notes. But if played as rewritten at B, the melody notes become as at C. If this editor had been consistent she would also have rewritten the passage at A in the next illustration which she left untouched. It would then have become as at B thus

forcing the accent on to the lower note at C, really making a new melody, as indeed is always the case in such perversions. On attempting to play this passage strictly according to rule, beginning with the 41st measure in the Tempo giusto vivace, it will be found that the effect is simply unbearable, so harsh is the dissonance. The editor evidently felt this, and therefor it was the only place in the composition in which she left the composer s notation untouched.

THE RELATION OF TEACHER AND PUPIL.

EVA HIGGINS MARSH.

That "good teachers are born, not made," is doubtless a wise saying, but it is a fact, nevertheless, that out of comparatively poor material good teachers may be developed. The ideal relation of the teacher to the child, primarily a matter of instinct, develops in proportion as the teacher himself, being teachable, daily becomes familiar with new characteristics in child life, new phases of child teaching and evolves an appropriate method to properly fit each new case.

The true relation of teacher and pupil is that of a mutual benefit society, in which the teacher is the older member, imparting more that receiving as a matter of course, but a member with the child of the great band of music lovers and workers. What characterizes this mutual benefit society?

I. Mutual Confidence and Love.

To win these is the first step in the right direction on the part of each member. The spirit which trusts everyone, thinking no evil, is characteristic of a child. As he grows older this disappears, due in part to a better knowledge of our evil world, in part to the fact that at a certain age the child begins to be conscious of himself and his own ability and grows to think he knows as much or more than the teacher. It is the province of the teacher to change his trust, which is largely negative in character, into a positive love and confidence, bestowed because he sees reason for it.

The child mind, if normally active, will ponder and question and must be satisfied. Of what use is music study? What are these innumerable exercises for? Why must he do all these? The best answer is to give him a glimpse of the great tone world into which he is just entering. He is learning, step by step, the path to a hitherto unknown land. The way will seem rocky and hard, with barren desert places and few friendly oases. Let him thoroughly believe that there is a desirable as well as a desired end, and that the teacher knows what lies beyond. Show him these to his satisfaction, in answer to his questions, put the exercises as a means to an end, and if the child be musical his confidence is won. Give him an insight into the beauty and pleasure of this unknown and his trust is sure. When the child is not musically inclined this will not appeal to him. Only material things can be made plain to such, and material means the teacher must employ. To an ordinarily gifted child this new world may be opened. By gentle guidance, patient, loving work he will love you, not only for these characteristics, but because of the new truths he is learning. No one should embark upon the sea of the music teaching life to whom child study is not a pleasure; who cannot put himself on a level with his youngest pupil and work *with* him there, leading him as a sympathetic friend and wise guide, not reaching down from an exalted height, which the child is made to feel.

Activities have now been created, the responsibility for their direction and cultivation rests with the teacher. Now is needed

II. Mutual Ambition.

Then is such a thing as allowing a boat to drift with the current, an easy way to go down stream, escaping all care and responsibility. But there may be shoals or hidden rocks in the way. And suppose your destination is up stream? What then? Ah, you must not only *direct*, but *work*.

In order to gain the best results, an incentive for better work is always necessary. Work, not only to escape the danger points, but to gain definite results. The prize, or tangible reward, if used judiciously, is all right. There is a higher reward that gratifies the faithful student, the knowledge of having given your best efforts. The best reward, and surely it is a wise and worthy incentive, is the fact that the world of music grows ever brighter; that there is always something beyond that to which we have attained which makes the upward path worth traveling. Yesterday's work, its finger exercises, its carefulness of practice, make possible to day's melodious piece. And still more enjoyable work lies before us. We tell the child it is like the sea. How glorious, how far-reaching it is. We fill our lungs with the salt breezes, feast our eyes on its myriad of colors. Embarking upon it, it still stretches before us, seemingly limitless. We fain would know what beautiful shores lie beyond. Such is music to a musician's soul.

How petty in comparison is the incentive we in all weakness often give of competition. We say, "Let no one get ahead of you; what another child can do *you* can do," making the aim simply to outrun another. This very often acts like a tonic, but let the pupil learn to run for the prize that lies before *him*, not simply to outstrip his fellow-pupil.

Another characteristic of this ideal relation which may be sustained between teacher and pupil, we will call

III. Mutual Uplift.

This comes from seeing beauty in music, and in other things as well, and from an awakened imagination. First, let the pupil be taught the characteristics of a beautiful tone, clear, full and singing and *how to produce it*. Once shown the difference between a harsh tone, produced by tense and rigid muscles, and a singing tone, produced by pressure and a relaxed hand, he will want the latter. One is noise, the other music. The possibility of producing a musical tone can be kept before the child from his earliest lessons. Make musical playing, both as to tone and feeling, your aim.

To this end the teacher should endeavor to foster the imagination of his pupil. This demands discrimination in choice of pieces. True beauty in music is capable of something higher than physical gratification. It enables, uplifts. For a child who plays mechanical, perhaps, chose a piece in which his imagination can have full play. For example, take "Evening" in Jos. Löw's "Teacher and Pupil." A little suggestion will enable the child to feel the gentle Summer twilight in the quiet tone and slow movement; to see the beauty of the slowly sinking sun; the illumined clouds; the faint twitter of birds make the piece create the restful atmosphere of an ideal "Evening." You will be doing the child a lasting benefit if you make him perceive these things and interpret the music accordingly. In tune, the music itself will create an atmosphere of its own, independent of material illustration. It was five o'clock when my small boy came for his lesson. We were learning a duet, "See, the Sun is Sinking." He said: "I think I can play this much better to-day, for evening is coming on outdoors." He had remembered and appreciated my description of the piece.

The art of apt illustration plays an important part in the ease with which signs, notes, etc., are learned in the early lessons. Birds singing on five telegraph wires, the bird on the first line, singing E, is one teacher's way of teaching lines and spaces. My pupils never confuse a whole and half rest after once seeing in the first a hat, which is taken off the line, - . Our friend, the note, stays away for the whole measure. When he can remain but two beats he keeps it on, . For accent, the natural accent or emphasis used in speaking a sentence is a clear illustration. "*Harold* learns a *lesson*" shows a primary accent on count one. For tone coloring, lights and shadows in a picture are requisites to give expression and meaning. The beauty of the piece is enhanced as is the beauty of a picture by such means. The teacher is practically unlimited in her use of illustrations, if she once set her mind to work. Accellerandos and diminuendos may be compared to the starting and stopping of a train, with which everybody is familiar. Behind the notes lie for each of us an imprisoned song or story, which we are trying to release or express. For an unimaginative pupil selections from the best operas are valuable, because of this very point in their favor. There is a song, a situation which we can describe and strive to express.

When such relations as these are sustained, what is the result? For the child, it cannot but make the world of music real. Much of its drudgery is lightened. Too many children grow to hate music lessons and practice, for no other reason than that the teacher has missed his true calling and inspires no confidence—neither arouses a love for music itself. I often tell stories from the childhood of the master with a decided moral teaching. The keynote to Bach's copying music by moonlight for six weary months is perseverance; of Händel practicing in the lonesome garret it is overcoming difficulties by work. Haydn's success is the round of patient perseverance. Make the application pointed and practical. Such relations result in broadening the teacher's mental horizon and vision, in quickening his ingenuity and his sympathy with childhood.

Is it not a demonstration of the words of the greatest master: "He that loveth his life shall lose it. Except a grain of wheat fall into the earth and die it abideth by itself alone, but if it die it bringeth forth much fruit." The person who selfishly guards his little life, as tho' it were the choicest thing in the world, who never gives from it service or sacrifice for others, must lose at length the life and talent he has so zealously guarded. But the daily giving of one's best efforts, of one's choicest sympathies, generously, broadens, enriches, ennobles life and helps our neighbor to believe not only in us, but in what we profess. The seed sown may bring forth an hundredfold, the fruit of which is found not only in the teacher's life but in the pupils. The relation the teacher sustains to the child is not only a thing of high privilege, but of honor. Let us treat it as such.

FAITH.

Fain would I hold my lamp of life aloft
  Like yonder tower built high above the reef;
Steadfast, though tempests rave or winds blow soft,
  Clear, though the sky dissolve in tears of grief,
For darkness passes, storms shall not abide;
  A little patience and the fog is past.
After the sorrow of the ebbing tide
  The singing flood returns in joy at last.
The night is long and pain weighs heavily,
  But God will hold His world above despair,
Look to the East, where up the lucid sky
  The morning climbs! The day shall yet be fair.

—*Celia Thaxter.*

SIGNS OF GENIUS.

Joshua Straw—"Our boy Silas is goin' t' be a musishun, er I miss my guess."

Mrs. Straw—"Dew tell!"

Joshua Straw—"Yes, sir ee! You jes ort t' see him prick his ears when he hears you blow the dinner horn."—*Ohio State Journal.*

SYNCOPATED RHYTHM VS. "RAG-TIME."

A. J. GOODRICH.

The subject of "Rag-Time" has never interested me, and in company with other musicians I have, heretofore, ignored it. But now it is my desire to correct an impression which seems to prevail among certain people, to wit: That rag-time is a musical peculiarity invented by the recent makers of coon songs and other variety-hall concoctions. This is not true. Rag-Time is merely a common form of syncopation in which the rhythm is distorted in order to produce a more or less ragged, hysterical effect.

In the Theory of Interpretation I have already demonstrated that syncopated rhythms are used by classic composers for some of the following purposes:

1. As a relief and contrast to the monotony of regular rhythms.

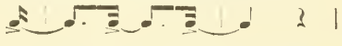
2. As a means of expression or of bringing forward two opposing principles—dual rhythms being suggestive of strife or contention.

3. As local color, by imitating the rhythm of certain national songs or dances in which some form of syncopation is a characteristic feature.

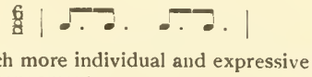
That old Spanish dance, the Zarabanda, illustrates the early use of syncopation. The accented second beat was suggested by the poses of the dancers and therefore the syncopation served a distinct purpose, as it does in the more modern polonaise and bolero.

In the compositions of Bach and Händel we find that syncopated rhythms are an inherent part of the music design; Haydn used them more for the sake of variety. In the works of Mozart, Beethoven and Schubert syncopation serves both purposes, especially in their symphonies.

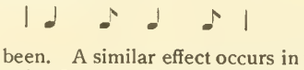
Every pianist will recall the leading motive in Beethoven's Sonata in G, beginning like this:



The composition of Chopin and Schumann contain innumerable instances of unusual rhythmic arrangement and combination. An interesting example occurs in the second period of the Schummerlied by Schumann, Op. 124, XVI, where the melody is divided thus:

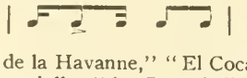


This is much more individual and expressive than the common arrangement,

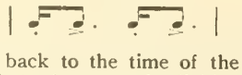


would have been. A similar effect occurs in the A flat waltz by Chopin, Op. 42. The melody is virtually in 2-4, while the accompaniment remains in triple measure.

Syncopated and dual rhythms occur prominently in many Spanish dances, especially in the bolero and the Cuban dance, Habanera. In the latter this rhythm is of frequent occurrence:



"Souvenir de la Havanne," "El Cocaye," and the famous "O jos criollos," by Gottschalk, illustrate this peculiarity very faithfully. But the rag-time "compositioners" have undoubtedly found their most direct source of supply in the Hungarian song-dances. In several works I have described and illustrated the Czardas, which is always syncopated. The slow movement (lassan) is especially so:



This dates back to the time of the Cythians and owes its origin to the unusual syllabic arrangement of the words sung to the dance. This peculiarity has been observed in the songs of Scotland and English writers call it the "Scotch snap."

Also the negro melodies contain this Iambic feature. Dvorak, in his so-called "New World Symphony," uses these displaced accents frequently, as thus in the second theme:

This is similar to a once famous Southern plantation song and bears evidence of its Ethiopian origin.

Indeed, it is scarcely possible to mention a standard composer who has not employed some form of syncopation in certain of his compositions.

I have observed that the principal charm of Nevin's popular Serenade ("Good-night, good-night, beloved") is owing to the peculiar form of syncopation in the melody, thus:

But for this genial touch of inspiration the song would be quite commonplace, as the melodic features are not remarkable. This assumes somewhat the character of a free rubato effect. (When I told the late composer of my liking for this serenade, I remember his somewhat incredulous smile as he replied: "Why, I composed that when I was a boy.")

In conclusion, it is evident that none of the so-called rag-time songs or dances is, in any sense, new or original, but that they are adaptations and perversions of the czardas, the habanera and the Southern plantation song. Also, that unusual rhythmic combinations and syncopations have been used so extensively by high-class composers that it is not possible for coon song composers to invent anything along these lines.

TOUCH AND TONE IN PIANO PLAYING.

AUBERTINE WOODWARD MOORE.

[NOTE.—This article, printed by kind permission of the Dodge Publishing Company, is taken from a book, entitled "For My Musical Friend," a series of practical essays, by above-named writer and critic.]

Our musical world was agitated not long ago by the statement of a certain professor of music that a pianist's greatest command over tone, except in the matter of loudness or softness, is exerted through the dampers, either by means of the keyboard or the first pedal. What is commonly called good or bad touch in piano playing, he maintained, lies rather in the brains than in the fingers. It is far more dependent on the manner of holding or releasing the key after it is struck, on the proper or improper use of the first pedal, and on the way successive notes of a phrase are made to follow one another, than on any particular method of striking the keys.

Forthwith was heard a volley of opinions concerning ways and means of evolving tone from the most popular musical instrument of the day. If the projector of the original bomb merely desired to call attention to the much-neglected question of damper control, he has done good work. Whatever may have been his motive, he has done well in fixing the attention of teachers and students of the piano on tone production.

It is an interesting fact that in the heat of the discussion on this vital theme the cable flashed tidings to us from Europe of the passing away of two great personalities whose contributions to tone-knowledge have been invaluable. These were Herman Helmholtz, who died September 8, 1894, and Anton Gregor Rubinstein, whose sudden death, November 20th, of the same year, was a great shock to many of us. The one shed light on tone-philosophy; the other practically exemplified the tone-possibilities of the pianoforte.

Helmholtz spanned the gulf between the science of acoustics and the art of music. Long before his time it had been recognized that the vibrations of a stretched elastic string may produce five or more different sounds, or partial tones, at the same time, the strongest of which is the fundamental tone of the string, the others being usually designated harmonics. By the most conclusive proofs he showed that the number and proportionate strength of these partial tones determine those differences of character in musical sounds of the same pitch and loudness which the French call *timbre*, and the Germans *Klangfarbe*—tone-color.

Many of us realized for the first time the capabilities of the pianoforte when Rubinstein visited America in 1872-3. The warm touch of this impassioned artist seemed to transform the ivory keys into tones whose nobility, varied shadings and infinite power of expression had never been known before. His playing was remarkable for magnificent technique, touch and tone, illumined by the fire of genius. Every technical form or figure, as well as the melody, became alive and well-freighted with sentiment when handled by his vital fingers. He has been aptly called the Russian tone-painter, the greatest colorist that ever attempted to show the gorgeous rainbow tints imprisoned in black and white. His majestic, well-sustained volume of tone won for him the title of thunderer, yet no one could be so amazingly light, graceful and full of reserve force as he. His damper-control was original and masterly, but was employed as a mere auxiliary to music touch.

He always declared the real difficulty of piano playing to lie in the acquirement of a certain kind of touch. When asked about his own touch, he would hold up his massive hand and say: "Look at that! I have phenomenal fingers, and I have cultivated phenomenal strength with lightness. That is one secret of my touch; the other is assiduous study in my early days. I have sat for hours trying to imitate the *timbre* of Rubini's voice in my playing, and it is only with labor and tears bitter as death that the artist arrives at perfection. Few know this, consequently there are few artists." Rubini was that famous Italian tenor who visited St. Petersburg in 1843.

A musical touch is unquestionably the philosopher's stone in piano playing. In its highest manifestations it may be attained by a musical temperament alone, but it may be developed to a greater or less degree by any one who is capable of learning to play. It is fatal to delay seeking it until all poetry of sentiment has been banished by that dry technique the fingers gain while the mind wanders to anything in the world but tone. It is never too early to begin to study tone, precisely as the painter studies color. Moreover, the student should always have in mind some beautiful golden tone-model which it is his continual endeavor to attain. He who is able to think tone rightly can, with skilled fingers, call it into being.

In order to produce a fine tone on the piano it is necessary to have a hand favorable, an ear delicate enough to detect the finest nuance of tone and a well-controlled intelligence enriched by poetic fancy. First of all, the pianist's touch is a mental conception; otherwise the best-trained fingers could not find their way to the keyboard. For genuine tone-production all the muscles of fingers, wrists and arms that have to do with piano playing should be elastic, pliable and well developed. There should be perfect equality of fingers and entire freedom of action. Careful consideration will soon show that when the attack has once been made, the only shading possible comes through the dampers. The judicious, philosophic use of these is a matter much neglected. It cannot conceal or make good a bad touch, but it is absolutely essential to good playing. Besides physical flexibility and grace, the player should have delicate perception, sensitiveness and a soul. No technical equipment, however large, will compensate for lack of these.

We read of the master, Johann Sebastian Bach, that his playing was remarkable for its tranquil grandeur and dignity. His fingers were so bent over the keyboard that they stood with points downward in a vertical line, ready for action at any moment. In withdrawing a finger from a key he moved it gently inward, as if taking a coin from a table. The attempt to imitate his style has made many a pianist stiff and lifeless, because the important fact was lost sight of that the keyed instrument for which he wrote and which he most delighted to play, the clavichord, had so light an action that the least pressure of the key could produce a sound. The tone of the clavichord was charmingly tremulous, reflecting the most tender gradations of the player's touch. In power of expression it was unrivalled until the modern pianoforte was evolved from all early beginnings. Bach preferred it to instruments of the spinet family, in which he found no soul, because they were incapable of dynamic modifications of tone, and to the newly-invented pianoforte of his day, which he thought exceedingly clumsy.

A rigid performance of Bach's works conceals the beauty of their melodies. Rubinstein divined the poetry of these marvellous tone creations. It was a joy never to be forgotten to hear him play the fugues in a graceful, flowing style, allowing each voice to be heard in due proportion, without letting any become too assertive. Bach's son, Philipp Emanuel, was the first to recognize the advantages suggested by the young pianoforte, and to advocate a singing tone. "Methinks," said he, "music ought principally to move the heart," and no performance on the pianoforte will succeed in this by merely thumping and drumming.

We have been taught to consider the piano the most unresponsive of all musical instruments, yet when we view it intelligently we find it more responsive than any other instrument in affording a glimpse of that mysterious realm, a player's soul. It is only cold and mechanical when the man or woman who sits at the keyboard is a human automaton, with hammer-fingers and cold blood. Not only is it the musical instrument

of the day, it is the coming instrument, whose value and service we are only beginning dimly to surmise.

To those who have heard many performers it is interesting to note the individuality of each. Liszt was the prophet of the pianoforte. He made manifest possibilities in it not thought of before his time, and used it to imitate orchestral effects. True, in his effort, he pushed it beyond its legitimate sphere, and his followers actually slaughtered the instrument in their fierce demands on it. Chopin, with his wonderful, ethereal touch, was styled the poet of the piano. His best thoughts were expressed on it; he wrote for it with a view to what it could do. Thalberg, with his full, light, energetic touch and marvellous legato, was called the king of the piano in his day. His playing was characterized by aristocratic elegance, but it was cold.

Rubinstein was a master of the keyboard, whose individuality was so strong that everything he touched was impregnated with it. Critics have sometimes expressed themselves as saddened by his occasional tempestuous outbursts, that swept like some great elemental catastrophe over the keyboard. These gusts and caprices, like all else in his playing, were but indicative of a personality in which the great and good predominated, but whose emotionality was in excess of his self-control. At times, in his fury, he hit a wrong note, but, as some one has said, his wrong notes were better than the right ones of others, for, however strong his excitement, he always produced a musical tone.

Unmistakably he was a subjective player. Von Bülow, who died in Cairo, February 13, 1894, has been called an objective player. He was so classically correct in his phrasing, so true to the idea of each master whose works he performed, that he was a model for all students and teachers of the piano. Those who heard him during his first visit to America, in 1875-6, and again in 1889, will never forget what they learned from him, even though he did not fascinate, enthrall and inspire them as Rubinstein did. Von Bülow was not wholly an objective performer, however. Everything he played revealed the hard, inflexible, pedantic nature of the man. He was a pianist for pianists. His clear, logical brain accurately analyzed a composition, and he so dissected phrase after phrase, section after section, as to present a magnificent object lesson to his audience.

How about the brilliant Pole, Ignace Paderewski? That generous-hearted man expresses his whole nature in his piano playing. He feels deeply himself and compels his hearers to feel with him. His treatment of the pianoforte is unique; his handling of hackneyed passage-work so distinctive as to spiritualize it. Since the visit of Rubinstein to this country, more than a quarter of a century ago, no pianist has aroused so great and so widespread enthusiasm as he. His genius is not so transcendent as was that of Rubinstein, but he possesses, to a large degree, the scholarly self-control the age demands. It has been noted that with years the gifted Pole has gained in breadth and impetuosity, and that now in moments of excitement, when a climax is reached, he makes occasional slips, like his Russian predecessor. These slips evoke from the critic howls of wrath—or may it not be of joy at the revelation of weakness?—and show, as it has been wisely remarked, that added fire and passion have attendant disadvantages, which no temperamental artist escapes.

Paderewski has said that technique may be attained by hard work, but that touch is born in the artist. Nevertheless, his own course proves that he believes a musical touch may be cultivated. His ideals are lofty. As a boy he sat for hours before the piano, striking the same note over and over again, until he succeeded in making the strings so vibrate as to produce the exact quality of tone he had in mind.

Therein lies the solution of the touch problem. You cannot have a good touch unless you cultivate an inner sense of tone-color. There are countless ways of making the strings vibrate, and no two persons can do it precisely the same fashion, any more than they can speak alike, read alike or look alike. As no two hands are alike, that teacher is wise who permits his pupil's hands to assume their natural position at the keyboard. Beyond all else, it must be remembered that to produce a pure, noble, sonorous, poetic tone requires Herculean strength combined with lightness and great mental concentration.

All discordant elements are forgotten in the harmonies by which we are swayed.

THE MARVEL OF MUSIC.

All advance in power of thought is accompanied by an extension of the range of ideas which are apprehended almost automatically. At first even the simplest ideas afford sufficient material for thought and require complete attention for their understanding. The term unit of thought is only a figure of speech, yet it may serve to indicate a relatively simple idea, and using the term in this sense it may be said that advance in intellect consists in increase of the comp'exity of what for the individual is a unit of thought.

To the child beginning to study music the attention needed to find the position of a single note on the pianoforte when the symbol is given in musical notation may well be excessive. It is not an unnecessary help to him to indicate its position on the stave to his unaccustomed eyes by type very much exaggerated in size beyond that which the skilled musician can read with ease. The child has to count each line painfully, and after finding the position of the note symbolized with reference to those lines, has to go through another difficult process in finding the position of that note on the keyboard. Gradually a few notes become better known than the others, and the naming of them becomes almost instantaneous, until, say, the whole of the notes on the treble clef are well known.

By this time the pupil has probably begun, without, however, consciously recognizing that he has done so, to read by relative position—to throw aside one stage in the early process of reading, and to produce notes without allowing the name of the note to occupy any place in consciousness. He has begun to allow relativity to count—and in doing so his unit of thought must necessarily have become extended. Even the skilled pianoforte player may find himself very much at a loss if he is suddenly presented with a high note represented by a symbol which is very much like a busy telegraph pole, though the same note, if it had been brought into relation with other notes, would have been easily apprehended. In all learning, great or small, the power of readily grasping the *relations* of things, and laying stress on them (rather than on the things themselves) is the mark of advance. Progress is from the concrete to the abstract. How many thousands of notes does the musician read without consciously following their names. His childhood's painful plodding when thought progressed with glacier-like rapidity, was, however, the means of relegating whole processes to such an inferior position that he does not recognize them as conscious. It is not a note which is his unit, nor a chord, however complicated, but a portion or the whole of a bar, perhaps even a group of bars which he apprehends at a glance.

How infinitely more wonderful still is that inexplicable power of the master eye and the master mind which follows the meaning of the wilderness of notes in a complicated score. He grasps the essential features of a dozen parts. He is in a sense twelve performers thrown into one, so far as reading is concerned. What he does not read he knows may be trusted to itself. He sees, above all, the framework and all important details. The rest he rejects. He has become selective. And yet he would be alive to anything amiss in the non-selected matter. And again his appreciation extends over the three fields of time, tune and color. To the beginner, the time element might be considered as the sequence of relatively strong and weak notes. Gradually the unit extends to a bar, then to strong and weak bars and to alternating groups of bars. The symbols which are extended before him in *space* he translates into relations of time. This time is relative, and in addition to grouping those relations, he has the power of realizing the approximate absolute speed which will best suit the relative time of the music before him.

We are sometimes instructed in our youthful days to attend to "one thing at a time," and philosophers have wondered how many things could be grasped by the mind at once. The musician has indeed to attend to a hundred things, and the only way in which he has become able to do so is by special gift in comprehending the special matter of music, together with that long experience which has resulted in the quasi-automatic action of the mind. In all learning the same features may be observed, but they are more striking in the case of music, for the matter is complex and involves special appreciation of time, variety of pitch and color of tone. When we consider, too, that variety of pitch is dependent on vibration-frequency, and that the skilled musician would detect any very serious error in their incredibly rapid movements, we should, if the evidence to the contrary were not before us, have deemed that such power was superhuman.—*Musical News* (*London*).

So, great tone-master, strength and sweetness dwell in thee,
Close-knit in interwoven chain of harmony.
—*Bach—Z. Cocke.*

MUSICAL UNFOLDMENT.

FREDERIC W. BURRY.

It seems to be a recognized thing among a certain class of teachers that music instruction must be decidedly of the severe order before it can be thorough.

And this notion is fostered by the parents of students who insist, above all things, that the teacher be strict. When the teacher is engaged the solicitous mother says: "Now, you be sure to be strict with her and I'll see that she practices." And so is it any wonder that the pupil dislikes both lesson and practice?

All this is the outcome of the mistaken idea that music or any art or science is to be driven into one's mind from without, when in reality all talent and knowledge is something to be unfolded, as the flower is from the germ.

Before instruction can be made thorough; that is, before the student's consciousness can firmly grasp ideas, there must be a certain interest aroused.

All success, all achievement, is the result of concentration, and this is born of interest and attention. In this way, moreover, is memory strengthened, for the mind naturally holds and retains what it is interested in. Now this interest is not merely to be a passing amusement, but to some extent an entire awakening of the inner energies, for in all there are dominant possibilities, which are only waiting for a sympathetic touch, when they will be aroused to action.

This touch of sympathy finds expression in that simple quality we call tact. For all-round success the tactful teacher will always be in the lead. He will come in touch or contact with this pupil's temperament, his character, not only studying the various qualities of his pupil's individuality, but himself feeling the latter's peculiar needs.

So that music teaching may become a veritable uplifting and strengthening influence for both student and teacher; yes, both may share in the unfoldment which such a method of culture as here suggested would give.

Music is preeminently the fine art which may be said to express man's soul—his real being. The teacher's province is thus a wide one. To draw out from within the student's being, into the field of expression, the great soul-energies—this is the work of the teacher.

So-called magnetic or strong personalities are individuals who make themselves at one with those whom they have dealings with; in this way alone can there be cooperation and mutual recognition and help. The best tutor will be one who has not only mastered and teaches correct theory and technic, but whose character and bearing are in themselves inspirations, which will unfold the soul of a student, thus creating real art. For art is, first of all, the sincere and truthful expression of the emotions. To the extent a mode of portrayal expresses the finer, deeper feelings of man we may consider the same to be a truly fine art.

Expression, of course, demands the union of mechanical with the finer arts; but let the former always be looked upon as the agents of the latter and not be considered as the sole purpose in view. Technical dexterity alone does not make the piano artist. This is but one of the means. Never should any means be mistaken for the end. Even in the hours of practice, one should not forget what the true office of technical and all mechanical work is. Thus, there should be no mere thoughtless, desultory fingering of the keyboard; even gymnastics and all exercises should be played from one's soul-centre. Then they would at once become interesting; the thought of what great value they are in themselves, forming a background and framework for beautiful tone-pictures, will give one an impetus to master them.

Such thoughts as these need to be considered by teachers, students and parents; and then it will be realized by all concerned how very much more practical worth there is in kindness than in severity and in masterful indifference than strained, anxious activity; how essential it is that the aspiring artist and master express themselves at all times in keeping with the sacred art to which they minister.

Young Composer's Column.

RULES

1. MSS. marked "Young Composer's Column" must reach us by the 10th of the month to ensure notice in next issue.
2. Each MS. must bear the full name and address of the writer; the initials will be used unless a *nom de plume* is added.
3. Stamps must be enclosed if MS. is to be returned, but it is to be distinctly understood that the Publishers assume no responsibility for any MS.
4. No charge is made for the examination of any MS., and compositions of any nature may be submitted. The criticisms will be general and of such a nature as will be helpful to those honestly desiring frank and unbiased criticism.
5. No criticisms will be sent through the mail.

A. J. G.—(462-472). You send us eight Polonaises! To speak frankly, it seems to us a waste of time; not that your pieces are worthless or entirely uninteresting; on the contrary you have some pleasant melodies here and there. On the whole, however, the effect is not worth the time you must have expended. Have you no desire to write in a better style? In the style of a Mendelssohn Song Without Words (say like Nos 3, or 16, or 30) or that of a Chopin E flat or F minor Nocturne? Your pieces are not tuneful enough to sell nor good enough from the formal standpoint to endure until they can make friends. Barcarolle is a pleasant little piece; Rondo is an etude of some usefulness.

C. B.—(473). Your Valse is sprightly and has a Coda to recommend it; young composers very often write Valses, but seldom make Codas for them! Your first chromatic theme gets rather tiresome before we hear the last of it; you must admit that it is not a tuneful theme. You make errors in notation; p. 1, m. 3, line 6, D♭ should be written C♯—there are others. We do not like the bare fifth formed at the beginning of your chromatic theme between C♯ and F♯.

J. E. B.—(474). Your little daughter has also written a valse and it is not without interesting hints at future success in composition.

D. W. K.—(475). We are much interested in what you write about yourself; send the Berceuse and let us see what else you have to say. Yes, you make a good many errors in notation; don't you think you ought to study theory? Surely school lessons can not be so difficult that a course in Harmony can not be worked in. And, after all, to say as you do that you have done so and so, and have written some music without knowing the elementary rules of musical grammar is something to regret. We think we discern something worth while in you; study, *study*.

O. K.—(477-479). The Andante is much the best of the three pieces. Waltz and "Vesper Musings" are just about the sort of thing you hear in the theatre before the curtain rises; they are fairly correct, have good harmony and are easy, somewhat ordinary melody. Extend your borders; study good music—music by classical composers—and use them for models.

V. W. B.—(476). We have looked out your town on the map and feel immensely flattered that you have sent your Berceuse thousands of miles for us to see. Your MSS, like those by A. J. G. are exquisitely neat. The themes of your piece are good and the effect of the whole is distinctly refined and musical. We think, though, that the Berceuse is monotonous; you make too little contrast between your first and second parts; there are some awkward places to play, for instance, p. 1, meas. 13.

Student.—By "well-worn progression" we mean a progression that has been used so much that it is worn out; hackneyed. Have you ever used Banister's book on harmonizing melodies, published by the Hatch Music Co.? If you are away from teachers remember that you always have the best of teachers at your door, the Great Masters. Study their easier, earlier compositions; see how they treat the passages that trouble you. You will have to examine a good deal of music and much of it will either bewilder you by its complexity or seem to be un-illustrative of, or not germane to, your purpose; you must persevere; summarize your observations, deduce general principles. Write us again.

Compositions by E. N., R. C. W., and H. W. are held over.

WHERE VIOLINS ARE MADE.

In the village of Mittenwald, in the heart of the Bavarian highlands, live the men who manufacture the greater part of the world's supply of violins. Mittenwald has taken the place of Cremona, although it may take another 200 years before its violins can be mentioned in the same breath with those of the famous Italian town.

Of the 1,800 inhabitants of the village, over 800 are exclusively occupied in the manufacture of violins, and the output reaches the incredible figure of 50,000 per annum. They are exported to all countries in the world, the better instruments going to England and America. One organization of makers alone exports 15,000. Each family of violin makers has its own particular trade secret, a sort of trick of the trade, handed down from father to son. Outsiders and, still more, rival makers are not permitted into a workshop that is not theirs. The people of Mittenwald have an interesting violin school where the village boys are instructed in the general technical departments of violin building. In the hall of this building is an inscription to the following effect: "The object of this school is to instruct the scholars accepted in its various arts connected with the manufacture of stringed instruments, and to educate them as capable violin makers."

The course lasts three years and embraces, in addition, the art of drawing, singing and playing on the violin. In the building of a violin much is left to the individuality of the builders. It is seldom that two violins are exactly alike in every particular. The villagers of Mittenwald are generally of opinion that the varnish with which the instrument is covered is of the first importance, and attribute the fine tone of the violins made by Stradivarius, Guarnerius and others to a secret of varnish which has evidently been lost forever. Mittenwald uses maple wood for its violins, brought from the distant forests of Dalmatia and Bosnia, and pine wood of a certain quality and resinousness found only in the neighboring forests. The old-looking violins seen in many a music shop window are not infrequently brand new instruments from Mittenwald. The blackness and shabbiness, the rubs and scratches, the Italian names of makers inside, and the picturesque date—let us say of 1743—are often the work of the ingenious fiddle makers of this remote idyllic village in Bavaria. "We must supply the market," they say, in extenuation of this class of business; "if we do not, some one else will."

TAMAGNO GETS A REBUFF.

Ernesto Tamagno, like many other distinguished singers, is noted for his prudence in financial matters and during his stay in this country many amusing stories were told of his small economies which were remarkable in the case of an artist who has always received enormous compensation for his services.

That his spirit for bargaining is not altogether confined to money matters has recently been shown in a fashion that has put the tenor into an embarrassing position in Paris. He went there on his way to London, where he is singing at Covent Garden, to take part in the performance at the Opera given in honor of the retirement of Mme. Laurent, an actress of melodrama who has been for several years at the head of the orphanage for the children of French actors and has been decorated by the Government for her efforts in this field with the cross of the Legion of Honor.

All the noted French actors and singers were delighted to take part. Even Mme. Patti, who was in Paris when the plan was proposed, said she would take the role of *Juliette* in the third act of Gounod's opera. Signor Tamagno said that he would sing in honor of Mme. Laurent.

But it appears that his passion for bargaining proved too strong for him and he could not bring himself to give something for nothing. So he decided that as it would be out of the question to expect payment in money on such an occasion, he would suggest the Legion of Honor as the appropriate reward for his services.

He adopted this course with the most unpleasant results. The suggestion was of course rejected by the singer's friends and President Loubet was so disgusted by the affair that he refused to attend the performance. The tenor also declined to take part as his suggestion that he would like the decoration was received with so little courtesy. The result of the matter was that he left Paris vowing that he would never return. The feeling over the affair is such that he will in all probability never be asked to sing at the Opera under any circumstances.

Questions Answered.

[Under this heading THE MUSICIAN will be pleased to answer any questions submitted by its readers which may be of general interest. *All questions must be accompanied by the full name of the questioner.* Answers will be published without such names. Those who send questions should take care to state clearly what information is wanted. Only such questions as will be of interest to general readers will receive attention in this column. All others will be answered privately, for which purpose stamps should invariably be enclosed.—ED.]

Philon.—Handel is said to have written the "Messiah" in twenty-four days. The words were compiled by Chas. Jannens. It was finished September 12th, 1741, and first performed in Dublin, on April 18th, 1742. The first English performance was in London, March 23d, 1749, nearly eight years after its completion.

C. P.—Iastian mode is but another name for the Ionian mode, the thirteenth—or as some writers have it, the eleventh—of the ecclesiastical modes. It corresponds to our scale of C major.

Ionus.—The term *all' antico* is Italian and means "in the ancient style."

Arco.—It is a rather strange coincident. Mozart wrote a pastoral operetta, when he was twelve years old, called Bastien et Bastienne. The opening subject is almost identical with the principal theme of Beethoven's Eroica Symphony, as will be seen from this example taken from Mozart's work:

M. K.—That *terrible* bug-bear to music students of the middle of the nineteenth century called the "Battle of Prague," was published at Berlin, in 1792, and in London, 1793. The original form had violin and 'cello parts *ad libitum*. It had a phenomenal success for upwards of fifty years.

H. F.—Those notes which are above the treble staff are *in alt.* Those in the octave above are *in altissimo.*

L. S.—Heimkehr aus der Fremde is the title of the operetta, by Mendelssohn, known in English as "The Son and Stranger." The most popular number is a a baritone solo, "I Am a Roamer." The work was written for a wedding anniversary of his parents.

Klein.—Claudis Monteverde, said to be the originator of this modern style of composition, was born 1568, at Cremona, and died 1643.

H. F. H.—Mutation stops are those which do not produce a sound agreeing with the name of the key which is struck, but either the major third or perfect fifth to it, as E or G when the C key is pressed down.

"Where should we be if the world were bereft of its idealists? They are few enough."—*Wakefield.*

"Great painters can make the richest decoration subordinate to a simple story. And the noblest instrumental execution is felt by true musical instinct to be more conspicuous in this humility and precision of restraint, than in its most consummate dexterity of separate achievement."—*Ruskin.* (Might well apply to literary composition in simplicity of design, etc.).

"His views of musical technicalities are most untechnical! The ideal, and the spiritual in the art alone, he fathomed; but is not that the Holy of Holies of the Temple? Technicalities have many able exponents, and these matters may be left in their care. The hidden meaning of Music, its inward powers, its educative influences, have very few; and, upon these subjects alone, are Ruskin's words of interest. No man has more fully realized the spiritual essence of art, or given such true expression to its possibilities. In his expression of this, the few will find help and education, but that such teaching can appeal to many is, of course, impossible. General interest, however, cannot be expected, for 'Real music of Doric eagerness, touched of old for the vales and rills while the still morn went out with sandals grey.'"—*Wakefield.*

THE STUDY OF A SONATA.

Beethoven's Op. 2, No. 3, in C.

DR HENRY G. HANCHETT.

NINTH ARTICLE—FORM AND STRUCTURE.

The measures of each distinct movement (counting the trio as one) are separately numbered. Place a number before each bar, single or double, in the order as printed, and without regard to the completeness of the measures.

In the first article of the present series a concise definition of a sonata was given in the following words: A Sonata is a composition in two or more movements, on of which, at least, must be a "Mozarta;" that being a movement consisting of three chapters, in the first and third of which are found two subjects, which in the first chapter are in different keys, in the third chapter are in the same key. Reasons were there given for the use of the word "Mozarta," in place of "Sonata-Piece" and some other terms. What shall be the forms of the remaining movements of a sonata is not considered essential—frequently we find two or three Mozartas, more frequently we find a rondo, but in a sense, the Mozarta is itself but a rondo of a specific form. In the sonata before us we have one Mozarta—the first movement—two Rondos—the Adagio and the Finale—and a Scherzo (practically a dance movement) in Aria form, binary if the Scherzo alone or the trio alone be considered, ternary if they be considered as one movement.

Commencing our examination with the trio, we find there a passage of eight measures, which returns at 18 and again at 34, but each time with changes in the last three measures. The remainder of the movement is made up of a passage occurring twice; 9–17, 25–33. The alternation of these two portions constitute the movement, and it is binary because there are but these two portions or sentences. The Scherzo is similarly constructed, but is much more elaborately developed. The essential thing to notice is that the first sentence, 1–17, returns at 41–57; but besides this we see not only the second sentence 18–41, but also a termination 57–67, which, however, contains no new ideas. The ternary form means that these two binary forms are given the order of Scherzo, Trio, Scherzo—three portions—the whole being concluded with a Coda.

The essential feature of a Rondo is that there is a principal theme which returns at least twice, the recurrences being separated by other material of various patterns. The Adagio of our sonata answers this description, although with some license, which, however, does not in the least obscure the themes. Measures 1 to the first melody note of 11, returns at 43, and again at 67, the first time without change except in the last note, and the second time with a number of variations. The intervening matter presents two ideas, 11–18 and 19–24. These ideas are used repeatedly, with some changes of key. Then there is a coda, 77–82. The other Rondo, the Finale of the sonata, opens with a passage of about three measures having a single preliminary and another concluding note, which reappears at 20, at 70, at 182, at 208, and 260. At 20, at 208, and at 260, after the repetition of the three measures, the device as announced in opening the movement is abandoned, but at 70 the reproduction include all up to measure 9, first beat; while at 182 the reproduction includes all up to measure 22, with the addition of a sort of parenthesis from the last beat of 189 to the first of 197. Moreover, following this reproduction, we have presently a reproduction of the measures 30 to the first beat of 40, only at 218 *et seq.*, they are in the principal key of the movement, C, while at 30 they are in the key of the dominant, G.

Now the essential thing about a first subject is that it shall recur exactly as at first written. What does so recur may be considered as the subject, what does not so recur must be described by another name. The essential thing about a second subject is that it must occur in some other key than the tonic of the movement, and that it must recur in the tonic. The essential thing about a Rondo is that its subject (it need have but one, but may have two) must recur not less than twice, appearing thus not less than three times. The essentials of a Mozarta are given in the first paragraph above. It is quite possible then for the critics to take different views of this movement. One may say that the first subject extends from 1 to 20, followed by a passage (20–30) leading to the second s bject (31–39). The development extends from 40 to 181, where the first subject returns (182–208) with the passage (208–218) and second subject (219–227) followed by a coda 228 to the end. The chief objection to this view is that it does not give clear chapter boundaries, and it does not allow sufficient importance to the subject suggestions at 70 and 260. It should be explained here that the Chapters of a Mozarta are: I. Exposition, extending to the double bar, if there is one, or to some clearly defined cadence in the key of the second subject, and occurring at or soon after the conclusion of the second subject. II. Development, extending to the reappearance of the first subject, and III. Recapitulation, extending usually to the end of the movement, but sometimes to the beginning of a chapter. IV. Reminiscence. In a Rondo, the first chapter concludes with the second announcement of the first subject, all the subsequent announcements of that subject terminating subsequent chapters, except that the last chapter includes the last appearance of the first subject and all that follows it to the end of the movement.

Another analysis of this movement would consider measures 1 to 9, first beat, to be the first subject, the first chapter ending at 77, the second at 189, and the third continuing through the movement. This plan ignores the recurrences at 20, 208 and 260 as partial or incomplete subject suggestions. Still another view would make the subject end with the first beat of 5, the first chapter end with the first beat of 23, the second with 73, the third with 185, the fourth with 211, the fifth at the end of the movement. This is more consistent with the definitions but it makes four chapters end with discords. There should be a better plan than any of these.

Art is free; its aim is Expression. It is full of life and it grows and enlarges by the contributions of its devotees. The purpose of analysis is not to build fences, to restrain invention or activity. It is to quicken the perceptions of the student and give him clearer views of the methods of the masters. For purposes of study we must have a terminology and definitions, but let us make them elastic, and modify them as the necessities of the case require and never think that genius must conform to our limitations. Let us name that the Subject Proper, which recurs in accordance with the formula of the movement, and let us call that the Enlarged or Developed Subject which includes the Subject Proper and is part and parcel with it, but which is not always fully reproduced. Then we can analyze this movement thus: First Subject Proper, 1–5, first beat; Enlarged Subject, 1–9, first beat; Auxiliary Theme, 9–19; first return of First Subject, developed, 20–30 first beat, where ends Chapter I. Second Subject Proper, 31–40, first beat; Second Subject Enlarged, 31–64, first beat; Eingang, 64–69; second return of First Subject, 70–77, first beat and end of second chapter. Development Group, 77–103; Episode, 104–168; Eingang, 168–181; third return of First Subject, 182–197, where ends Chapter III. Return of Auxiliary Theme at 197; fourth return of First Subject, 208; end of Chapter IV at 218. Return of Second Subject, 219; Eingang, 254; fifth return of First Subject, 260, and Coda 266 to the end where concludes Chapter V.

Turning now to the first movement it is readily seen to be a Mozarta, the second chapter beginning with 91, and the third with 140. The First Subject ends in 8 on the third beat, but in Chapter I we have an Enlarged First Subject ending with the first note of 13. In Chapter III, the First Subject ends with the third beat of 147. The Second Subject is 27–77; in Chapter III, 162–212. Some authorities would begin it in 47, because here the key is G major, the dominant of the key of the first subject, but the question is: How much is reproduced in Chapter III with transposition a fifth lower to tonic? The answer would be: All up to the middle of 83, and a good conclusion for the subject might be found in 81. But at the cadence of 77 there is a distinct division, what follows belonging to the conclusion or codetta, so that it seems more reasonable to limit the Second Subject as proposed. 13–26 constitutes the Passage; 91–139, the Development; 212 to the end, the Coda. There would be much to support the view, however, that 212 to 233 constituted the Cadenza (in the sense the word is used in describing a Concerto) and that a fourth Chapter of Reminiscence began at 234 with allusions to both subjects, and a Coda from 253.

It remains to glance hastily at the periodic structure of the composition. A period or sentence in music is marked by a perfect cadence closing a passage long enough to make what Mr. Mathews has wisely described as "complete sense." The periods in the first chapter of our sonata occur at 13, 26, 39, 47, 55, 77 and 90, always on the first beats of the measures named. A period might be written on the third beat of 8, but that would leave the passage in 8 to 13 with a distinct cadence at the end, but without sufficient length to form complete sense, and as this passage evidently belongs with what goes before it, it should belong in that and not in the following sentence. The same remark applies to 21. 21–25 do not make complete sense, yet they terminate a period; they therefore prevent the placing of a period at 21, although measures 13–20 are a satisfactory sentence. Such instances, Mr. Goodrich calls "Extended Periods."

In applying names to the subdivisions of a sentence it is occasionally necessary with an unusually long sentence to divide it into "half-sentences." The sonata before us presents no example of this kind. The longest usual portion of a sentence (and that occurring only occasionally in long sentences) is the strain, which is a passage within a sentence which makes complete sense, but yet does not include the entire period. Such a passage should be marked by a colon, and colons should be placed at the third beat of 8, the first beat of 21, and the first beat of 61. Many sentences require no sub-division into strains. The next smaller sub division is the clause, which Mr. Mathews neatly defines as a portion making sense, but not complete sense. It is true, Mr. Mathews does not use the word clause, but I trust the article immediately preceding this has made it sufficiently clear why the word *phrase* should never be used to indicate a part of a sentence. Clauses are indicated by semicolons and are rarely absent. Semicolons should be placed after 4, on the first beat of 11, on the first beat of 25, of 33, of 43, of 69, second beat of 73, and first beat of 85. The next smaller sub division is the section, indicated by the comma. Generally, but not always, the clause is made up of two or more sections; in the present case the first clause contains but one section; the second clause, however, divides into sections and a comma should be placed on the second beat of 7. Some might think a comma, instead of the semicolon, would be sufficient in measures 11 and 25. Other commas belong in 17, 31, 37, 41, 45, 51, 59, 65, 71, 76, 81, and 89, usually on the first beat or just before it. The smallest sub-division is the fragment—a term which I beg to suggest as a substitute for *motive* in this connection. A motive is a *germinal* fragment; a brief portion that contains elements out of which larger members are developed. Motives should be classified with subjects rather than with periods, yet it is true that a motive often coincides in length with a fragment. Fragments, however, are constantly present as component elements of sections, clauses and sentences; while motives are few. Let us call a germinal fragment a *motive*, if it used as such, but let us all call the smallest division of a sentence, as such, merely a fragment. Fragments are rarely more than two measures in length, often only one, but they are not to be defined in metric terms and they do not require a sign of punctuation. In the sonata before us the first fragment (which is also a motive) contains six beats, but occupies two measures. The second fragment closely resembles it, and the two are so striking and individual that together they constitute a clause, since they make sense, although not complete sense. The third and fourth fragments occupy five beats each, and together they make a section, while the next five beats constitute a section in themselves, completing the strain. The next two fragments seem to constitute a clause, but perhaps it would be better regarded a section, and measures 11 and 12 each constitute fragments, the two making a section and completing the period. 13 and 14 constitute a fragment, as do 15 and 16, the four measures making a section which is balanced by the next section of four measures, the eight completing a strain. By noting carefully the location of the remaining punctuation marks of the chapter, the student will observe the sense of the passages marked off, and should be able to continue the exercise throughout the entire sonata. In doing so, however, he should remember that more than one plan of sub division can be defended, and that the point is far more the careful grouping of the ideas set down by the composer with a view to giving them an intelligent and significant interpretation, than it is the demonstrating of any special formula of construction, or the proving that some other view of the matter is not correct. Let us have earnest, careful study, and as wide a comparison of results as possible, but let us yet allow for differences of opinion and strive always to make the utmost light and meaning break out of the works which we attempt to interpret.

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MUSICAL ATMOSPHERE.

"Musical Atmosphere" is a full sounding term, which musicians delight to use. Commonly used to designate elements or influences that, surrounding the musician, have more or less to do with his development, the expression may mean much or little, according to the understanding the user has of the conditions he refers to. We hear much of the excellence of European musical atmosphere and equally insistent deprecation of its lack in our benighted land. The plenitude of concerts, recitals and operatic performances, which offer their riches to students and musicians generally abroad, as expatiated on to the depreciation of like opportunities at home. The small cost of the foreign brand is also enlarged upon. The fact that there are some who say that in quality these concerts are not invariably commendable does not decrease the volume of praise.

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Unquestionably, musical atmosphere is an important attribute of music life abroad. No one, who is at all informed, will attempt to controvert the fact that the multitude of concerts, with which the musical season of Europe is blessed, is one of its most commendable features; and the question of cost is an important one. But is there so great a lack of musical atmosphere at home? In the smaller towns, yes. In the more considerable towns and the cities, no. To Europe must be awarded the advantage when comparison is made between the little towns of the two countries. Good choral singing is a feature of German life which makes musical atmosphere. And choral singing is not at its best when it is entirely dependent upon the organization and maintenance of choral societies for its cultivation. It is the spontaneous nature of the song of Germany that perpetuates it and makes it strong enough to constitute an atmosphere. One of the signs of a lack of musical atmosphere is the strenuous effort which often is necessary to maintain and even organize choral or orchestral bodies. When, in musical art enterprises, great endeavor is the price of general interest, musical atmosphere is conspicuous for its absence.

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Musical activities in America are plentiful. There are concerts, recitals, operatic performances in abundance. Artists—the greatest in the world—flock to our shores. Nowhere is there so much money made in music as in America. A roster of the artists who will visit us during the coming season would show a small army with its face turned Americaward. Boston, New York, Philadelphia, Pittsburg, Cincinnati, Chicago, and numerous smaller cities boast their symphony orchestras, and choral societies abound. Teachers in these cities get from four to six dollars an hour for their lessons. Prices higher than these are paid. In these cities there is a musical atmosphere, more attenuated, perhaps, than its foreign prototype, yet furnishing the breath of musical life to many earnest musicians. Why does it not extend to the smaller towns? It is increasing its area, but there are obstacles which cause its diffusion to be very slow.

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This army of artists, full of the power which has come from communion with all that is best in music, comes to us not to diffuse the good it has gained, but to capture the good, solid dollars with which it believes our pockets to be lined. Prices are low in Europe, but the same artist comes high when he has crossed the Atlantic. The manager and the piano maker must reap their golden harvest, and between the three musical atmosphere can betake itself to any spot where it may have a chance to recover from the effects of a frost. American musical atmosphere will not be vitalized solely by the visits of artists, no matter how great they may be. It must be created and its density steadily increased to the proper point by ourselves. The atmosphere in which the music life thrives and grows strong will be the emanations from the activities of those whose purposeful lives are given to the cause they love. It is the leaven within that leavens the whole lump.

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Very significant is the following which has for its caption "The Man from Ithaca":

"He can make other people do things. He has broad ideas, plenty of executive ability, is enthusiastic (but not beyond his power to accomplish), knows exactly the result he is after and secures it. He teaches music in the schools, leads the College Glee Club, makes music for one of the churches, loves a good horse (and appreciates it), and invites men from distant places of good repute to travel to his town and lecture.

"We went into the High School together. As we entered the room the students cheered him (one good mark on The Man's score). They sang well as a chorus. Tone, shading, meaning, all had been carefully worked out. The students were not vigorously "conducted." The Man stood aside quietly but occupied; the singing went on without fault or hesitation; if he spoke it was not loud, but everybody heard. Then ten or a dozen boys came out from among the several hundreds of students present and sang—as a club. And they sang delightfully. One of them was chorister. He knew how to do his duty. He watched The Man.

"Every child and every teacher in town is interested in music. Music books are on the supplementary reading list (another good mark on The Man's score). The superintendent is built on the cooperative plan—he and the music supervisor—that is The Man—work together. They value each other's judgment. Of course, the result of all this is worth traveling there, by way of Ithaca Junction, in the rain, to witness.

"In the evening of that day I heard the College Glee Club sing. They called it a rehearsal. I suppose that is the reason the boys were so much at home between the numbers. Again—as in the High School—there was a chorister. They sang ten or so songs, some with solos. Now and then, from headquarters, a word or repeat, or the chorister came forth for advice; but the man behind the singing, who was doing it all, seemed to be taking a vacation. He must have power in that direction, for it was twelve hours from entering the High School to departing from the Glee Club rehearsal.

"They may have it now in that town—I am not sure—but if they have not, they are capable of choral society to which large works would offer no insurmountable difficulty. The chorus would be constantly recruited from the High School.

"The Man would make it successful and the Little Town would have exceptional music."

This man is leaven, he is exhaling musical atmosphere; he is representative of the force that is to make the future of music in America. "He can make other people do things" is the secret of his power, as it may be the secret of the power of the humblest teacher whose eye lights upon this page.

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Teachers, create your own atmosphere. Study music—not piano, singing, organ, fiddle or any other instrument—until you are filled with its influence. Read, read books about music and composers, play music, not solo only, but ensemble, gather about you a coterie of those who are interested and study music, then spread your knowledge abroad until your community feels your earnestness, cultivate the power to make others do things, and you will awake to the fact that you are breathing a musical atmosphere, which is stimulating your artistic life. If this man from Ithaca could be multiplied as many times as there are small towns in the country, a gale of musical atmosphere might be expected to sweep the length and breadth of the land. Were such activities as this plentiful choral societies would spring into existence everywhere. They would not necessarily be large; they would be made up of persons who have been drawn together by a common interest in getting good out of music, and they would sing for the sake of the music—this was what the Bethlehem chorus did—and by their singing they would influence their listeners for musical progress; for earnestness when united to capability is contagious.

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Then the army of artists, which lands each season upon our shores, would be heard with greater discrimination and would feel a musical atmosphere that they have done little or nothing to create.

POWER.

All want power, therefore all seek power. But what is power? Power is a variant quality, and many there be who mistake it. Some consider authority to be power; some think it a thing to be acquired. Both are right—in a measure, but he who understands power to be the output of a personality that can be developed has arrived at the secret of all power. These other things are but manifestations of power. Power is within us and is dependent upon our treatment of ourselves.

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What are your habits? Make notes of your living during a week. Mark what and how you think, when, where and how you *do*. Observe the tendencies of your mental habit; let none of the mannerisms which proclaim you as yourself escape your analysis. When you have searched out all these things, and have felt their force, do a sum in proportion. It can be stated thus: As these tendencies and habits are to your real self, so are you to the possibilities of your future. Now work it out.

PERSONALITY.

What is the pervading influence in your studio? Perhaps the room is beautifully fitted with artistic furniture. It may delight every sense of proportion and taste, but if one lingers in it or visits it regularly, what will be the impression made on him? Surely not one coming from inanimate furniture. The atmosphere of your room is permeated with that subtle essence, which is you, your real self, and yet of which, their is danger that you will be unconscious. Here lie the potentialities of success, the possibilities of failure. Which shall conquer? What story shall the very air of your room tell to those who visit it? Your personality will settle that point, and your personality can be cultivated. Every teacher, each student, holds within his grasp the essentials of success. To profit by them he must know himself and that is a knowledge which comes from much and long-continued study. What is your personality?

ISOLATION.

There is no isolation. No one is alone, while he has himself. He may be like Burdette's mean man, who was so very mean that when he sat alone on a log, he moved to the other end to get away from his mean company. We make our own isolation. And we people our world with the most interesting and helpful company. Our thoughts are friends, if we make them so. Our opportunities, our labors, our plans, our ideals, our books, are the liveliest company if we care to make them so. Surround yourself with them, get on intimate terms with them and learn how they will comfort, sustain and assist you. While you are teaching others, study and instruct yourself, and make much of your own stupendous possibilities.

HOW TO HANDLE PUPILS.

KARLETON HACKETT.

This means, How shall the teacher gain the confidence of his pupils and interest them in their work? Fundamentally, two conditions only are absolutely essential: that the teacher has something to impart and the pupil really desires to learn. With those teachers who assume that function merely because they see no other way of earning a livelihood, and those pupils who only go through the form of studying, we shall not concern ourselves, though the observation is pertinent, that the perfunctory teacher is responsible for nine-tenths of the careless and indifferent students.

It is very easy to "handle" any young, inquiring mind, provided you can show him that you know something that he does not, and that you desire to share with him your knowledge. It becomes a question of the earnestness and sincerity of the teacher. We have a vast deal talked and written about the charlatans of the music profession and the manner in which they wax rich and powerful by playing on the weaknesses of their pupils and putting into practice Barnum's famous dictum that "the public loves to be humbugged." But, on a closer examination, we totally dissent from this view, and hold with Lincoln, that "you can fool all the people some of the time, some of the people all the time, but you can't fool all the people all the time."

There are people who are always looking for short cuts, for new "methods" whereby they can do in one year the work of three, and such are, by poetic justice, the proper victims for the quacks; but that quackery is the road even to that lowest order of success, which is reckoned by the cash returns, is disposed of by logic and experience. Here and there may be noticed some striking example of quick and widespread popularity which other members of the profession may unite to denounce as charlatanism, but if this sudden success be not the legitimate result of superior capacity, the fact is quickly discovered by the intelligent pupils, the bubble bursts and the man finds his proper level. There is no evidence that in the teaching of music, more than in any other walk of life, success is won, except by solid merit and universal industry, and it is a fact worth noticing, that those who declaim most loudly about the baleful and widespread evils of empiricism, and that only quackery succeeds, are those in whom the world has refused to find any especial ability. But enough of quacks and quackery. We refuse to consider that music is the peculiar abiding place of the evils or to believe that the earnest, intelligent music teacher has anything to fear from the pretentions of ignorance. The strong man supports himself in any environment, the weak man falls from lack of vigor.

To handle a pupil is not primarily an art, nor is the pupil of such fragile texture that the least awkwardness is likely to break him, the first requisite in handling a pupil goes back to the teacher's early education and demands that he know something which is necessary to the pupil. When a man really knows anything he is always anxious to impart his information to others and in the most simple and direct manner, so that the first principle of handling pupils is the teacher's sincerity and conviction. All the arts by which pupils are entertained or flattered are useless and worse than useless to the strong man, for the pupils will study, no matter what treatment they receive, provided they feel that they are learning something, and it makes little difference how polished and refined the teacher may be, if the pupils do not feel that they progress they do not stay. In short, it comes to this, that when the teacher is in earnest in his work the last thing he thinks of is how to handle his pupils, he merely shows them how to do things that they could not do before, and they flock to him bringing all their friends and acquaintances.

The average pupil is quick enough to discern the main facts of life and character. If a girl comes to have her voice tried and after hearing her sing an ordinary ballad, in a commonplace manner, with a fair voice, the teacher goes into raptures, exclaims over the beauty of the voice, the musical feeling and the future in store for so much talent, he may prevail on that individual to study with him; but, sooner or later, there is a day of reckoning. By flattery and prevarication the girl may, for a time, be led to believe that she is making rapid progress towards the promised goal, but some day relatives, friends and the dispassionate public are to pass judgment on her attainments. As the appointed time draws near this teacher's position is far from enviable, such success as his is but as a house of cards, to be overblown with a breath. It is not true that the average pupil is a fool to be won only by flattery, for in the majority of cases each one is really looking for information, each asks honestly whether or not his voice is worth cultivation, and while of course the teacher's judgment is fallible, an honest answer is appreciated.

In one view, teaching music can be likened to any other form of commercial transactions, the returning of an equivalent for value received. As has been said, there are two ways of conducting business; by one plan the merchant seeks to give such value that each customer becomes a friend and brings by his good reports many of his friends to buy; by the others the merchant feels that he never will sell this particular individual but one bill of goods and therefore robs him, as far as the law will allow, trusting to the aphorism of pessimism, that "there is a new fool born every minute," to furnish material for the future. But the teacher's main stock in trade is his reputation, and each pupil with whom he works is adding his mite either on the right side or on the wrong. In the long run honest work, conservative statement and good results make a reputation that can only be injured by the teacher himself, and that is to be won only in one way.

When the teacher knows that certain conditions must be established, if the pupil is ever to attain the desired results, it is his business to insist on these essentials, whether the pupils realizes the necessity and likes the process or not. If the pupil does not trust the teacher's knowledge and will not yield to his instruction, then the only thing is for them to separate, for under such circumstances the pupil neither gains knowledge nor the teacher reputation. On a vital point it is difficult to believe that an earnest teacher and pupil cannot understand each other, one or the other must be wilfully at fault, but in any case once the band of sympathy is broken they can no longer work together with advantage. The only essential condition in the relation of teacher and pupil comes from the feeling of respect that a younger person always feels for an elder who knows more than he does. This is that band, firmer than iron, which unites the intelligent pupil to the earnest teacher. When this is present nothing else is necessary; when this has lost its vigor then all else is worthless. The only thing of inherent value in this world is the respect paid to superior knowledge. He who has that has all else, he who lacks it, is like an arch without the keystone.

Once the confidence of the pupil be won the rest is simple. When two earnest people are working together for a common object they agree without conscious effort, and the relation between pupil and teacher should always be that of two friends interested in the pursuit of some vital question. Let the teacher assume a cold or distant attitude or try to impress the pupil with his importance and a barrier insensibly grows up between the two. Treat a pupil with frankness and simplicity; show him that you can and will impart to him the knowledge that he seeks, and the most lasting of friendship is formed, that founded on mutual esteem and benefit.

The pupil quickly recognizes in the teacher superior capacity and is apt to be justly suspicious of those little acts of flattery, so often miscalled "tact," whereby some teachers seek to bind their pupils more close to them. The only "tact" necessary is that of honesty, the only "art" essential is that the teacher thoroughly understand his profession and prove it to the pupil by his progress. The art of handling a pupil amounts simply to this, that the teacher understands his profession and in the most straightforward manner sets about doing for the pupil those things of which he stands in need. Ability, earnestness and simplicity are the foundation of the teacher's power, and these the pupil always recognizes and respects.

"The first great principle we have to hold by in dealing with the matter is, that the end of Art is not to *amuse*; and that all Art which proposes amusement as its end, or which is sought for to that end, must be of an inferior, and is probably of a harmful class. The end of Art is as serious as that of other beautiful things—of the blue sky, and the green grass, and the clouds, and the dew. They are either useless, or they are of much deeper function than giving amusement."—*Cestus of Aglaia VIII, p. 528.*

STRAY THOUGHTS.

FRANCES C. ROBINSON.

The title of Charles Reade's novel, "Put Yourself in His Place," appeals to me as a good text on which to found a few words for the consideration of teachers. There are times when it becomes necessary, and has a very wholesome effect, for a teacher to put herself in the pupil's place and to endeavor to see herself as she appears to the child or youth whom she is undertaking to instruct. Sometimes the quiet, thoughtful, serious mood of an adult seems something very different to young persons. I have known a teacher to be described by a child as "cross," when she had simply tried to appeal to a careless, thoughtless pupil by means of an earnest, kindly talk. The child was not aware of misrepresenting or misjudging, he was perfectly sincere in his belief.

I have found it interesting, and oftentimes very amusing, to get at the impressions and criticisms of children, which they have formed regarding adults. While children are sometimes very acute and correct in their observations and impressions, they frequently form very erroneous opinions. It is a duty of parents and teachers to discover these ideas as much as possible and to endeavor to assist children to more correct understanding and appreciation of grown people. The relationship between teacher and pupil must be friendly if desired results are to be obtained in any course of study. It is my experience that children easily and gladly reform their opinions, remodel their judgments, when subjected to the right influence in their home-life, as well as with the teacher, and when assisted to see matters *as they really are*. We can thus assist them by putting ourselves in the child's place, as it were, and looking at persons (including ourselves) and at actions and conversations from the child's point of view. If a teacher really lacks self-control she must expect to lose not only the regard but the respect of her pupils. It is most desirable that children may look upon their teacher as their friend and helper.

On the Use of Studies.

It is well known that progressive music teachers no longer follow the old-fashioned way of going through a prescribed round of exercises and studies with each pupil. Many teachers are discarding studies altogether. To the writer this seems a mistake and but the going from one extreme to another. I do not advise or approve of a prescribed course—the same for every pupil—but neither do I approve of the entire discarding of studies, and for this reason: Some pupils have physical defects to overcome, which certain studies can assist them to do, while others have a deficient mental conception of phrasing, melody or expression which may be corrected by a certain class of studies. With some pupils possessing these defects, studies might not be necessary, if they were willing, when advised to do so, to practice the difficulties in a piece of music, separately and thoroughly, but for those other pupils who, despite advice and warning, will persist in practicing (?) a piece by commencing at the beginning and rushing through to the end, studies are a necessity. Such pupils require fastening down to each difficulty by itself, and this can be done by a proper selection of studies. My decision, then, is not to use studies simply because past teachers used them, or simply because a certain course should be followed, but to use them when necessary and advisable, in certain cases, and *to know why* I use them. Strictly individual training is necessary for each pupil and the only right course.

The Damper Pedal.

1. Encourage beginners to experiment in using the pedal. No greater mistake is made than the forbidding its use by all such. Show them some of the effects, in tone, which can be produced by its use, and encourage them to try the same at home and to show you, at next lesson, what they can do.

2. Mark the pedalling for your pupils as carefully as you do fingering and phrasing. Erase all erroneous printed pedaling.

3. Avoid giving rules about pedaling in single instances. Rather, study each case as it arises, and as different cases arise make your suggestions and give the required rules.

4 Study Hans Schmidtt's book on "The Pedals of the Pianoforte" and make use of his advice, as stated in his resumé, on pages 95, 96, 97 and 98. Mr. Arthur Foote, the eminent teacher and composer, has also written ably upon the subject of pianoforte pedals and composed or arranged some excellent pedal studies.

THE NEW EDUCATION.

FOREWORD.

The *New Education* offers its readers, for 1900-1901, the best plan for a year's study that it has yet presented. It will be the best in two particulars: In choice of subject matter and in manner of presentation. The hearty reception which this novel educational feature has met with makes it possible for THE MUSICIAN to continue to develop the idea of home music study and to offer the best advantages that are to be attained in this manner.

The series of subjects for the coming year follows. Each subject is in the hands of a specialist and will be treated practically and as fully as possible in twelve lessons. In order to meet the immediate demands of students who seek information on special points in the work, the editors will be glad to furnish

Suggestions for the further study of any subject.
A bibliography of any subject.
Information on any question in the lessons.
The consideration, and, if necessary, the presentation, or general discussion of any point that comes up in actual teaching.

The subjects for the coming year are as follows:

I. Advanced History of Music; twelve lessons, with suggested reading.
II. Psychology and Pedagogy of Music; six lessons in each subject; suggested reading.
III. Advanced Music Form; twelve lessons developing those already given in this department.
IV. Harmony and Melody; twelve lessons; six in each topic.
V. The Literature of Aesthetics and Criticism in Music, twelve lessons.
VI. The History and Development of the Piano, twelve lessons with illustrations.

The following conditions *must be observed:*

1. Address all communications for the *New Education* department, thus: THE MUSICIAN, New Education Department, 8th and Locust Streets, Philadelphia, Pa.
2. *Do* NOT *roll your manuscript.*
3. The answers for each month must be sent as soon after the issue of the journal containing the subject to which they relate as possible, and before the next succeeding issue. No papers are to be held until end of course. New members can join at any time by sending names and answering questions contained in current issue.
4. The editors are obliged to say that no papers will be read or rated that fail to comply with conditions 3, 4, 5 and 6
5. No two subjects should be written on one sheet. All sheets pertaining to one subject—for example, History—should be independently fastened.

Ratings will be largely influenced by the following points:

Accuracy.
Clear, concise, yet smooth diction.
Grasp of the subject.
Originality of thought and statement.

The questions following each lesson have two purposes: First, to connect the reader's mind directly with the text—the most fundamental, that is, the lowest duty a question can serve, but necessary. Second, to suggest a thought beyond the mere expression of the words in the text; the highest purpose a question can serve. The first is by far the least useful if he has a memory; the second the most useful if he has a reasoning faculty.

The editors will welcome letters from teachers which contain:

a. Suggestions as to what will make this department more valuable, the suggestion being dictated by the teacher's individual experience.
b. Statements regarding the application of this work with pupils as well as in one's own effort to secure a broader education.
c. If there is any line of thought of practical value to you, and likely to be equally practical to others, let us know it.
d. All such suggestions must be sent to the office of THE MUSICIAN, addressed according to direction given in regulations.

[NOTE.—*New Education* students are specially requested to avoid enclosing *anything* relating to their business with the Hatch Music Company with their *New Education* papers. The failure to comply with this rule causes great trouble. Kindly keep this matter in mind. We wish to call the attention of our students to the necessity of *fully prepaying postage on their papers.* We have been compelled to pay additional postage on a large number of those already received. This should not be, hence we request our students to take care that sufficient amount of stamps be affixed before mailing.]

THE FUTURE OF MUSIC.

PERCY GOETSCHIUS, MUS. DOC.

Any reflections concerning the future of our art must, necessarily, partake largely of the nature of conjecture. But by careful comparison of the epochs, and of the phases through which the art has passed, it is not impossible or even difficult for the unprejudiced historian to forecast the lines that are foreshadowed by the present, and to determine the general direction of future development.

All history, civil and scientific, teaches us that there is no standing still; and while we have mysterious indications of arts lost, in dark ages long past, it seems scarcely possible that such a fate could overtake any of our modern acquisitions, in the present condition of world-wide civilization and universal scientific knowledge. As far back as the light of history illumines the past, we see no actual and permanent retrograde; each epoch is seen to be a stepping-stone to the next and higher epoch—apparent phases of inactivity or degeneration are but temporary—just as the landscape descends from one hill but to prepare for the next ascent, and the summits are of unequal heighth. But the course of our terrestrial journey is ever upward. No epoch in the growth and upward progress of an art has ever yet proven to be the last and highest, from which no further advance was possible. So in our music art. Bach, the loftiest summit visible for centuries, did not terminate the mountain range. Beethoven was not the last great master. Wagner may not hope that he has consummated the aims of highest art-purpose; nor has Brahms written "finis" to the book of music art. These illustrious minds, each in turn, raised us to an eminence from which we might behold the next summit, to which, in the fulness of time, we should again be led by the guide who possessed the power to scale its heighths.

First of all, then, we need harbor no fear of the threatening whispers (precisely as common in these days as in all the days of the past) that predict the degeneration of the art of music. The road, to be sure, is not straightforward—nature, as a rule, seems to abhor the straight line—there shall be deviations from the narrow way of most steady and genuine artistic advance, momentary retreats and much quenching of promising lights. But as long as the earth endures, and humanity maintains its established character, just so long shall the quiet, general onward movement continue. The music of the next century will *surely* be richer, and stronger, and truer than that of to-day. What does it signify that Wagner repudiates the traditional ideas of "Form," uses the chromatic progressions so constantly, and adopts a less obviously tuneful style of melody? And that Rich. Strauss (and others) multiply dissonances until we seem unable to distinguish what we are hearing? That the French (and others) wilfully reverse the recognized dictates of natural melody? That the Russians set the element of harmony above that of melody; and that so many of our younger composers suffer St. Vitus torments of rhythm? Not one of these apostles of an experimental faith is able—not with legions of followers—to establish his view, unless it be the true and right one; the natural, and *therefore*, the enduring one.

For above all these individual doctrines towers the spirit of popular judgment, the *vox populi* which is truly the *vox dei;* the spirit that serenely, without passion or prejudice, almost unconsciously, weighs the new ideas as they arise, and compares them with its own unerring instinct of natural law and truth; the mentor who begrudges no one his pastime and listens curiously to each one's story, but promptly quells any real mischief, and withers the lie with one ray of his divine light.

If it is truly best for the promotion of the music art to infuse a greater proportion of dissonance into it than was hitherto the custom, it will surely come to pass, through the agency of willing hands. But if not—if this leads us farther away from the purest ideal of art—not a million eager hands shall ever force the issue; and some of the works of to-day will then soon become interesting museum objects of musical curiosity.

One thing is certain: It is excess that defeats all lasting success. Excess of consonance is as hopel as extreme dissonance. The line of genuine progr in any art runs along the golden middle way. I beli that the coming art will be more highly dissonat and that its rhythms will be far more diversified a more vital. But it will never become *all* dissonan nor will unity or rhythmic effect ever be lost; the sp of popular judgment will look out for that. I do b believe that the present laws of melody will ever successfully disregarded, for they are grounded natural science; there are still vast unexplored p tions of this field, but I am convinced that there no new "fields," or undiscovered laws of melo The rhythmic question is quite another thing, a probably still awaits a fuller solution.

To foretell which is the coming musical nation, beyond any one's prophetic power, though we are wholly without significant indications. Germany see to have had her day, and the palm is not unlikely pass into other hands. I say "seems," for it may that this nation is simply suffering a temporary pr tration from recent excesses, and that the manif conditions favorable to sturdy musical growth, again prove their presence among this people and g birth to a new "master." It seems impossible t America or England possesses *yet* the necessary s France apparently never had it and shows no signs ever gaining it. The musical soil of Italy is too shall and its exponents are prone to excess of melody. Russia, and other Slavonian nations? These peo are unquestionably rich in musical endowment; a the element of thorough scientific training, whose la has hitherto defeated truly great achievements, is th being cultivated at present as no where else in world. The ultimate fusion of these conditions m generate the life of a new and glorious era of mus If not, it will be because the Slav is inferior to German in that wealth of heart, of broad hum sympathy, out of which, after all, the truest and holi song has always emerged and forever will break for

MUSIC FORM—TWELFTH LESSON.

Concluding Article

THOMAS TAPPER.

There are two distinct kinds of knowledge ab Music Form, (1) that which comes from the exclus study of books and (2) that which, properly prepa for, results from the study of music itself. And student may profitably remember that music itsel the country in which the writer on Form must wan to, in order to give even a semblance of life to his te

Again there is a view of the subject which is t fold. With his knowledge of Music Form the stud may recognize structure. (1) By the perusal of music page with the eye. (2) By following its outli by the ear.

It is, of course, needless to point out to the thoug ful reader that only the ear-recognition of Form reliable and practical. All training must make that kind of skill; all practice must keep that appli tion of it in action. Hence, in this series of Fo lessons, I have urged that the teacher gather her pup together and give the lessons on the basis of ear-t Having explained the Phrase, test the class by play Phrases on the piano until they are as distinct as a other object in the field of consciousness. So proce with the Period, remembering that as one advan the unit becomes more complex, and progress necessarily, slower. Indeed the measure of progr may be inferred by this: A year's work which bri a careful student to the stage of advancement wh he recognizes Phrases, Periods and the Three P Form (Ternary) in its regular and irregular varieti has accomplished a great amount. With that mu knowledge won by ear-practice, supplemented explanatory matter on the teacher's part, a stud may profitably take up for study the chapters in Bu ler's Manual of Musical Form inclosed in pages 4 103. And this may immediately be followed by complete text of Dr. P. Goetschius, The Homopho Forms, the most complete treatise we have on subject.

Text books on Music Form are not many and f evince the thoroughness of structure which perm the student to find them an ever present help. T learner may travel a long way in the subject with other book-companion than the two above mention

But, valuable as books on this subject may be, t are almost useless unless accompanied by the ma

hich made them possible to their authors, and that atter is music. The student of the first year or two ould possess a few of the simpler pieces in primary rm, as well as some classic examples. Gurlitt has ritten (Litolff Edition) many pieces of the best sort, p. 197, 198, 101, 172. Further, one should possess e Op. 68 of Schumann, the Songs Without Words Mendelssohn, the Bagatelles of Beethoven, the asier Chopin Preludes, all the short movements lenuet's and the like) in the Haydn and Mozart onatas; later on, the same movements in the Beetoven Sonatas. The piano teacher will find that early all the instructive music written for the First, econd and Third Grades is in primary form, or may , it is a group of Primary Forms strung together for e sake of length; still retaining the simplicity of the nall unit.

The student who takes exceptional interest in his ork will soon discover that, next to the habit of arning (I mean, of course, next *above* the habit of arning), is that of thinking upon the matter learned. he study music so well that he knows it within, and in pass over it time and again in his thoughts, he will nd then—and really never before—the suggestiveness f its structure. Really it is only that which we are iasters of away from books and things that we know. 'e own it when it becomes (in our thoughts), disenaged from the matter which gave it b rth. And to lustrate this, I have found no better text book for the se of medium grade pupils in the subject than that on in this manner: They have studied the text ooks, learned the various lessons, made very many nalyses, and then carefully memorized from the point f view of Form structure, the first volume of the eethoven Sonatas, or even the first ten Sonatas.

There is in that bit of mental property more Music orm reality than is to be discovered and acquired in ny other way.

HARMONY AND MELODY.

A Resume.

DR. H. A. CLARKE.

At the suggestion of that potent individual, the ditor, this, the concluding article of this series, is to e a recapitulation of the various points touched upon n the preceding essays. In the essays treating of Harmony, we began with a discourse on the purpose f Harmony in the education of the student, in which 'Harmony" was compared with the study of grammar, it being as necessary to the right understanding f music as the other is to the right understanding of anguage. A knowledge of the construction of music eightens immeasurably the pleasure to be derived rom it, as it adds to the merely emotional and intelectual element. It also refines the taste if good nodels are studied. Musicians are never tired of admiring the effect Mozart produces with the simplest means, which are always so disposed that the least addition or alteration mars the effect. This general survey of the subject was followed by a sketch of the way in which harmony is supposed to have arisen. Its progress was hampered for many centuries by the mathematicians, who claimed music as their especial field, and wrote ponderous and acrimonious volumes about the division of the monochord and the differences between a diesis and a limma, or whether the greater or the lesser tone should come first in the tetrachord. Harmony worthy of the name began when the third and sixth were admitted to the group of consonance, and it became possible to hear a common chord.

The attempts to apply harmony to the church scales soon resulted in the discovery that they were incapable of it, unless they were treated as being parts of a major or minor scale, as modern organists treat them. When it was observed that chords consisted of superimposed thirds, it was an easy step to the chord of the seventh by adding another third, thus pointing out the direction in which further progress was to be made. When the principles of harmony were firmly settled, the system of shorthand, known as figured bass, was devised and has held its own to the present time in the estimation of the "Conservatures," who decry the possibility of learning harmony without it. In our time, the practice is rapidly growing of teaching harmony with the melody as a starting point. This any candid-minded person must admit to be the natural starting point, since melody always comes before harmony. The chief advantage of this method is, that the student always has the choice of several ways of treating each note, and if he has any music in him, he soon finds out the best way, which, if he cannot find, he has surely mistaken his vocation.

One of the most important branches of harmony, *viz.*, modulation, is next treated. Reasons are given for adopting two terms, restricting modulation, to signify going into a related key and using "transition" to signify getting among a new set of relations, thus, if from C, we go to F, G, A minor, D minor or E minor, it is a modulation, but if we go to E♭, it is a transition. It should never be forgotten that the key to all transitions is the relationship of keys. The student should so familiarize himself with the six that form a related group that the mention of any given key will at once call up its relatives.

The next paper is an attempt to institute a parallel between "chords" and "words," but the student is carefully warned against putting any hard and fast construction on the remarks therein made, because there are so many elements that enter into the expression of a chord, such as, loud, soft, high, low, slow or rapid motion, or what comes before and what follows. It is to this protean character of the chords that the exhaustless variety of music is owing—if the meaning of every chord was fixed and unchangeable, music would have become a "finished product" long ago.

Concerning the major scale, it is impossible for a modern to put himself in the position of Greek or early Christian, to whom harmony was unknown, and melody was the whole of music. When we listen to a Ionian melody, it sounds like an incomplete melody in the key of C, because all its notes belong to that scale, but doubtless it proved satisfactory and conclusive to these early hearers, who knew nothing of tonic or dominant chords or leading note. One of the chief elements of beauty in modern melody is, that every note in it proclaims its relation to every other note, and the impossibility of its finding rest anywhere but on the tonic.

The subject of melody is—we were going to say—the most insoluble puzzle in music, where every thing is insoluble. There is not one thing that may be called an essential of good melody if this claim is made for any particular point. Immediately a dozen melodies will start in the memory, not one of which exhibits the point indicated. There is only one rule for making melody that never fails, viz.: Be born with the faculty for it.

The minor scale is one of our inheritances from the Greeks, who knew no other, except what they called the chromatic and enharmonic scales, which were not by any means such scales as we would call by these names. The most usual scale among the Greeks was the scale of A minor. It was to this scale that the Latin's adapted the severe letters that we use to this day. This is why we do not call the first note of the natural scale A, instead of C, as we ought to do.

Back of all possible scales there is an element wanting, without which music would be lacking the very foundation upon which the whole superstructure rests—that element is rhythm.

The recurrence of accents at equal periods of time. The object of the essay is to show how the rhythmical idea pervades music, from the simple 1, 2 or 1, 2, 3, up to the number and order of succession of the themes in the most extended composition. The last subject touched upon was the union of poetry with music. The necessity of the musician becoming familiar with the various forms of English versification cannot be too strongly insisted upon, but verse is more or less of a guide to the composer, as the stanzas naturally fall into musical periods. The difficulty of putting words and music together is much increased when the words are unmetrical. To accomplish this the "words" must be read properly. To do this a knowledge of rhetoric is essential. The best way to acquire this is under the instruction of a good elocutionist. It may seem to some readers that we are making rather large demands on the musician, but it must be remembered that success in any art may only be attained by knowing *something* of all the other arts, in addition to *everything* about your own art.

QUESTIONS.

1. What relation does the study of harmony bear to music?
2. What does harmony teach?
3. What are the effects of its study on the pupil?
4. How did harmony arise?
5. How was its progress hampered?
6. What intervals had to be admitted among the connuances to make harmony possible?
7. Are church scales susceptible of harmony?
8. How are they generally treated?
9. Of what kind of intervals do chords consist?
10. Which comes first, melody or harmony?
11. What is meant by figured bass?
12. What are the advantages claimed for working from the melody in studying harmony?
13. What distinction is made between modulation and transition?
14. How many keys in a related group?
15. May any definite meaning be attached to chords?
16. Upon what do the various "expressions" of a chord depend?
17. What distinguishes the modern scales from the ancient?
18. What is tonality?
19. May any definite rules be given for the construction of melody?
20. How is the minor scale supposed to have originated?
21. What is the underlying element of music?
22. How many rhythmic units are there?
23. How may rhythm be extended?
24. What studies should be pursued to enable one to successfully put words rhythmic and unrhythmic to music?

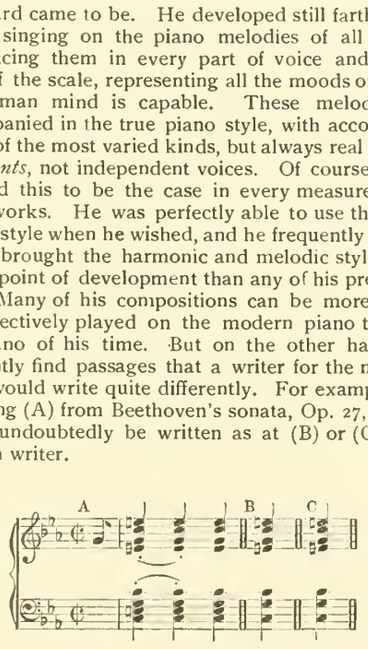
THE DEVELOPMENT OF THE PIANO.

FRANCIS L. YORK.

The development of the piano as an instrument, as we have seen in former articles in this series, led to a corresponding development in the methods of playing the piano. These changes in piano construction and in piano playing had a very marked effect on the compositions written for the piano, and eventually on all compositions. For the piano is *par excellence* the instrument of the composer, and besides, as it is the instrument that is by far the most common, music loving people naturally are more influenced by it and by the style of music that is best suited to it, than by any other. Thus a public taste is formed that of necessity influences writers for all kinds of instruments. As we have said before, music was originally vocal and naturally the first attempts at instrument making were in the direction of trying to produce something that would, to some extent at least, imitate vocal effects. Thus the instruments of the violin class and of the flute class, as well as those wind instruments represented by the horn, all produce effects that are more or less vocal in character. Music as it was at first written for the prototype of the piano was very largely of this character. The culminating point of this style of writing was the polyphonic school, best known to us by the works of Bach and Händel. In both of these writers' works we frequently see the influence of ideas that were soon to become preponderant, but the style of their work, the real kernel of it, is the voice progression. This is true to such an extent that it is not uncommon to find passages that actually sound badly if we regard them only from the standpoint of sensuous beauty. For example, the following from one of Bach's fugues, gives us at no point a combination of tones that is pleasant or even tolerable to the ear—it sounds decidedly bad. Such a passage is explained by the fact that the attention is entirely taken up by the leading of the voices, and the hearer does not notice the harshness of the tone combinations.

This is by no means a solitary instance; it would be easy to find a multitude of similar examples. By hearing such passages as this it is easy to see why Bach's music is not popular with non-musical people. Popular taste as educated by the piano and its predecessors demands something that is well sounding, and cares nothing for polyphonic, *i. e.*, voice, work. In this respect no doubt the extraordinary vogue of the piano has been a detriment to the cause of music. Too many people are trying to play the piano and too few are giving their attention to stringed and other instruments. But the value of the piano has been so great, its influence for good has been so marked, that the harm it has done in discouraging polyphonic music is very small in comparison. It must not be under-

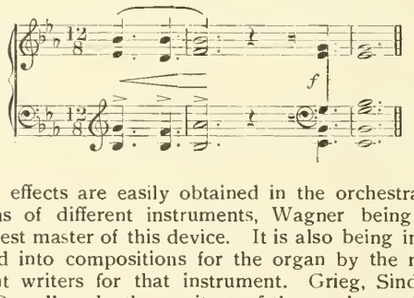
stood either that such music can not be well and effectively played on the piano. There is no single instrument, except the organ, that offers such opportunities for polyphonic playing, but the difficulties are much greater than in harmonic playing, the content of the music is much harder to grasp, and the instrument offers such a wide field for the production of so many other varied and beautiful effects, that we cannot blame modern composers for turning their attention to them, rather than attempting to excel in a style that has been already so thoroughly exploited, and in which they must inevitably run the risk of comparison with such great writers as Bach and Händel. Haydn, whose life was partly contemporary with that of Bach, and Mozart who was born only six years after his death, did much to change the style of music written for the piano. In the compositions of both these writers we find harmony, *as such*, put in a much more prominent place. While paying great attention to polyphonic writing, they appreciated the fact that here was an opportunity to produce music of a new style, music containing new effects. Thus arose the so-called monophonic style of composition, in which one voice or part contains the principal idea, and the other parts (here hardly to be dignified by the name of voices), are simply supplying an accompaniment that is entirely subordinate to the principal melody. Following closely after these writers came Beethoven, who seemed to divine almost by intuition the future of the piano, so that he wrote music for the instrument as it afterward came to be. He developed still farther the art of singing on the piano melodies of all kinds, introducing them in every part of voice and in all parts of the scale, representing all the moods of which the human mind is capable. These melodies he accompanied in the true piano style, with accompaniments of the most varied kinds, but always real *accompaniments*, not independent voices. Of course we do not find this to be the case in every measure of his piano works. He was perfectly able to use the polyphonic style when he wished, and he frequently did so, but he brought the harmonic and melodic styles to a higher point of development than any of his predecessors. Many of his compositions can be more easily and effectively played on the modern piano than on the piano of his time. But on the other hand, we frequently find passages that a writer for the modern piano would write quite differently. For example, the following (A) from Beethoven's sonata, Op. 27, No. 1, would undoubtedly be written as at (B) or (C) by a modern writer.



So in playing the above on our pianos, the E in the left hand, and to a less extent the G in the right, should be slighted. But even Beethoven was more orchestral in his than is compatible with real piano thinking. Not unfrequently he wrote passages that belong rather to the orchestra than to the piano. It was left to the genius of Chopin, the apostle of the piano as he has been called, to show us what the piano as an instrument really is, and of what it is capable. He never oversteps the limitations of the piano, his music never sounds like abortive orchestral music, yet he expresses the most varying moods, from the stormiest passion to the gentlest melancholy and most delicate sentiment. He knows all the subtlest effects of his instrument; weird, dazzling, bright, sombre—intense pain, careless gaiety, harmony of a kind never before heard, melody such as no man ever wrote, and the whole done so beautifully and withal scientifically as to disarm criticism. Beginning with Chopin, too, we find a new idea in the treatment of voices. He is not content with a single melody and a single accompaniment, though some of his work is written in this way. In his compositions we find constantly little fragmentary melodies creeping in; the alto voice, for example, may have a short melodic figure that seems to come from nowhere and to go no whither, and this at the same time that the principal melody is still sounding. Such writing, while it does not give individuality to the separate voices, gives a richness to the whole composition that strict monophonic writing could not do. The following examples, both taken from Chopin's Nocturnes, illustrates this peculiarity of his style.

See also the Study, Op. 25, No. 7, which is largely constructed of two voices of nearly equal importance and with accompanying parts, but so written that it is difficult at times to know which is the more important part, or even to know which is melody and which is accompaniment. This, then, is polyphony, but not the polyphony of Bach or of Händel. In addition to all these innovations, Chopin knew how to use harmony *as* harmony—that is, depending for his effects strictly on the simultaneous sounding of tones, and the proper successions of such combinations. For an illustration see the middle part of the slow movement of his F minor Fantasie, too long for quotation here. In this passage we have pure tonal beauty, the melody is entirely subordinate, and there is no thought of voice progression. Although Chopin wrote only for the piano, it is remarkable that his music has had a tremendous influence on composition of all kinds. Even the writing of operas is to-day different from what it would have been if Chopin had not lived.

One of the latest phases of piano composition we hinted at in our last article in this series, namely, the combining of tones in such a way as to give especial prominence to some particular tone, thus giving a special tone color to the combination. Chopin understood this also, but he did not make so great use of it as many of the more recent writers have done. The following, also from a Chopin Nocturne, shows the special effect that can be thus obtained.



Such effects are easily obtained in the orchestra by means of different instruments, Wagner being the greatest master of this device. It is also being introduced into compositions for the organ by the most recent writers for that instrument. Grieg, Sinding, MacDowell and other writers of the modern school frequently make use of such combinations, introducing in this way harmonies that otherwise would scarcely be tolerated. The following from the well known Album Leaf by Grieg gives a most delightful effect if the dissonances are not made too prominent.

It is due to the employment of such combinations as the above that many of the modern writers for the piano are condemned by musicians of the old school for employing dissonances that are too harsh, when the fault is rather in the player than in the composer. Players of the school of Czerny, Koehler, Plaidy *et al.*, can make nothing of such compositions, and hence very naturally conclude that they are badly written. When we see the beautiful effects that may be obtained by the use of dissonances that a few years ago were absolutely forbidden, we are forced to believe that the poet was not so far wrong after all when he wrote that "all discord is harmony not understood."

The student of the piano will understand from the foregoing that he must study the composition he is to play, not only in the light of the development of the piano as he has learned it, but he must also keep well in mind the epoch during which the composition was written, the style of the composer and the degree of development the piano had attained when the composition was written.

QUESTIONS.

1. What effect has the piano had on compositions for other instruments?
2. How did the earliest piano music differ from the more modern?
3. Was it considered necessary that music written in the polyphonic style should always sound well?
4. Compare the styles of Bach, Mozart, Beethoven and Chopin.
5. What practical benefit can a student of the piano derive from the study of the development of the piano?

A GUIDE TO THE STUDY OF MUSICAL LITERATURE.

ARTHUR L. MANCHESTER.

It has been the aim of these articles to bring to the notice of the student something of the riches of musical literature of which he may avail himself. In this, the concluding article of the series, we will briefly review the course we have taken, drawing a few practical deductions therefrom.

Some years ago it was said—by an eminent American musician—that there was no untechnical history from which an American student could get a direct, simple and untechnical account of historical development. Quoting the exact words, this is the statement: "I tell you, in spite of all our boasted culture and all our self-complacency, we have *no* musical literature—that is, none worth a moment's consideration—of the sort I mean. Why, if one of my young pupils should come to me to-morrow and ask, 'What work is there in the English language from which I can get a direct, simple, untechnical account of the history of music and the stories of the men who have made music what it is,' I should have to answer that there is none, that she must master the German, French or Italian language, or else dig the information from a thousand obscure sources before she could even begin a *true* musical education."

If this statement be true, our writing has been vain words. But is it true? The writer believes not. True, the remark was made some years ago, but even at that time there *were* books in the English language from which an earnest student could derive more than the beginning of a musical education. These books were not all by American writers, but American publishers had placed them within the reach of the American student. It is true that a musical history in one volume, well suited to student use, and combining characteristics that such a book should have, is not yet written. Nevertheless, there are histories from which the pupil, who wishes to know music growth, can learn it, without undue labor and expense, much less the mastery of German, French and Italian. And of biographies, telling the "stories of the men who have made music what it is," there are excellent ones within the reach of all who are interested in them.

What have our studies in musical literature done for us? In History, Biography, Aesthetics and Criticism what material have they developed for practical use? For Historical study we can plan a quite comprehensive course, which will give us an accurate perspective of musical art development without too great a drain upon our time or our purses.

Lessons in Musical History. Fillmore.
The History of Music in Twelve Lectures. William Langhans.
Music, How It Came to be What It Is. Hannah Smith.
History of Modern Music. John Hullah.
How Music Developed. W. J. Henderson.
History of Music. W. S. Rockstro.
Evolution of the Art of Music. C. H. H. Parry.
Summary of Musical History. C. H. H. Parry.
Catechism of Musical History (2 parts). Dr. Reimann.

From these may be selected volumes which will give the earnest student more than the beginnings of musical education. A good selection is:

Lessons in Musical History. Fil more.
How Music Developed. W. J. Henderson.
History of Music in Twelve Lectures. William Langhaus.
Evolution of the Art of Music. C. H. H. Parry.
Summary of Musical History. C. H. H. Parry.
Catechism of Musical History (2 parts). Dr. Reimann.

To these may be added the following, which pertain to special instruments and subjects:

The Pianoforte and its Music. Krehbiel.
The Pianoforte and its Music. Fillmore.
History of the Pianoforte and Pianoforte Literature. C. F. Weitzmann.
The Organ, Its History and Construction. Hopkins and Rimbault.
The Violin and Its Music. George Hart.
Violin Making as It Was and Is. Ed. Heron-Allen.
The Opera. R. A. Streatfeild.
The Music Dramas of Rich. Wagner. Lavignac.
Romance of Psalter and Hymnal. Welsh and Edwards.
Olden Time Music. Brooks.
Indian Story and Song. Alice C. Fletcher.
Music of the Bible. Stainer.
Songs and Song Writers. Finck.
Choirs and Choral Music. Mees.
The Standard Oratorios, Operas, Cantatas, Symphonies (four volumes). Upton.

The subject of biography presents almost an embarrassment of riches. In addition to the many volumes of biographical sketches, the lives of the masters of music have been written in detail. The list is too long to be included in the average collection, and selections may be made from the following which will serve all ordinary purposes well:

Bach, by R. Lane Poole.
Bach, by C. F. Abdy-Williams.
Beethoven, by H. A. Ruddnall.
Beethoven, by Dr. Louis Nohl.
Beethoven, by Schindler.
Haydn, by Pauline Townsend.
Haydn, by Dr. Nohl.
Mozart, by Dr. F. Gehring.
Mozart, by Edward Holmes.
Mozart, by Dr. Nohl.
Handel, by Mrs. Marshall.
Handel, by W. S. Rockstro.
Schumann, by J. A. Fuller-Maitland.
Schumann, by August Reissmann.
Schubert, by H. F. Frost.
Mendelssohn, by Rockstro.
Chopin, by Huneker.
Chopin, by Liszt.
Liszt, by Dr. Nohl.
Wagner, by Dr. Nohl.
Wagner, by H. F. Finck (two vols.).

To these should be added "Studies in Modern Music," which contain biographical and critical matter of the most valuable character. Spitta's Monumental Life of Bach, in three volumes, and Jahn's Life of Mozart, in two volumes, should be in the possession of all who are able to secure them. Some volumes of collective biography may be added to this list: Grove's "Dictionary of Music and Musicians," Crowest's "Tone Poets" and Champlain's "Cyclopædia of Music and Musicians," are valuable works.

When we turn to the literature of Aesthetics and Criticism, we are confronted by an exceedingly interesting list of titles from which we may choose that which most accurately fits our needs. Using our previous studies in history and biography as a basis, and having secured from them a perspective of the art, our further reading can be made the vehicle for attaining a fuller acquaintance with the art itself. Our former remarks on the value of Form, will serve to show the trend we would have this reading take:

What is Good Music. W. J. Henderson.
The Beautiful in Music. Hanslick.
Interludes. Bannister.
How to Listen to Music. Krehbiel.
Music and Musicians (two volumes). Schumann.
Musical Expression. Lussy.
The Elements of the Beautiful in Music. Pauer.
Studies in Modern Music. Hadow.
Mezzotints in Modern Music. Huneker.
Chopin, the Man and Musician. Huneker.

While containing much biographical matter these books are particularly valuable as contributions to criticism. They will stimulate and inform every one who reads them well.

Directing our studies along specific lines, we turn our attention to the analysis of compositions and find great help in

The Works of Frederic Chopin and their Proper Interpretation. Jean Klecynski.
Chopin's Greater Works. Translated by Janotha.
Beethoven's Sonatas Explained. Von Elterlein.
Beethoven and His Nine Symphonies. Grove.
Analysis of Form. Harding.
Principals of Expression in Piano Playing. Christiani.
Chopin, the Man and Musician. Huneker.

The books named in this guide to the Study of Musical Literature are but a few of those which may be had. They will provide the collateral musical education which should always accompany technical proficiency. Comparatively few musicians will be unable to procure this modest library, if they have the will; and the strength which comes to him who owns and properly uses them is beyond calculation.

There has been, and still is, too little interest in the acquirement of that form of training that comes from well conducted reading. It is with the hope of stimulating it that this series of articles has been printed. If the teacher has cultivated a liking for books and has learned how to use them, he will have a source of inspiration and a defense against discouragement at hand that will never fail him.

In closing, I want strongly to recommend two books for repeated readings. They are "Sesame and Lilies," by Ruskin, and "The Intellectual Life," by Hamerton. They are a mine of mental riches, which constant digging will not deplete.

If those who have followed this course will prepare a serious and careful thesis on the subject, I will take pleasure in examining it.

ANNOUNCEMENT.

With this issue the work of the current *New Education* series ends. In the December number announcement of those who are to receive certificates will be made. Heretofore, we have returned papers to those who have sent postage. We cannot promise to do so at this time. The clerical work involved makes it impossible. Word continues to reach us of the value of the studies inaugurated by this department; of this we are glad, and we hope that the studies of the five years may prove to be cumulative in value. They have included a wide range, beginning with preparatory work, leading into comprehensive biographical and analytic studies of composers, both classic and modern, and, finally, into a course of collegiate music study of technical and practical worth.

The character of the work for the coming year will be quite different. Due announcement will be given in December, and the work will begin in January. As planned, the *New Education* for 1902, will touch a most important and practically vital part of the teacher's work, and will undoubtedly meet with approval.

The editors offer congratulations to those who have persisted in their work through the entire five years, and hope to include them in the sixth year's enrolment.

TRUE ART.

Art is the expression of man's joy in his work. The province of art is to impart a sublime feeling—to bestow a beautiful emotion. Thus the artist is one who expresses his highest and best in a way so that others are able to share in his joy.

The playing of the "Pilgrim Chorus" from Tannhauser affects me into silence and tears and uplifts my spirit so that there come to me thoughts that are beyond speech; for me, Wagner makes the room a sacred chancel, the player a priest and all things for the moment holy.

Wagner is gone, but the mintage of his soul is our heritage. He expressed himself; we have the net result of his highest emotions; and the loftiest moods of his great soul speak to us out of the past. Wagner is not dead—he is here. His music imparts to us his feelings, and thus through art he has expressed for us the joy, the mingled sadness and aspirations of his soul.

Wagner, Millet and Whitman speak the same gospel; but each expressed his life in his own way. One imparted his emotions through the sense of hearing, another through the sense of sight, and the other through the understanding. But the "Pilgrims' Chorus," "The Sower," and "Drum Taps," are one in their message.

Through art we are heirs to the highest and best that the world has ever thought, or known, or felt. The man himself was often depressed, unreasonable—his life faulty. At such times he symboled no beauty. But occasionally his spirits arose to transcendent heights, and the record of that brief home of Divine Love comes to us in his art. Alfred Tennyson may have been, at times, whimsical and absurd, but no matter—all that is gone, and only the harmony of his life is ours. We have the "In Memoriam."

The desire to impart his highest emotions is what causes the artist to express—he wishes to share his joy with another. The creative impulse in art is the desire to give out your thought to others.

I know a little girl, just four years old, who goes to kindergarten, and there she sticks little red and blue paper wafers upon card-board so as to make pretty geometrical figures. And when she sees that she has produced a beautiful result, she wants to run all the way home to show the result to mamma. That is, she is so happy that she wants to share her joy with another. And thus we see that this little girl has supplied us the true and best definition of art—it is the desire to impart a feeling. And the higher and greater and more sublime the emotion the keener the desire to give it out. One can endure sorrow alone, but it takes two to be glad. Only by giving out our joy, do we make it our own—by sharing, we double it.—*Elbert Hubbard.*

FROM "THE AGES."

Look on this beautiful world, and read the truth
In her fair page; see, every season brings
New change to her of everlasting youth;
Still the green soil with joyous living things
Swarms, the wide air is full of joyous wings;
And myriads still are happy in the sleep
Of ocean's azure gulfs, and where he flings,
The restless surge. Eternal Love doth keep
In his complacent arms the earth, the air, the deep.
—*William Cullen Bryant.*

TAKING STOCK.

LULIE R. PITTS.

Merchants have a custom of beginning the new year by taking "stock." A careful survey of all left over goods is made. Every roll of cloth is measured, every barrel of sugar noted, every piece of meat weighed. The work is very laborious, and is much dreaded by all merchants, but they never think of shirking the duty, realizing that it is essential in keeping track of their business.

I knew a gentleman who had a habit of spending a quiet hour, at the close of each week, reviewing its events, taking cognizance of his successes and failures, of duties done and duties left undone, and preparing himself by a few minutes of earnest, prayerful meditation to add to the one, and avoid the other during the forthcoming week.

No music student can do the best work of which she is capable without adopting such a plan as this. At the beginning of each school year, take an inventory of your stock. Measure your attainments with the yard stick of conscientious self-examination, weigh your deficiencies in the unerring balance of intelligent criticism, unroll your music sheets, and note the blurred passages with the reasons therefor, and then, go to your work with a determination to rid yourself of objectionable wares, and lay in a supply that will do you honor, and invite the patronage of your fellowmen. Are you weak in technique? Resolve to overcome this weakness by giving extra attention to arm, wrist and fingers. Is your expression faulty? See to it that no sign is neglected. Is your interpretation meaningless? Determine to tide over this difficulty by careful thought, and attention to the teacher's suggestions. Then, at the end of each week, take time to examine the quality of the work you have been doing. What have you learned? In what have you failed? Spend a few moments in devising ways and means of making more valuable the next week's study.

There is no such thing as progress or pleasure in the haphazard way that many pupils have of dropping listlessly in for their lessons two or three times a week, stumbling over a few exercises and a few pages of music, and bowing themselves out to go over the same routine at the next lesson—the same listlessness, the same stumbling, the same exercises, the same music—no ideas, no thought, no method, no plan of study.

Uhhappy student! Miserable teacher!!

"All greatest music is by the human voice, as all greatest painting is of the human face."—*Ruskin.* (Mr. Ruskin has ever been a warm upholder of the powers of the human voice.)—*Wakefield.*

FOR THE YOUNG PEOPLE.

The Young Musicians' Perseverance Club.

Conducted by ARTHUR L. MANCHESTER.

In order to get our journal out in good time this page must be prepared quite early, hence our letters have not had time to reach the editor. He is expecting them and will print them in the next numbers. There are some questions at the bottom of this page that our members are to answer, and here are some to be answered also.

1. What would you like our Club to do during the coming year?
2. What will you do to help in making it interesting and beneficial?

Now give these two questions careful thought and suggest what you would like to have appear on our club page and then say what you will do toward making any plan we may settle upon a success.

—

We have a letter from this member in far-away Texas. When she writes again we shall expect to hear that she has conquered some more pieces.

CRESSON, TEXAS.

Dear Mr. Manchester—I am very glad that you have accepted me as one of your Club members. Since I wrote you my first letter I have been taking music lessons, and I have learned several new pieces and memorized them. On one of my pieces I practice forty minutes; on another thirty minutes; another, forty-five minutes; firm touch, five minutes; soft touch, five minutes; staccato, five minutes; wrist action, five minutes. The way I memorize is: I take one or more measures at a time and read them over until I get them so I can say them without the book. I hope that I will get my questions in time this month. I will try to answer the questions. Best wishes to all the Club.

Yours truly,

M. AGNES ROBERTS.

We are very glad to welcome this candidate from Massachusetts. We must have a roll-call before long and learn just how many of us there are.

WAKEFIELD, MASS.

Dear Mr. Manchester—I will write a short letter to you asking for admission to your Club. I have been taking THE MUSICIAN since March, and have read the page for the Young People with great interest. I should like to see my name numbered among those who have correctly answered the questions. Extending my best wishes for success to you and the Club, and hoping to now be considered a member, I remain,

Yours sincerely,

GRACE A. WOODBURN.

We are heartily glad to have this member rejoin us, and hope those eyes will not give further trouble. This letter is very interesting.

EMPORIA, KANSAS.

Dear Mr. Manchester—Perhaps some one will remember my name as appearing in THE MUSICIAN once or twice last Spring, but I should not be at all surprised if nearly every member of the Club has forgotten me, for they would not be apt to remember a girl who shows herself to be so disinterested as I, undoubtedly, seemed to be; but really and truly I was not disinterested at all, for it was only necessity that prevented me from continuing a member of the Club. I have had a great deal of trouble with my eyes during the past six months, and of course, could not use them for the Club work; but now they are so much better that I shall, at least, attempt to answer the questions. Although I had to give up everything else, I did not give up my music, and it has been a wonderful source of comfort to me. During the Summer I learned nearly all of Mendelssohn's Concerto in G minor, besides one or two of Chopin's compositions, and I really have not fallen so far behind as I expected to. This Winter I intend to work hard so as to make up for what I lost during the Summer, and I sincerely hope that I shall find the results to be the same as with this letter namely, that I shall have accomplished more than I expected, for when I commenced this letter my intention was that it should be a short one, but I perceive that it is becoming quite lengthy, so will close. Hoping that you will welcome me as cordially as you did before, I remain the Club's well-wisher.

RUTH L. SIMPSON.

THE ORIGIN OF THE MOONLIGHT SONATA.

From "Letters of a Traveller."

BONN.

Those who have never been so happy as to travel through the beautiful country of the Rhine I wish, from my heart, might speedily have that pleasure; for truly, he who has not seen that unrivalled land, with its pretty villages and its noble cities, its smiling villas and vineyards and romantic ruined castles—its lordly Rhine, the king of all—nor heard the cheerful songs of its peasants, laboring in the vineyards, cannot know how dear and lovely is this *schön* Germany!

The venerable cathedral! How solemn and strange the feeling that fills one's heart, when entering, for the first time, beneath the shadow of those lofty, twilight arches! An awful stillness prevails, and speaking pictures look forth upon you; as you advance streams of softened light come downward from the arched windows of the gigantic nave. And now the organ music steals, a low, distant murmur, swelling louder and higher, till, rising into powerful harmony, the "Gloria" bursts forth; then, overpowered by emotion, rapt in contemplation of the unspeakable greatness of Deity, you can but kneel and adore!

At least, so it is with me, and often so. I have listened to that music, heard it from beginning to ending, then rushed down from the choir loft, to throw myself prostrate on the marble pavement and weep tears of joy! Heaven and earth were my own! Had I not seen them in their holiest loveliness? Heard, enraptured, their thousand, thousand voices—from the sweet murmuring of the flowers to the awe-inspiring thunder peal? And listening thus, understood I not the mysterious harmony of all I saw and heard!

Yet it is of another attraction of charming Bonn that I wish to write to-day.

Everywhere the harmony continues. We were floating down the Rhine, late in the Summer afternoon, and as our boat followed the outline of the shore the sun was sinking in the West, touching the mountain tops, castle-crowned with gold and purple. A bend in the cliffs brought into view what seemed a tiny hut, or cottage, lying as tho' asleep in the soft haze of the late day. We landed, attracted toward it by its quaint appearance, yet more because of a rude sign fastened, yet flapping, half loose, from a bending spruce dipping to the water's edge. Above a pointing hand we read: The Friedmann Cottage. Lina Friedmann! We had read of her; heard of her; the blind-girl musician, who lived immortalized in Bonn annals, the erst-time inspiration of Beethoven's "Moonlight Sonata."

We followed the steep incline, up which, the historical records of these parts being true, the composer must also have taken his way, for the path led directly to Bonn beyond, and it was over this path that Beethoven and his friends were passing one evening, when they heard the sound of a harpsichord within the little cottage. Stopping to listen, the composer heard the harmony of his Sonata in F. Yet it was rendered in fragments, as though the player trusted to ear and recollection only. Yet something of delicacy and power in the musician's touch attracted the composer and he lingered.

The music stopped and the despairing words came to them through the open casement:

"Oh, if I could but hear some true musician play this!" and the words ended in a sob.

"Let us go in," said Beethoven.

They entered and found the player a young girl, beautiful, yet blind.

Beethoven sat down at the poor, old harpsichord and played as he had never played before. His listeners were spellbound.

"Tell us," begged the parents of the girl, "who are you?"

For answer he played the Sonata in F, turning at its close toward the girl, standing beside the window casement. A flood of beautiful moonlight filled the room, transfiguring her exquisite, upturned face. It flickered over the poor little instrument and encircled, as with a halo, the noble figure seated before it.

The profound silence was at last broken by the composer, who said, gently: "I will improvise a sonata to the moonlight."

Then was created this wonderful sonata, beginning in a sad, tender movement, emblematic in sound of the beautiful radiance flooding them in its glory.

The music ceased, and with a brief farewell Beethoven hurried home to put upon paper this composition which delights and entrances all who hear it.

Thus runs the legend. The house, a mere shell, weather-beaten would, no doubt, have long ago fallen to pieces, but for the sheltering rocks about it. At a little distance stands a trim cottage, and the *frau*, issuing from it at the first approach of visitors, tells the story while ushering them into and about the broken-down place beyond. The corner where the harpsichord is supposed to have stood is preserved intact, and beside it the swinging-window hangs upon its one hinge. Other visitors claimed the good *frau's* attention and we stood apart, without the cottage.

The sun had sunk and the crescent of the new moon was hanging high above the rose of the Western sky, while linking thought across the years, seeing the forms which had immortalized the scene—each, all, long since vanished—we lingered, half wondering at the strangeness of life, half saddened by the desolation and silence enwrapping the place.

A REMINISCENCE OF MENDELSSOHN.

In an interesting article in *Blackwood's Magazine*, the late Charles Salaman gives his personal recollection of a meeting with Mendelssohn: "It was at the Philharmonic, and he had just finished playing Mozart's Concerto in D minor, into which he introduced his own impromptu cadences, conceived with fine taste and sympathy, splendid invention, and masterly skill. I was still spellbound by the inexpressible charm of the pianist, when that fine old musician, Thomas Attwood, the favorite pupil of Mozart, and organist of St. Paul's Cathedral, knowing my intense admiration for Mendelssohn, led me up to the Master, and presented me to him as the young pianist who was, in a few days from then, to perform his G minor Concerto. The simple charm and easy cordiality of his manner, his graceful modesty in face of my obvious homage, quite captivated me. Shortly after this I had a very agreeable surprise. Sometimes Neate and I would play duets for pianoforte and 'cello, and one evening at his house, after playing Beethoven's Sonatas in G minor and F, Neate, saying 'Now for a contrast!' took up a concertante duo by Bochsa and Duport, a light but elegant thing, and suggested that we should run through it. We were in the midst of it, without much enthusiasm, when we were startled by a loud double knock. 'A visitor,' cried Neate, 'who can it be?' The door opened, 'Mr. Mendelssohn,' said the servant. 'Oh, he musn't find us playing such music,' said my old master as he flung the copies in a corner. Mendelssohn's entrance brought charm at once into the room. He seemed pleased with Neate's hearty welcome, laughed over his confession about the Bochsa music, and was soon at home with us, chatting familarly on a variety of subjects, of both passingand enduring interest. How delightful was his talk, whatever the topic, how animated his manner, how fascinating his smile as the playful mood danced over the earnest thought! He seemed to understand everything, and to feel rightly about everything, to be so wise in his enjoyment of life. We had no music during the hour or so that Mendelssohn remained with us. His talk had melodies of its own."

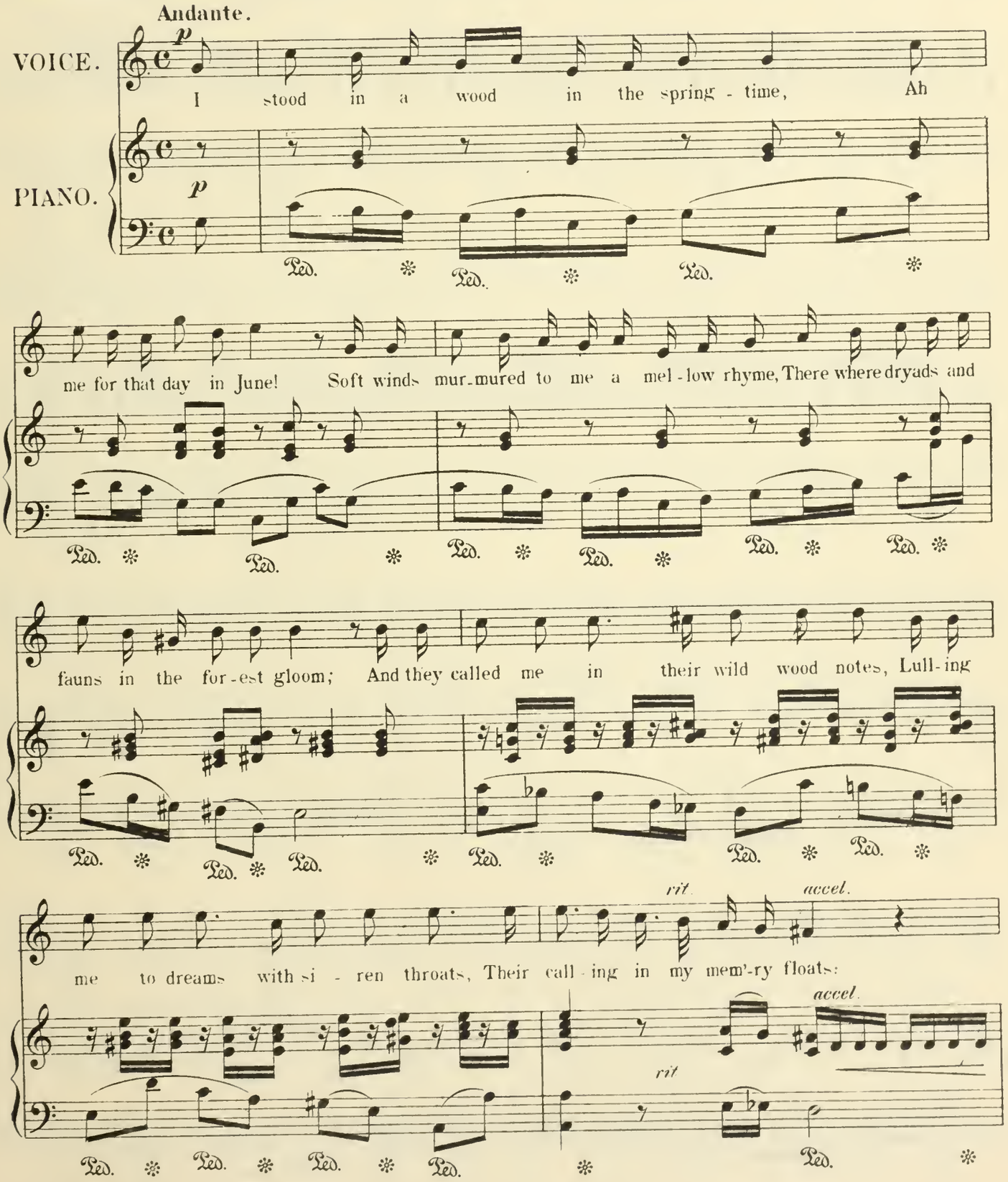
MUSICAL MATHEMATICS.

We will change the character of our questions this month, and have some in musical arithmetic. We have had musical history, now we will do musical addition and subtraction. These are not very hard questions to answer, but they will make you think a little.

1. Take a dotted eighth from a double-dotted quarter and write the value of the remainder.
2. Add an eighth, two sixteenths, eight thirty-seconds, an eighth and a dotted quarter. Give the answer in one note.
3. Add a dotted quarter, two sixteenths, a half note and sixteen thirty-seconds. Give the answer in one dotted note.
4. Add a dotted eighth, a dotted sixteenth, a double-dotted eighth and five thirty-seconds. Give the answer in one note.
5. Take three sixteenths from a double-dotted quarter and write the value of the remainder.
6. Take three eighths from a double-dotted half note and write the value of the remainder.
7. How may the value of an eighth be added to a dotted half-note without writing the eighth?
8. What is a breve? A semi breve? A minim? A quaver? A semi-quaver? A demisemiquaver? A crotchet?

IN THE WOOD.

Words by ANNE A. STARKWEATHER. Music by W. C. E. SEEBOECK.



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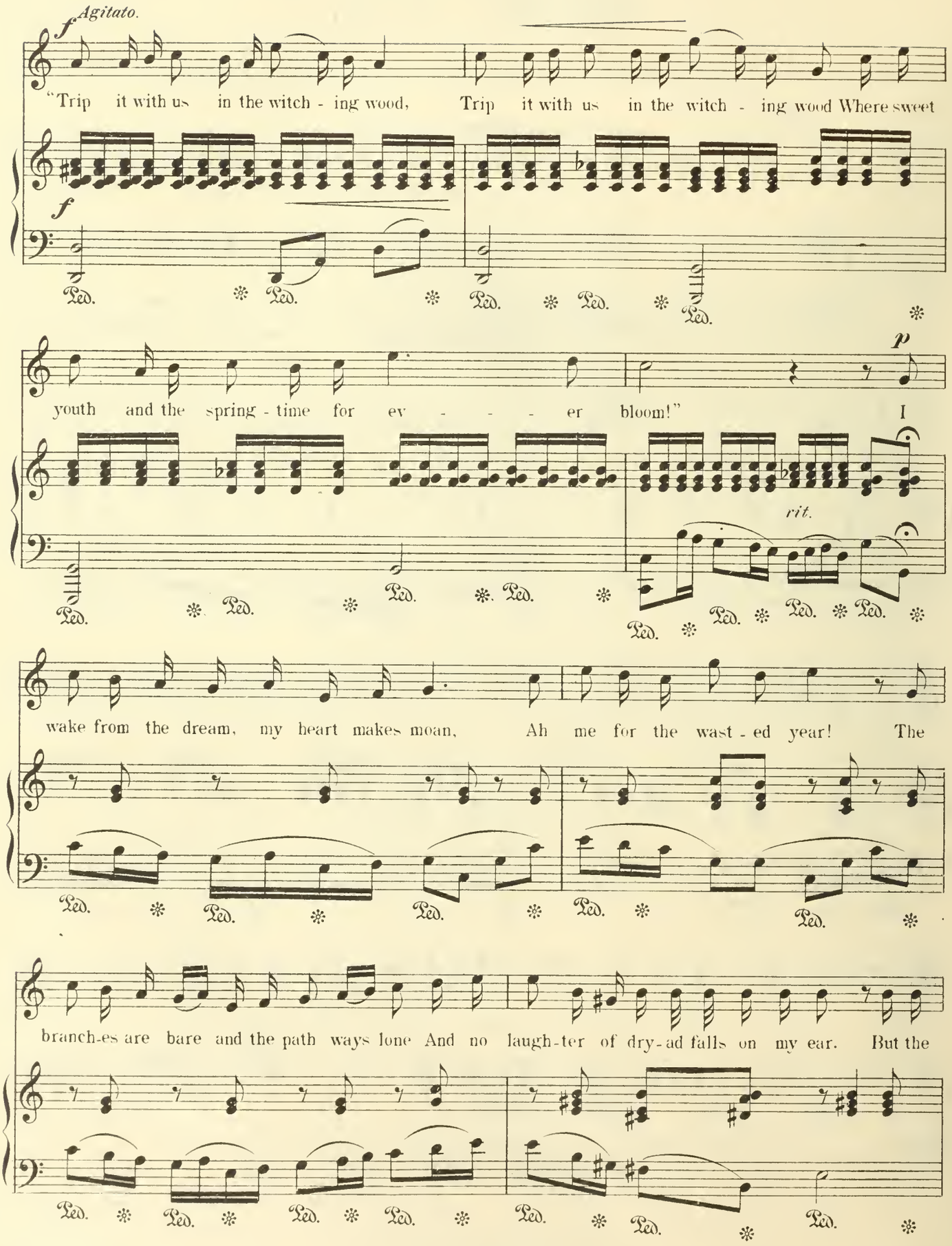
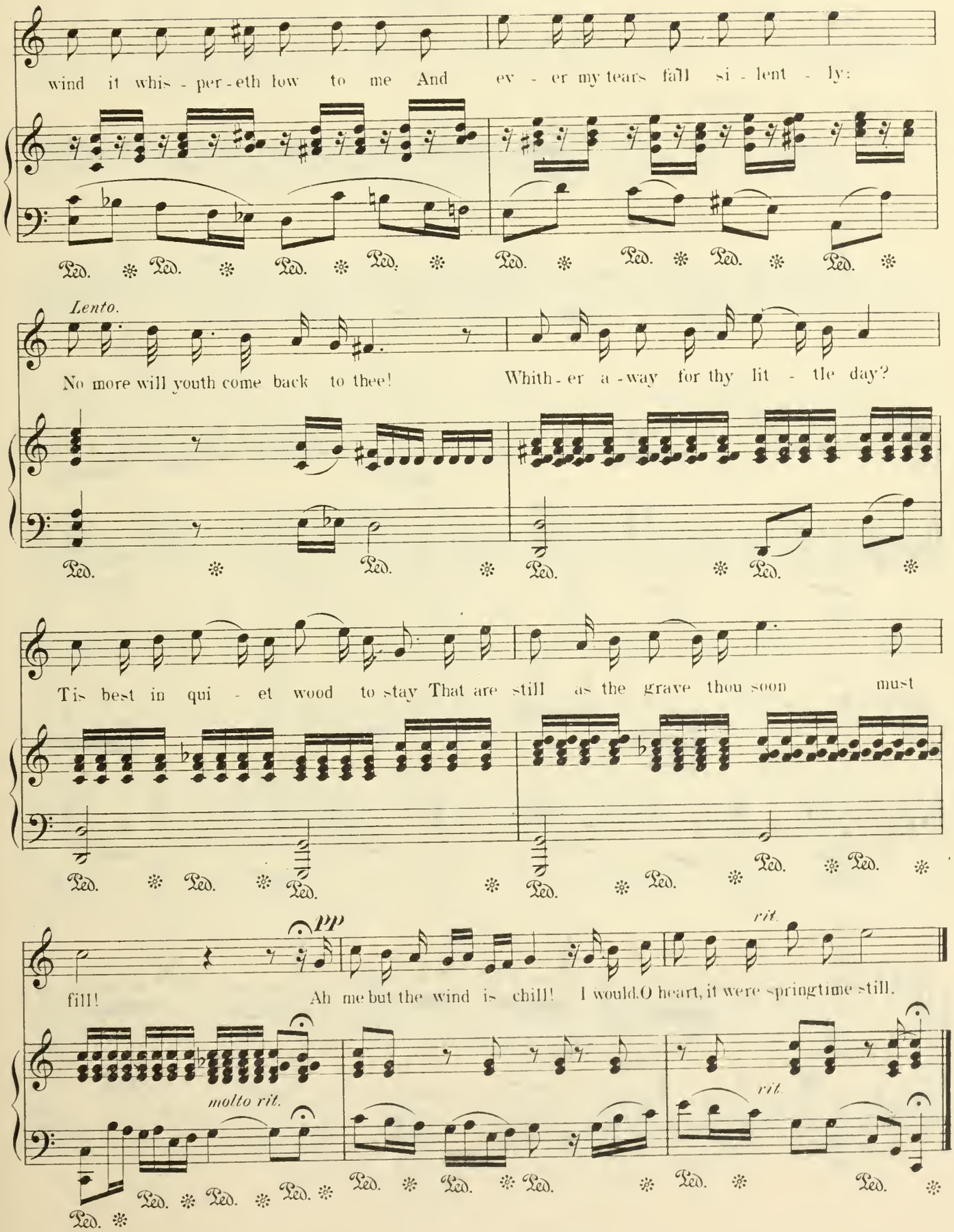
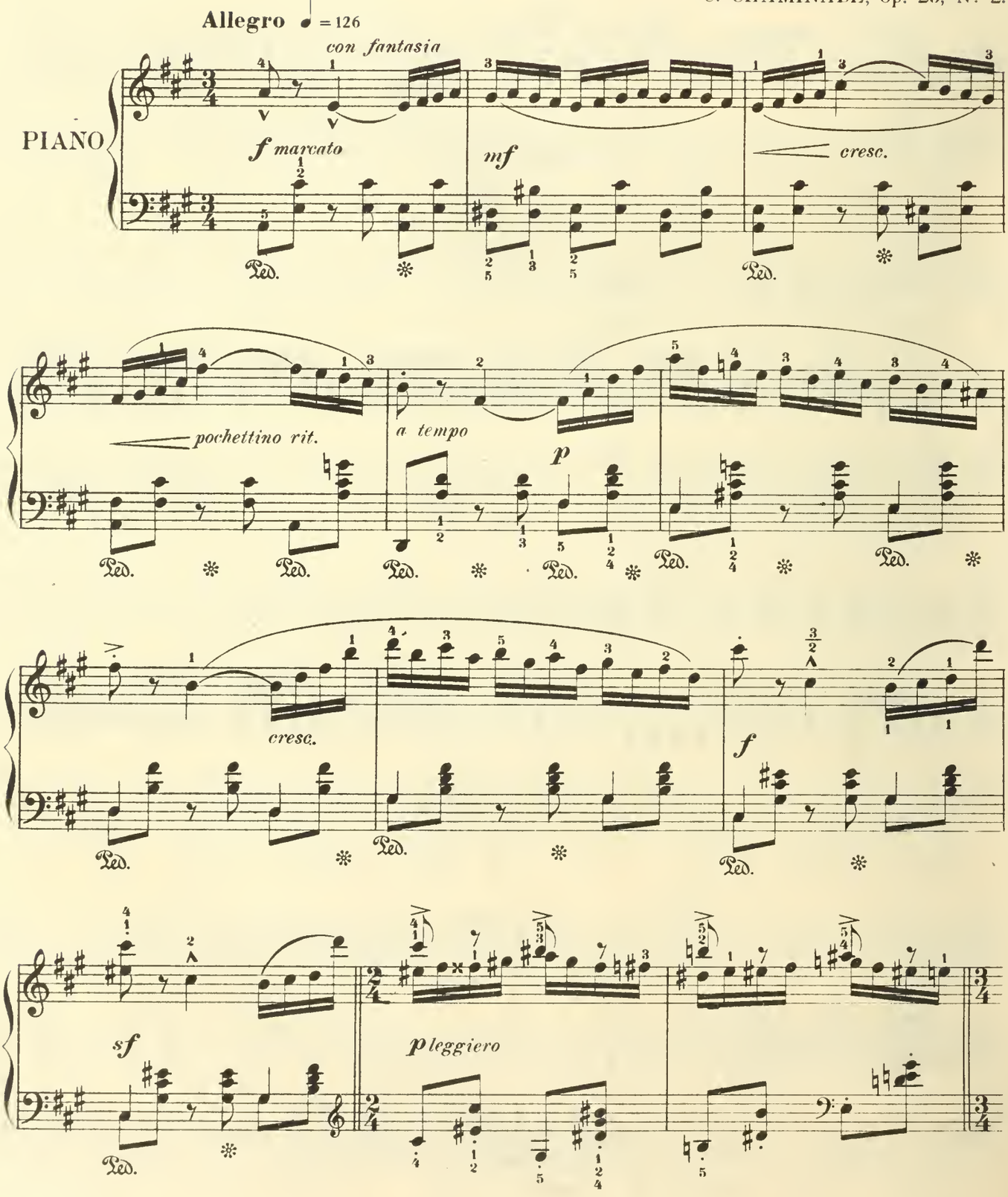

Agitato.
"Trip it with us in the witch - ing wood, Trip it with us in the witch - ing wood Where sweet
youth and the spring - time for ev - - - er bloom!" I
rit.
wake from the dream, my heart makes moan, Ah me for the wast - ed year! The
branch-es are bare and the path ways lone And no laugh-ter of dry-ad falls on my ear. But the


wind it whis - per - eth low to me And ev - er my tears fall si - lent - ly:
Lento.
No more will youth come back to thee! Whith - er a - way for thy lit - tle day?
Tis best in qui - et wood to stay That are still as the grave thou soon must
pp
fill! Ah me but the wind is chill! I would O heart, it were springtime still.
molto rit.
rit.
rit.
Ped.

HUMORESQUE.

Fingered by
THOS. a BECKET.

C. CHAMINADE, Op. 25, Nº 2.



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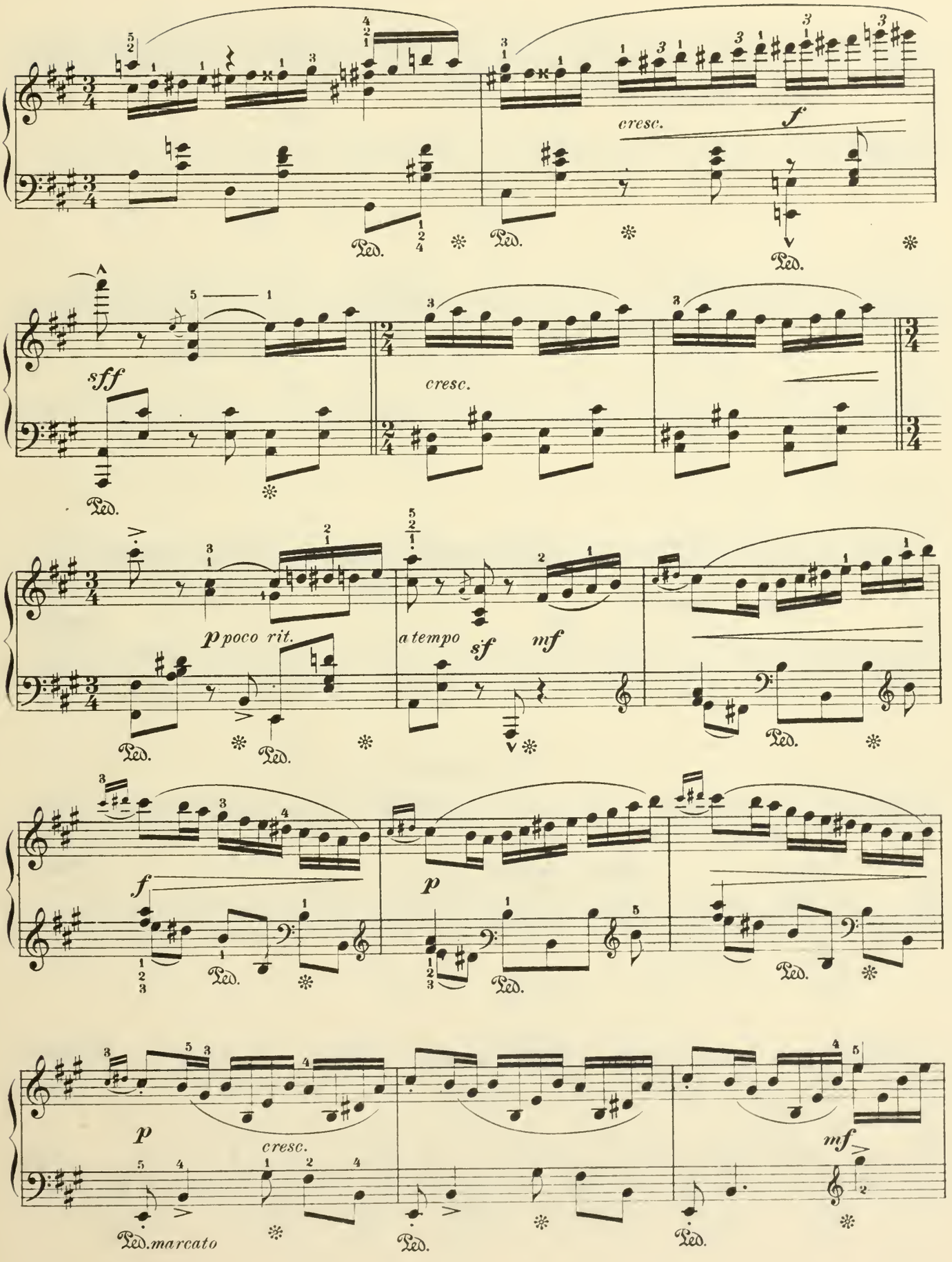
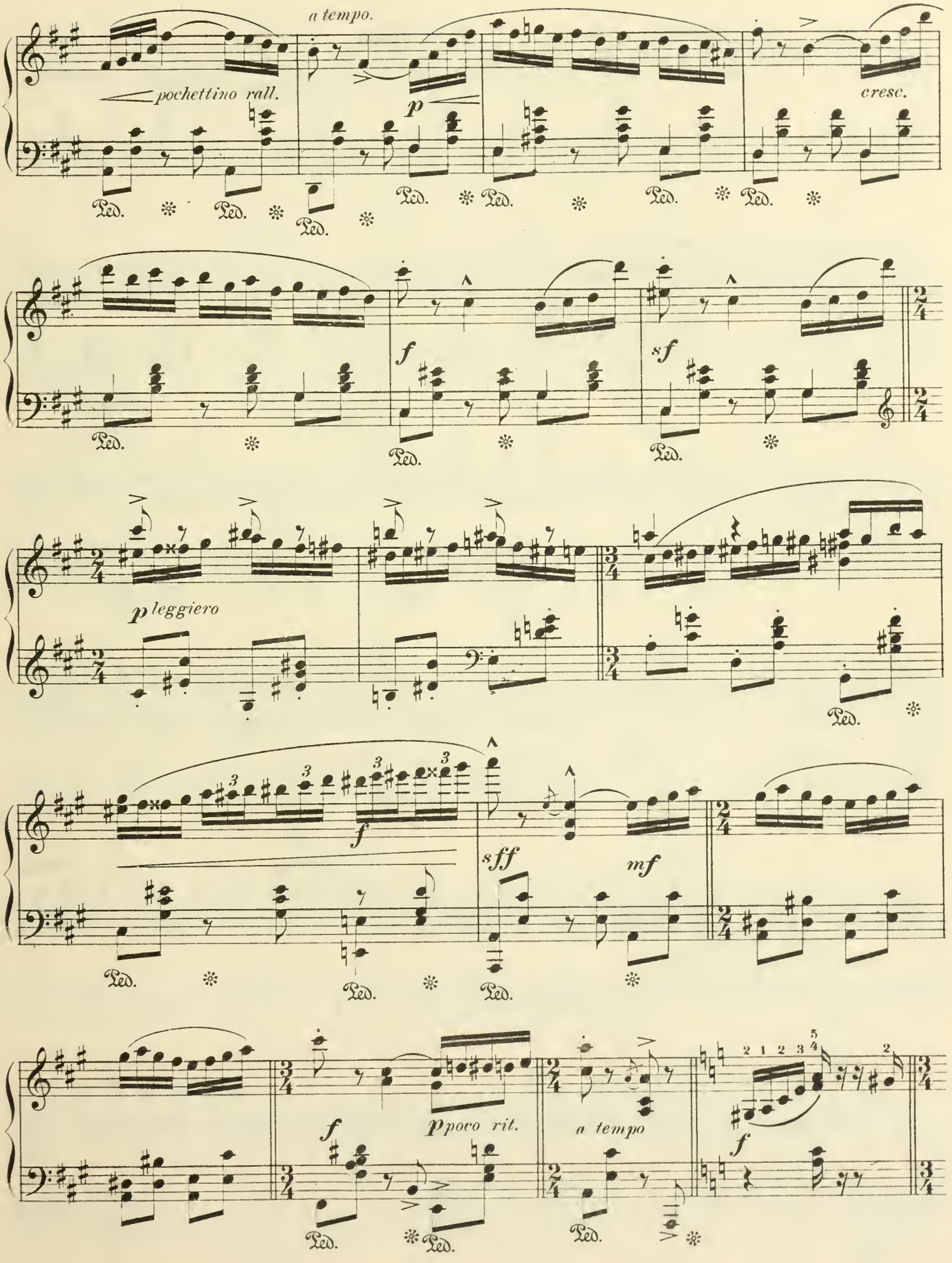
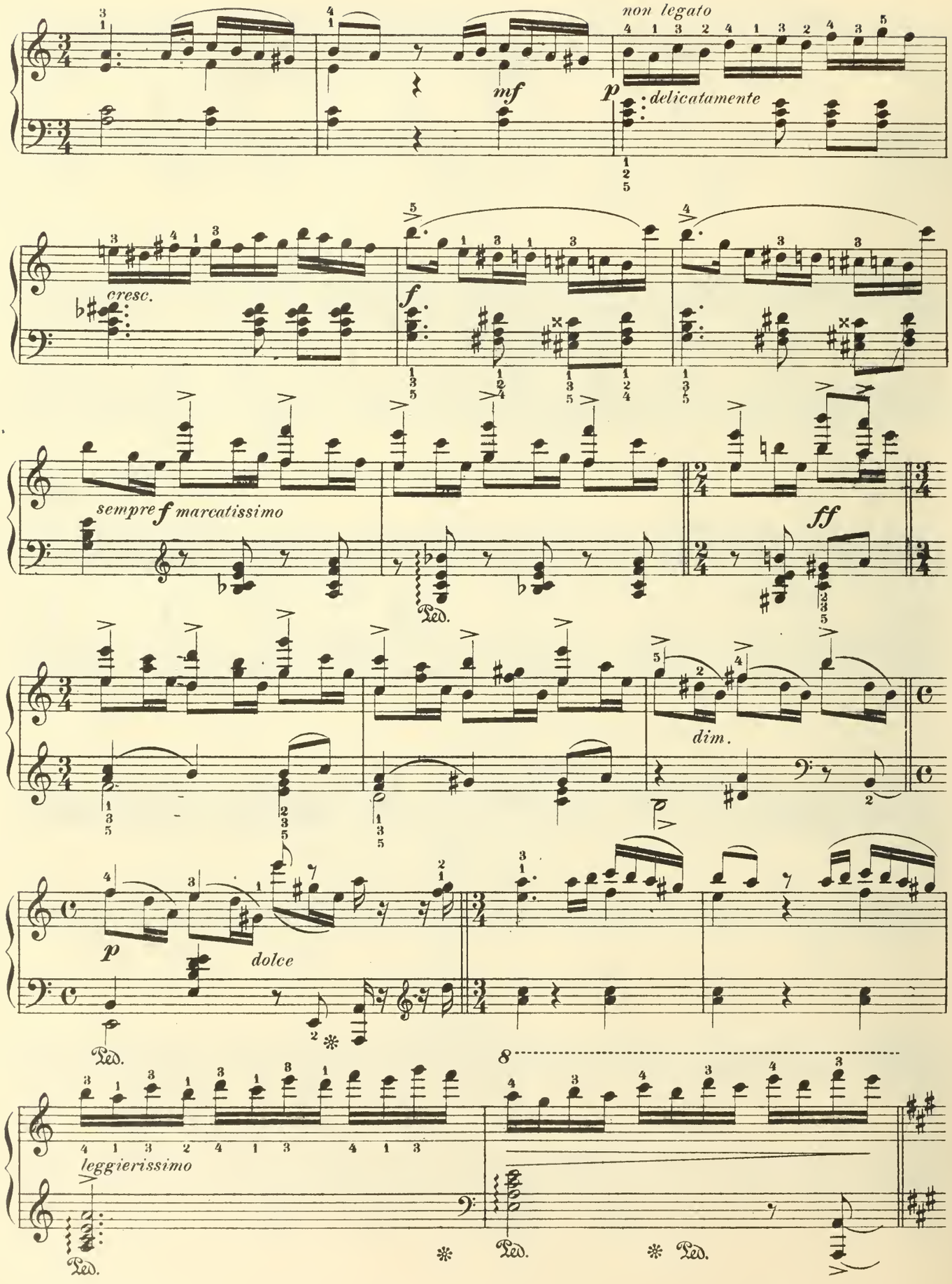
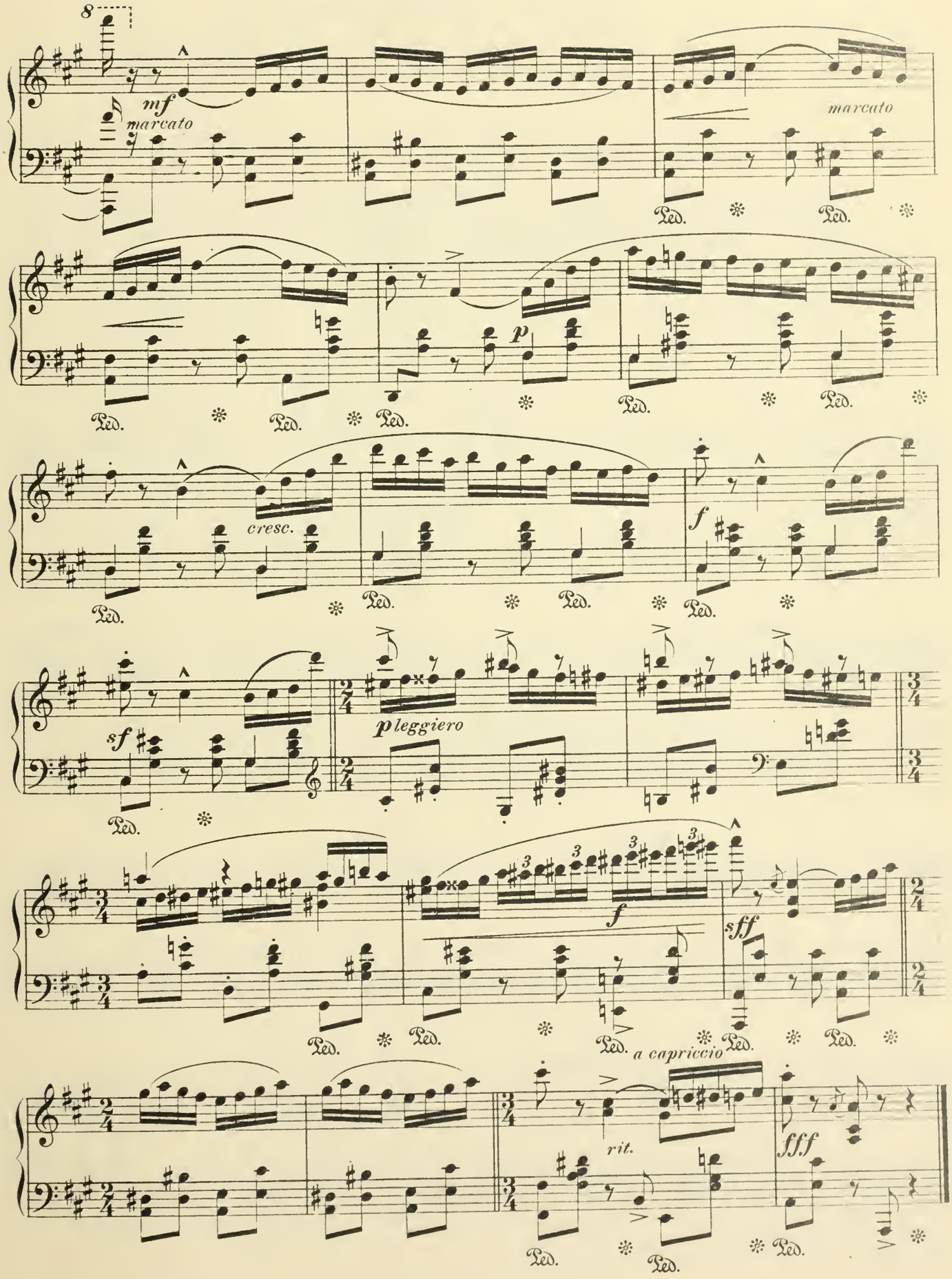

cresc.
f
sff
cresc.
p poco rit.
a tempo
sf
mf
f
p
p
cresc.
mf
Ped.
Ped. marcato

cresc.
marcato
Ped.
f
dim.
p
poco rit.
a tempo


a tempo.
pochettino rall.
p
cresc.
f
sf
p leggiero
f
sff
mf
p poco rit.
a tempo
f


non legato
mf
p
delicatamente
cresc.
f
sempre f marcatissimo
ff
dim.
p
dolce
leggierissimo
8
Ped.
Ped.
Ped.
Ped.

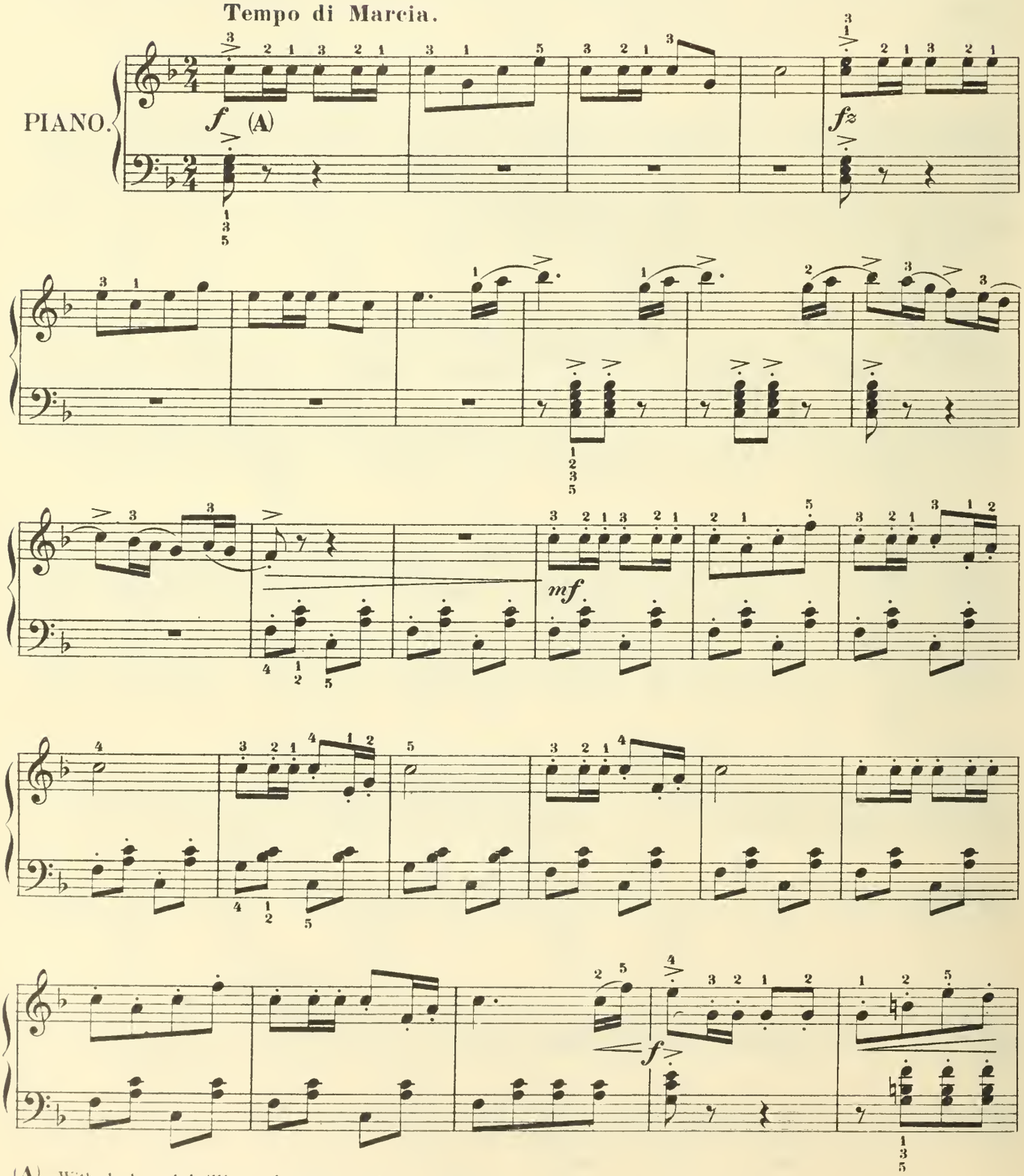

8
mf
marcato
marcato
Ped.
p
cresc.
f
sf
pleggiero
3/4
2/4
sff
a capriccio
rit.
fff

Annual Encampment.

Manöverzeit.

CARL HEINS, Op. 231.

Tempo di Marcia.



(A) With dash and brilliancy, but not too fast.

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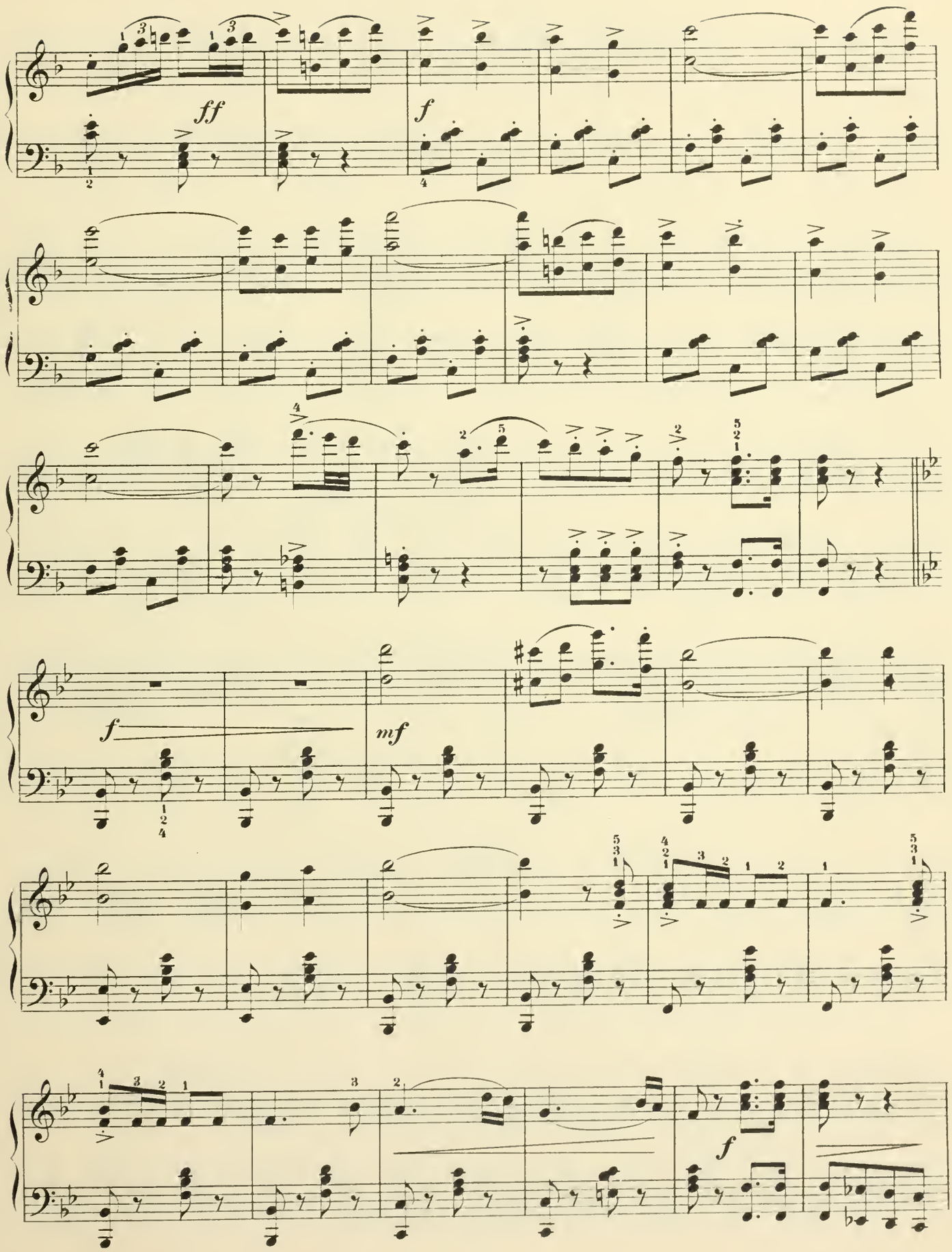
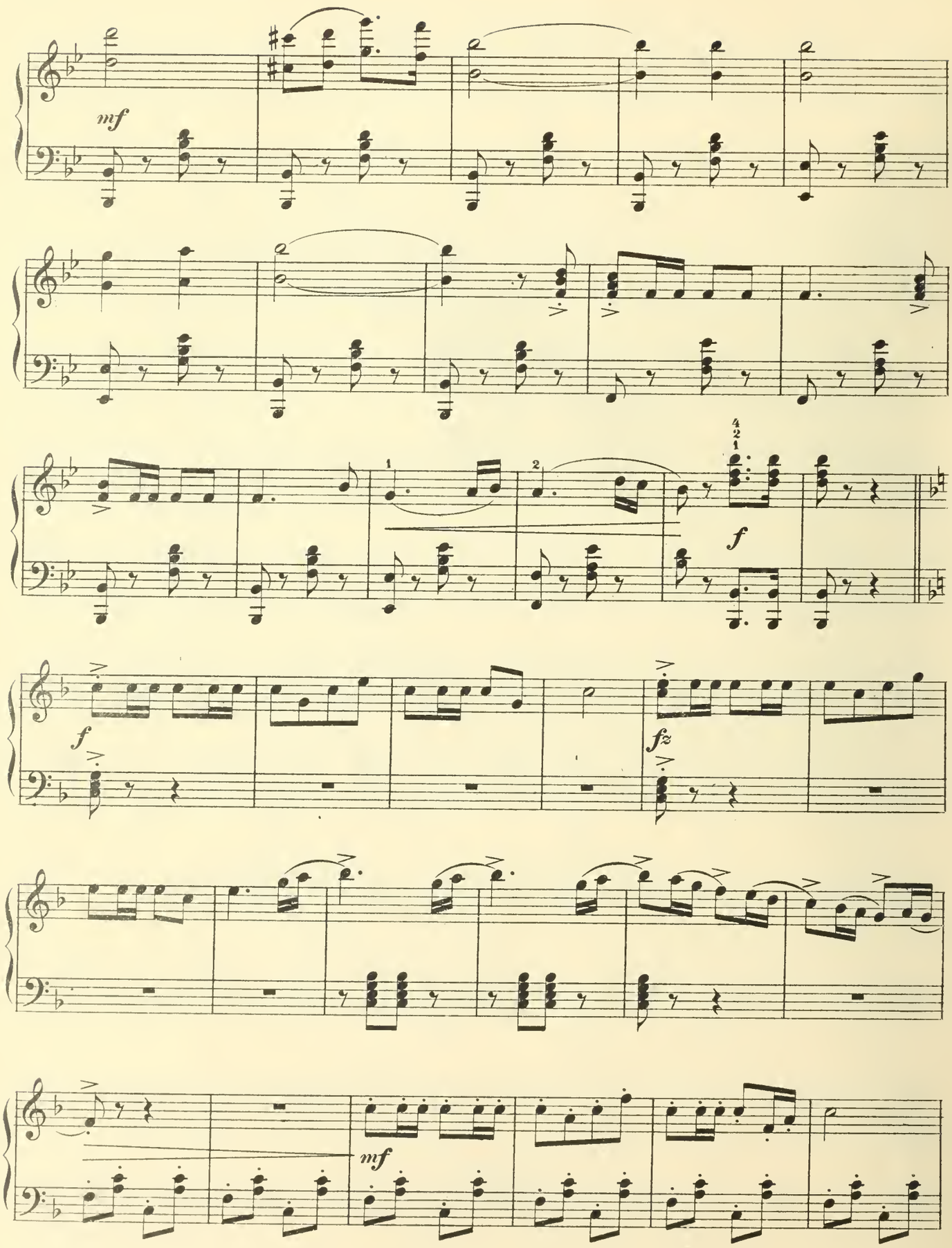
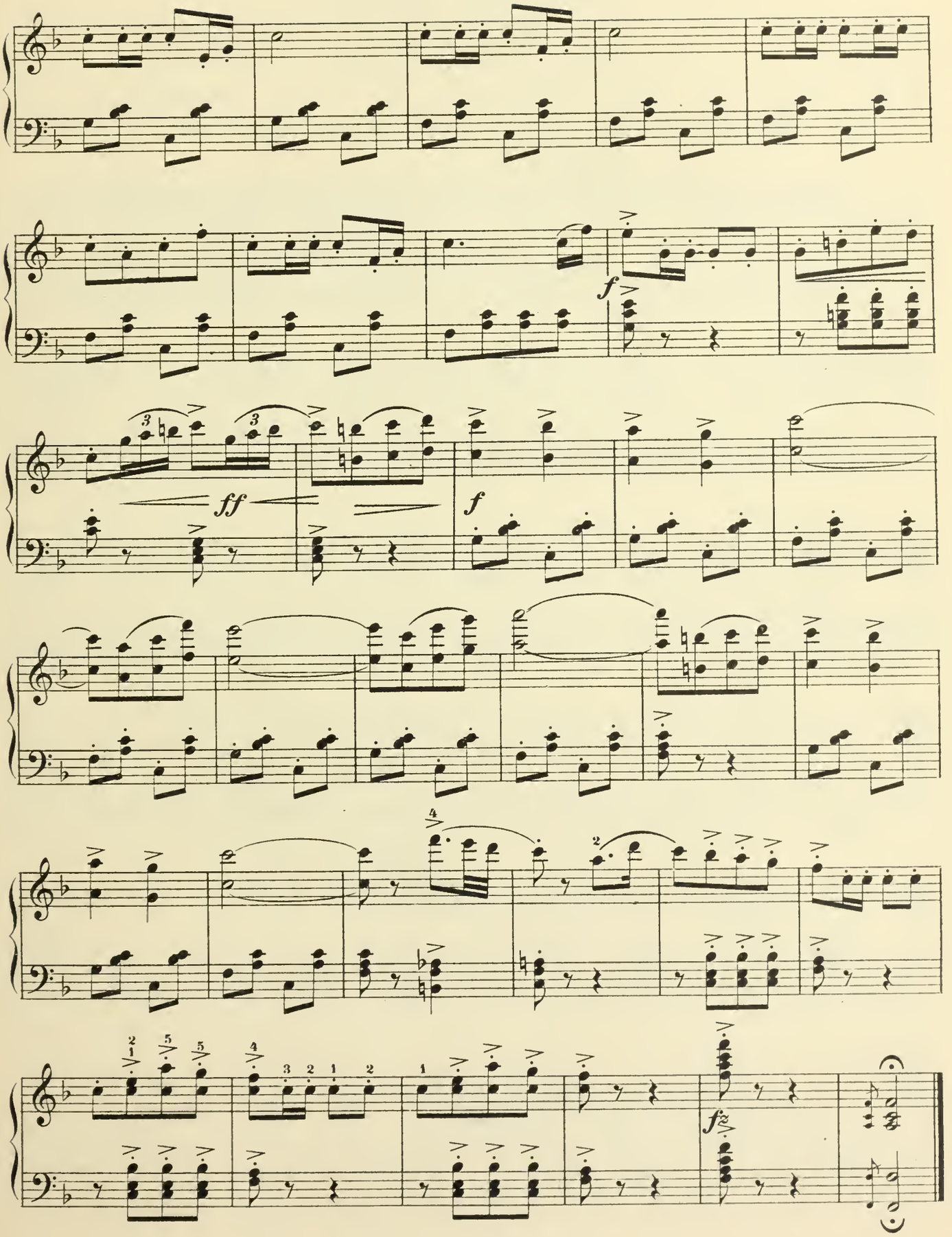
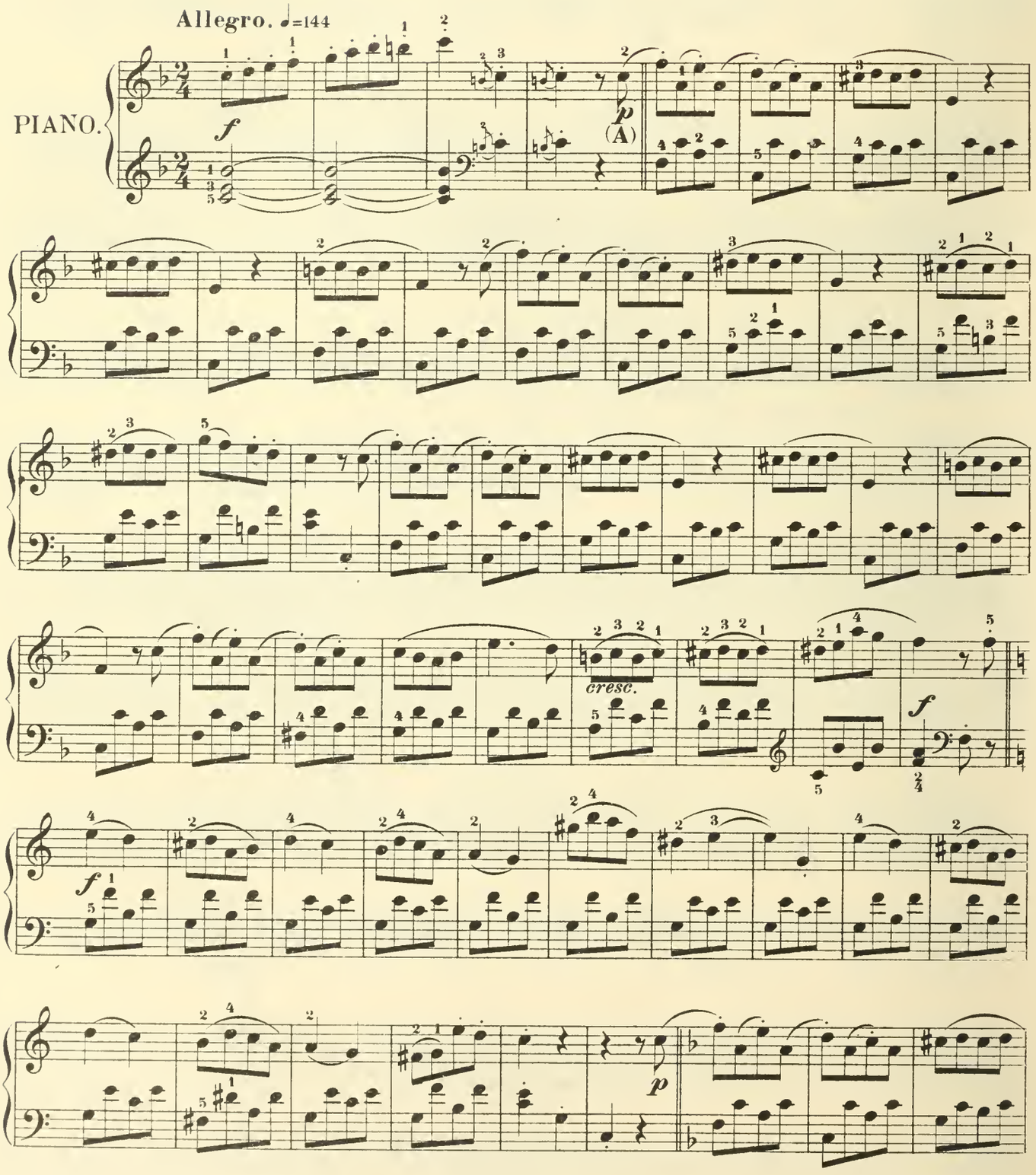

ff
f
f
mf
f


mf
1
2
f
f
fz
mf


f
ff
f
fz

PETITE POLKA.

G. HORVÁTH, Op. 21, No. 6.



(A) Lift the hand lightly at end of slurs.

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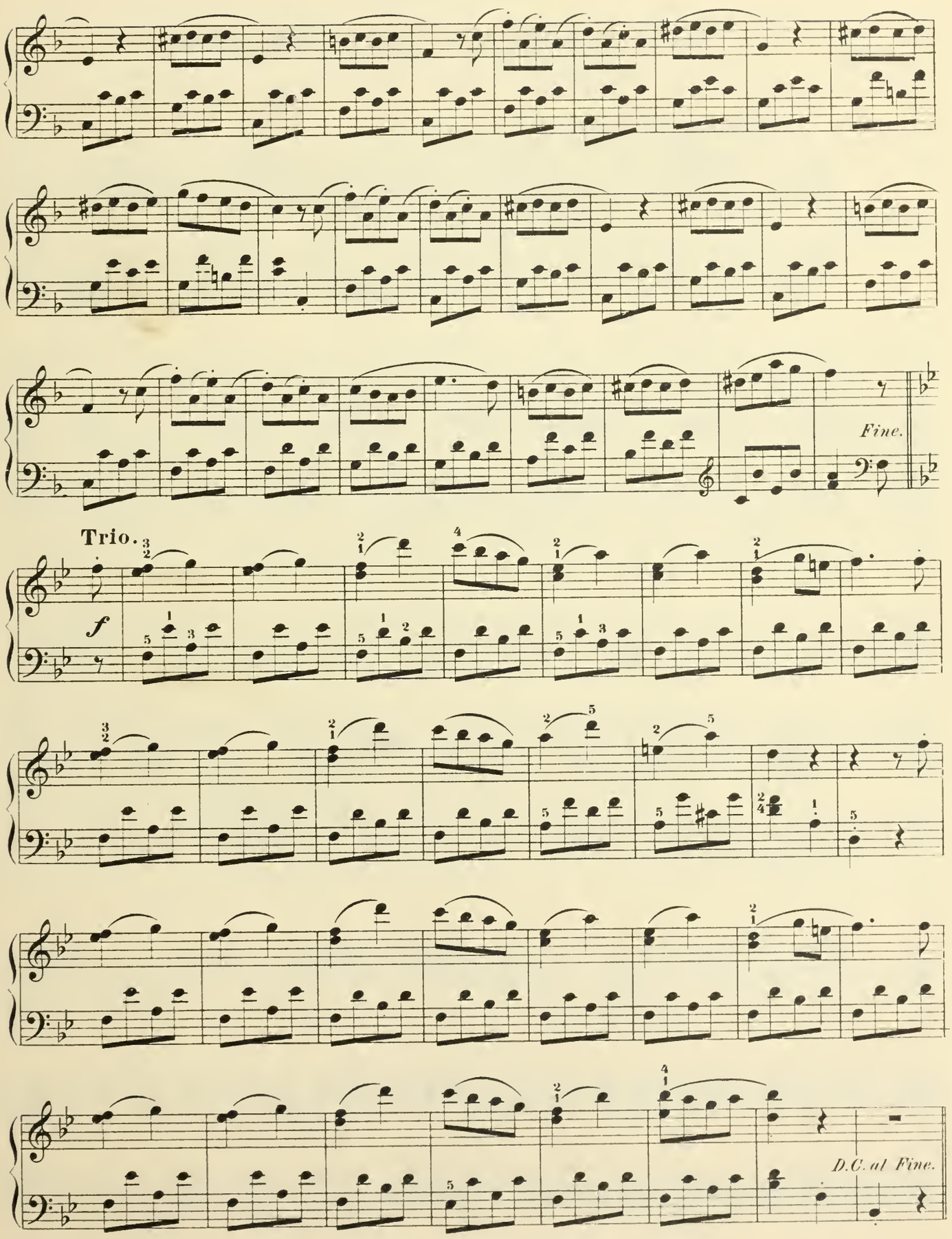

Fine.
Trio.
f
D.C. al Fine.

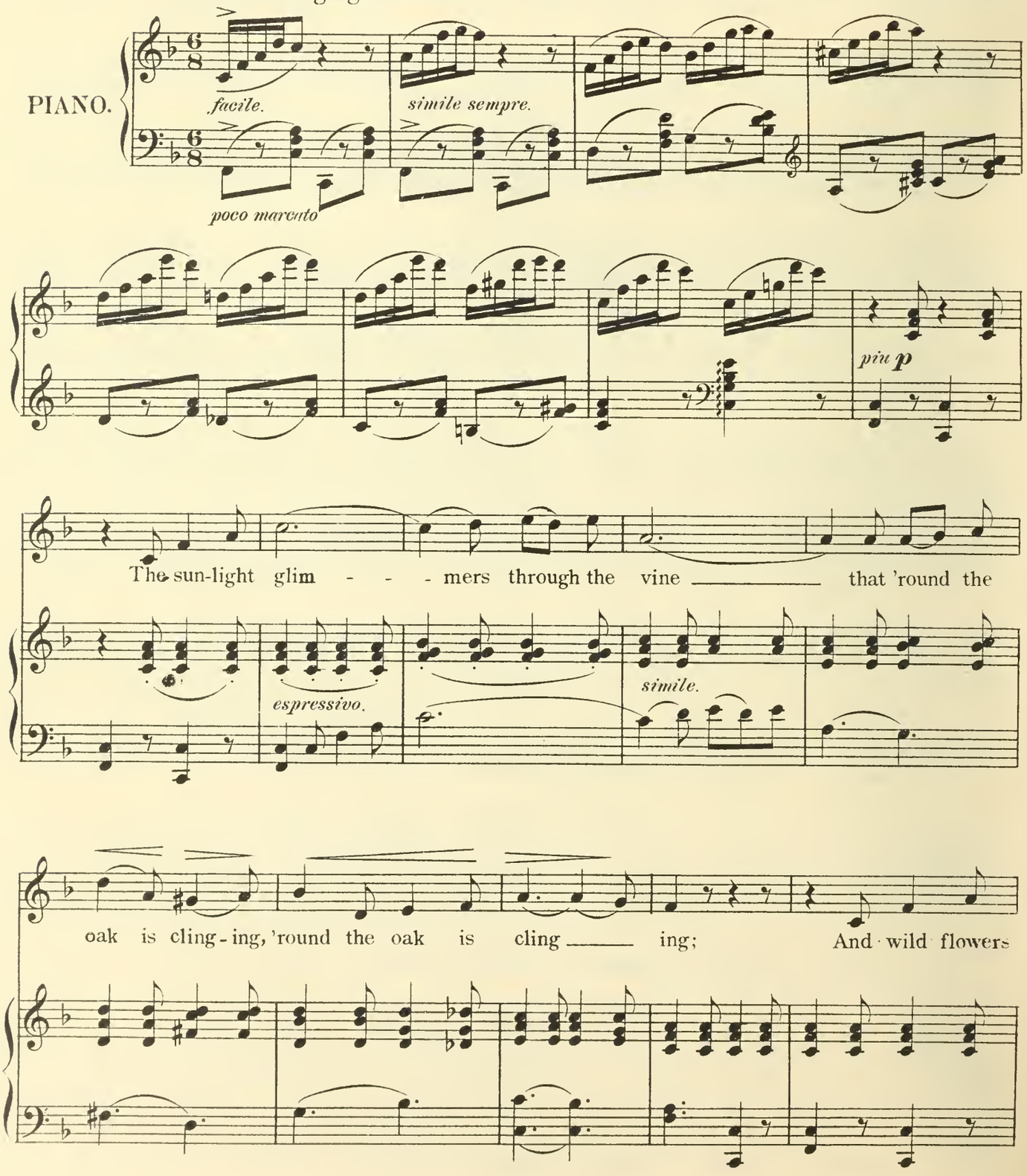
To Miss Lena Ellsworth.

While Madge and I are Swinging.

Words by MAITLAND LE ROY OSBORNE.

Music by SIGMUND LANDSBERG.

With a swinging motion.



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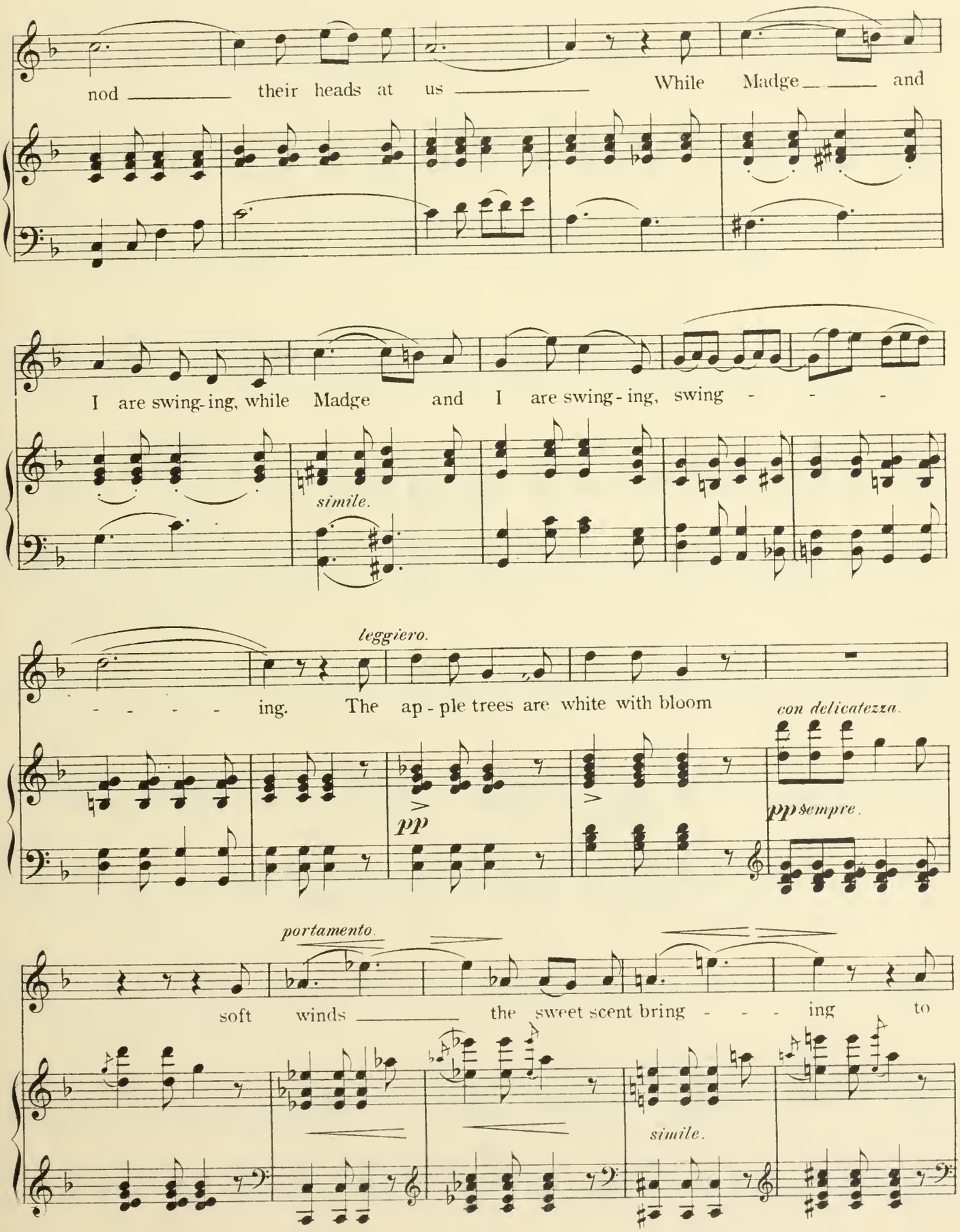
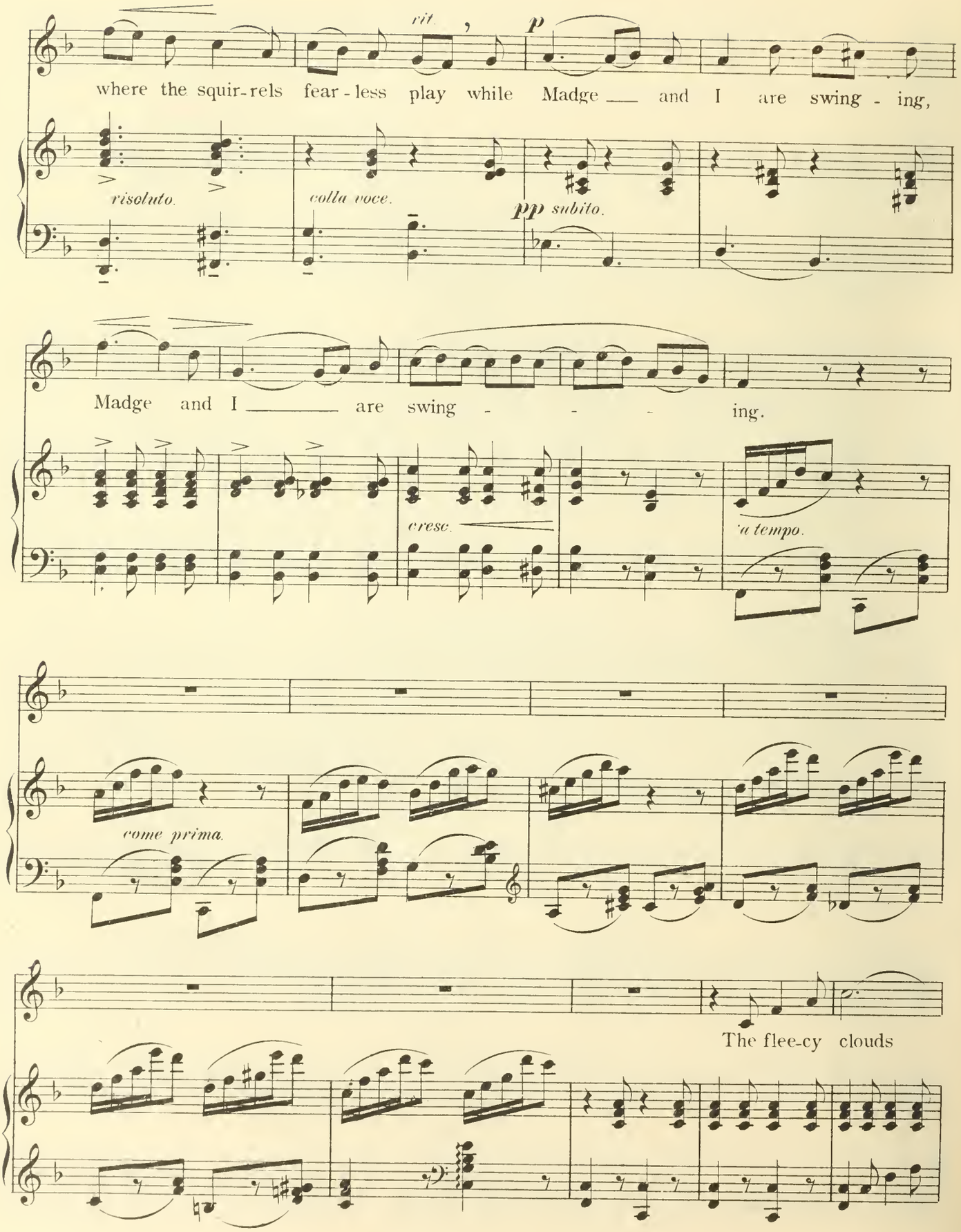
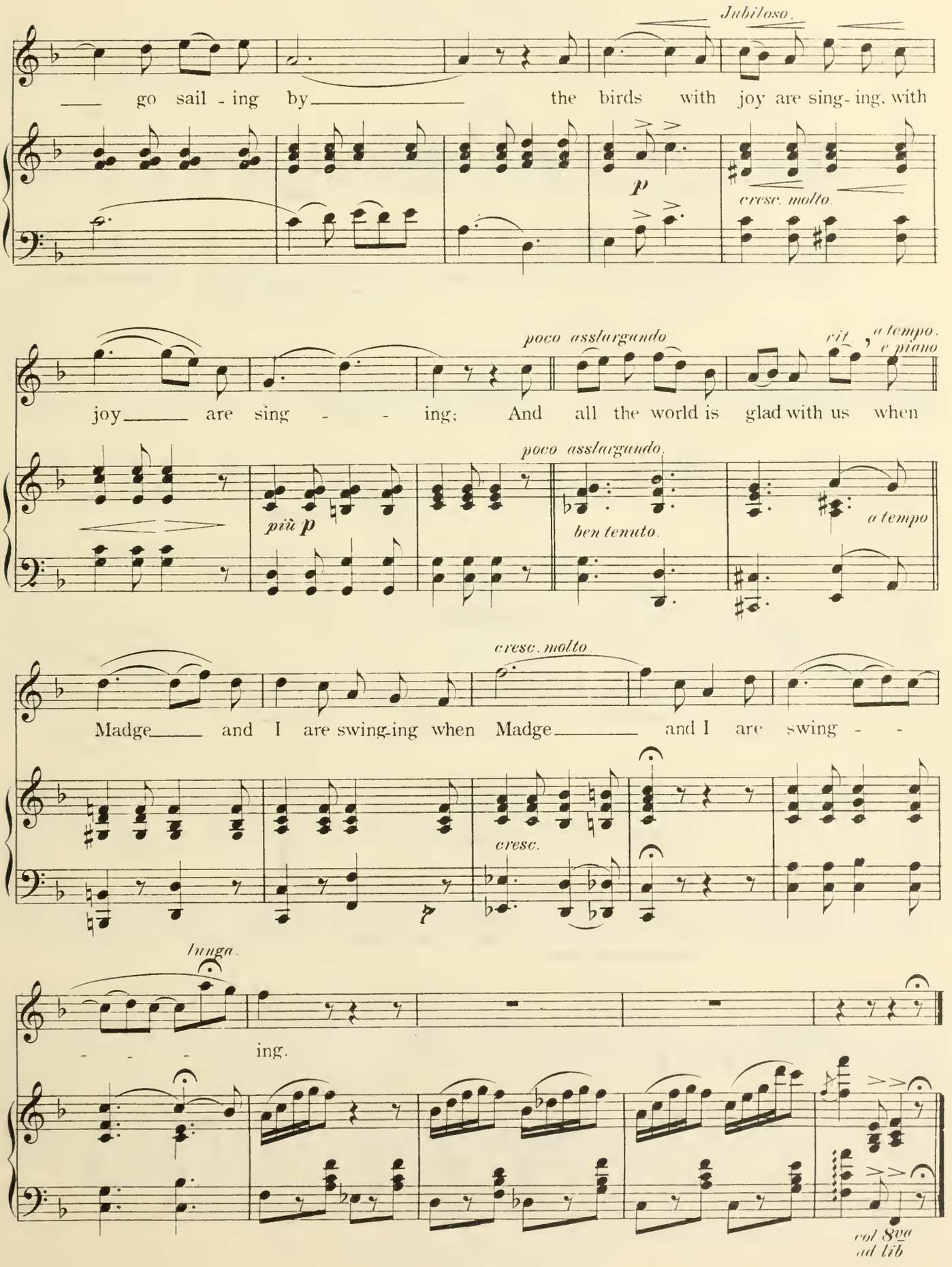
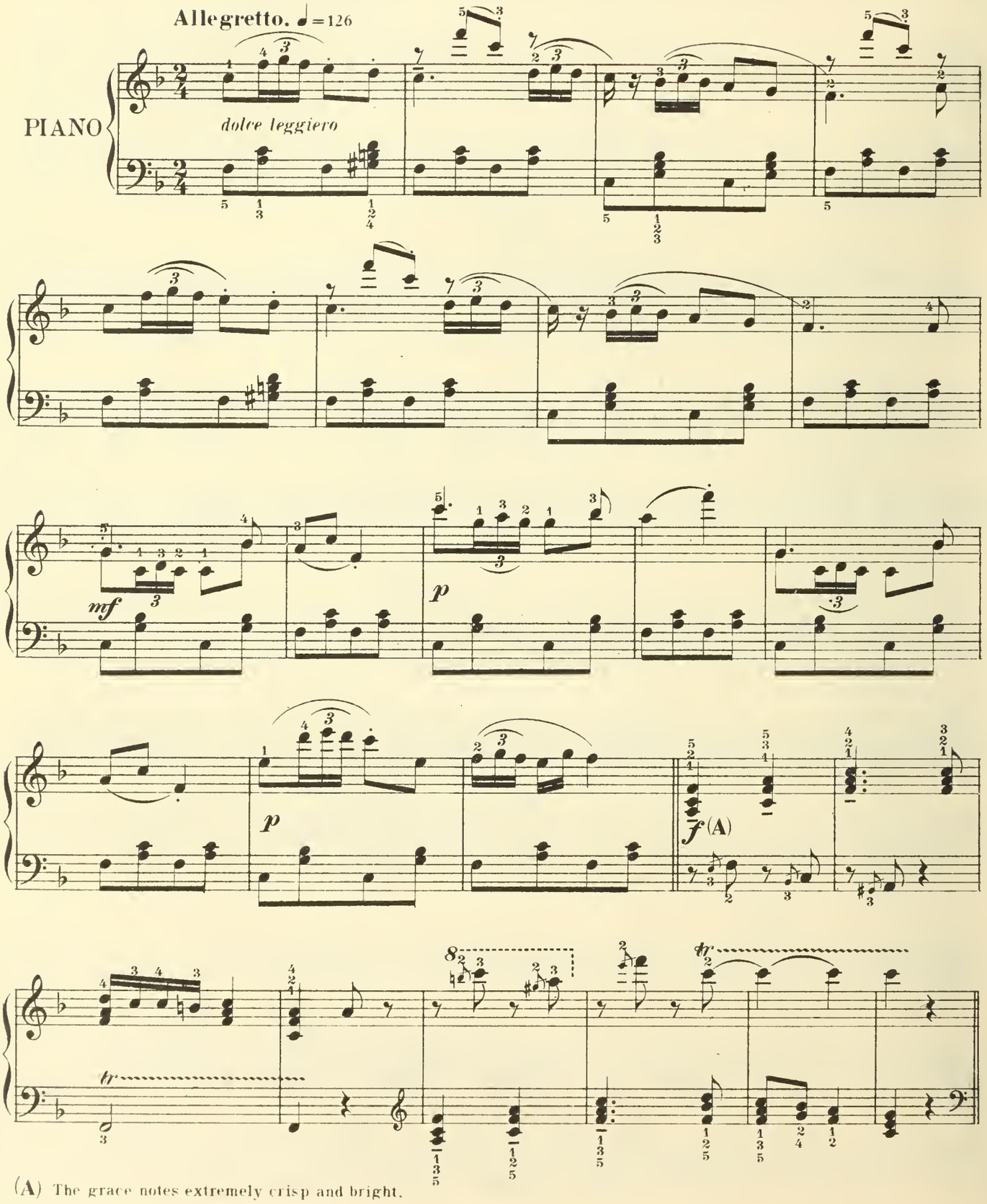

nod their heads at us While Madge and
I are swing-ing, while Madge and I are swing-ing, swing - - -
simile.
leggiero.
- - - - - ing. The ap-ple trees are white with bloom
pp
con delicatezza.
pp sempre.
portamento.
soft winds the sweet scent bring - - - ing to
simile.


rit.
p
where the squir-rels fear-less play while Madge ___ and I are swing - ing,
risoluto.
colla voce.
pp subito.
Madge and I _____ are swing - - - ing.
cresc.
a tempo.
come prima.
The flee-cy clouds


Jubiloso.
go sail - ing by the birds with joy are sing- ing, with
p
cresc. molto.
poco asslargando
rit.
a tempo.
e piano
joy are sing - - ing; And all the world is glad with us when
più p
poco asslargando.
ben tenuto.
a tempo
cresc. molto.
Madge and I are swing-ing when Madge and I are swing - -
cresc.
p
lunga.
- - - ing.
col 8va
ad lib

Wedding Dance.
(Hochzeitstanz.)

IMRE SZÉKELY.



(A) The grace notes extremely crisp and bright.

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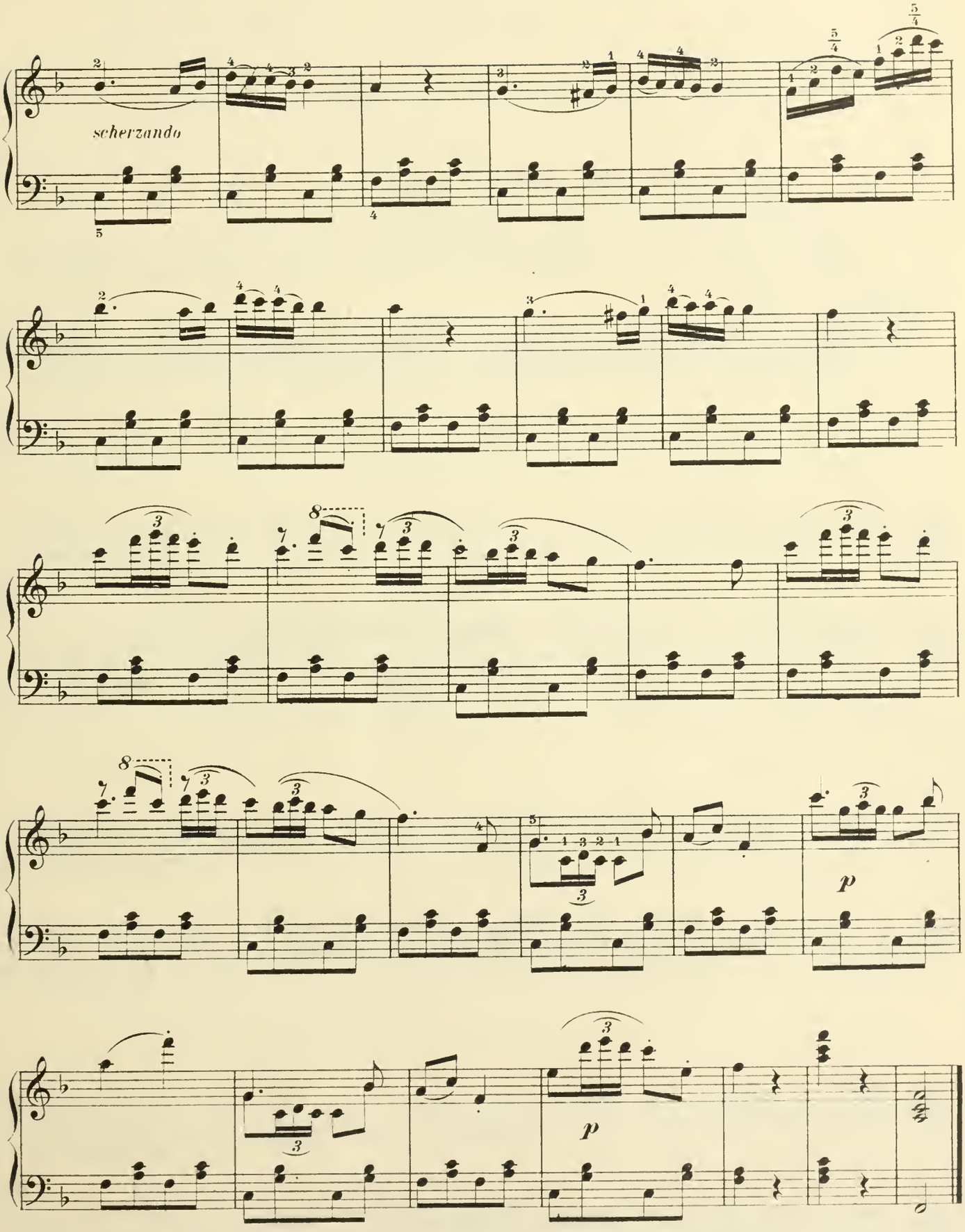
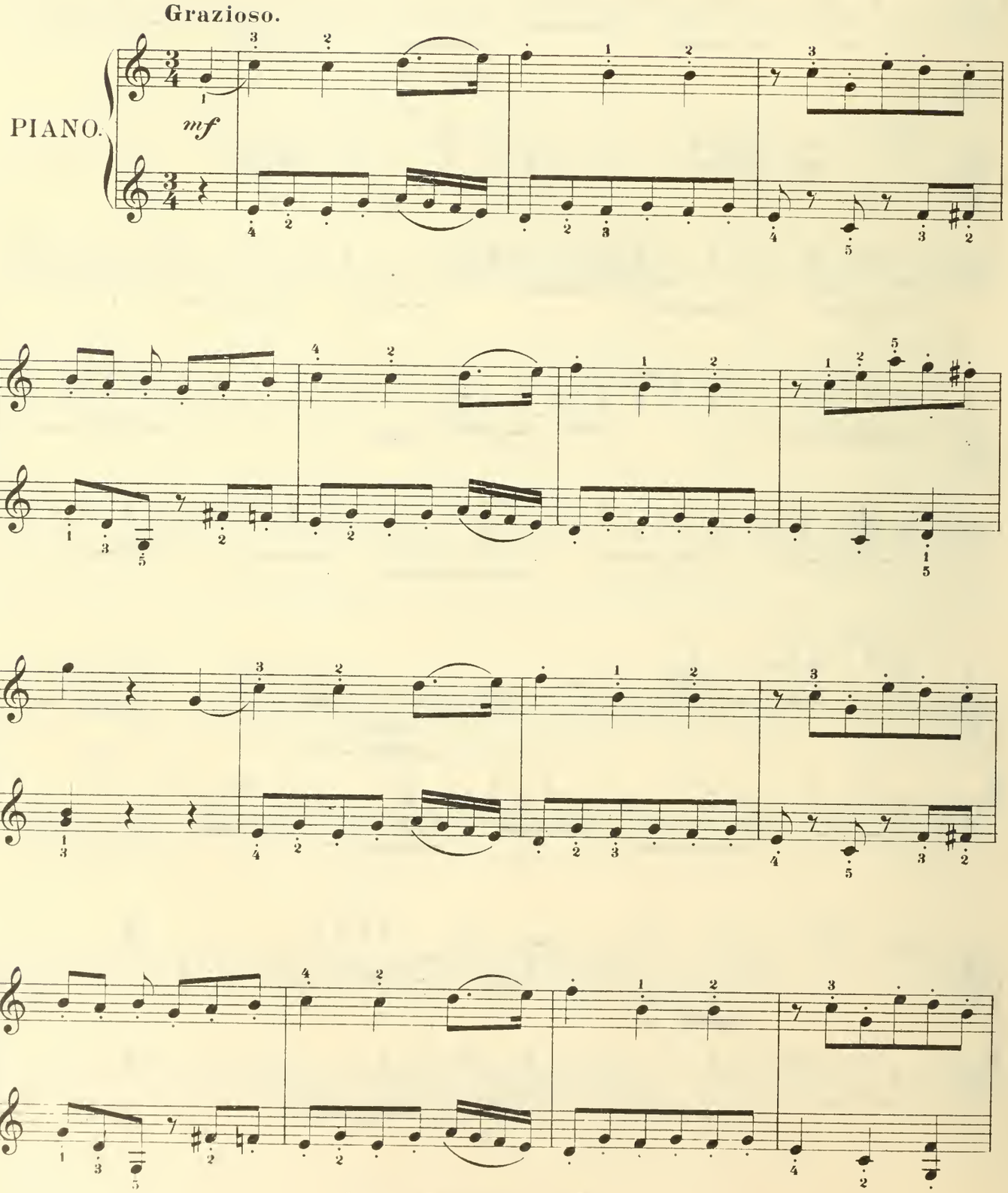

scherzando
p
p

MENUET.

ARTHUR ALLEN.



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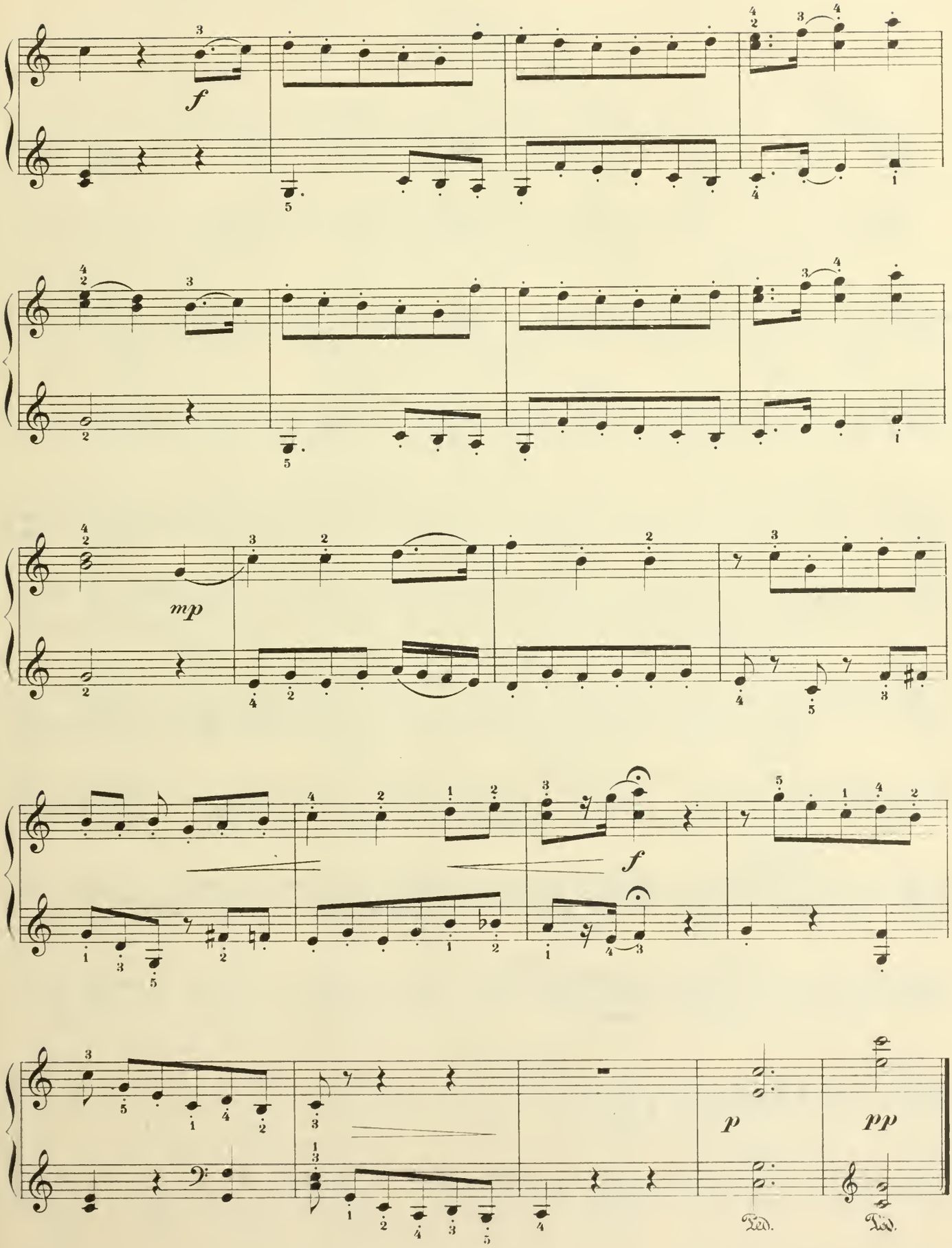
f
mp
f
p
pp
Ped.
Ped.

Short Service Prelude for the Organ.

No. 7.

DEVOTION.

WM. HORATIO CLARKE.

WOMAN'S PAGE

Conducted by Miss S. C. VERY.

SAINT CECILIA'S DAY.

SAINT CECILIA'S DAY IS NOVEMBER THE TWENTY-SECOND.

The Saint Cecilia Society of Hickory, North Carolina, celebrates the day annually. Last year a paper was read about the Saint, and "The Vision of Saint Cecilia," by Labouc, sung by Mrs. Chadwick, with a violin obligato.

"To the members of each profession Fame holds out some glittering reward, to be given only to those who have penetrated to the very innermost circle of merit. In the fine arts, there are the royal academies, recognition by which is as dear to the hearts of musicians, artists, sculptors, etc., and in many cases a thousand times more difficult to obtain, than is the Victoria Cross to Tommy Atkins. Many institutions there are whose members represent most that is highest in science, literature, art and music; certain honorary ones pre-eminent for their exclusiveness and the honor attached to their degrees. Such is the Royal Academy of St. Cecilia, at Rome, which, a few months ago, conferred a degree upon Lilian Blauvelt.

Founded in 1585, the institution commenced its existence known as the Order of St. Cecilia, and to make certain that the degree of the order should be coveted to the utmost, its creators ruled that the number of degrees conferred should never exceed fifty, of which twenty-five should be conferred upon Italians and twenty-five upon foreigners. More than three centuries have since rolled by, and in that time but eight foreigners have received the degree."

Sir Arthur Sullivan, the composer, died just a year ago on St. Cecilia's day, November 22, 1900.

(Translated from "The Signale," by S. C. V.)

APPRECIATIONS AND THE TONAL ART.

DR. HERMANN FRHR. VON DER PFORDTEN.

The fact cannot escape the careful observer, that music in our day is not only studied with enthusiasm but, at least nearly everywhere, considered seriously. Valuable instruction is as carefully prepared as are fine interpretations; and whoever desires to have a firm musical foundation, for him is lacking neither the opportunity nor the means; this undoubtedly is to be hailed as a sign of progress; soon will all superficiality and thoughtlessness be done away with.

The question arises, however, whether or no, there is given a guarantee for this musical output to take root and blossom. It must often seem to friends of the art as if too much good were offered, as if much were given to our generation over and above its need and susceptibility. Certainly it must be our wish and endeavor that the tonal art shall not remain the privilege of a few favored ones, on the contrary, that it may be the common possession of the whole land. When we try to declare its highest worth, we name it our nation's treasure; only we must not forget that the people should be educated by the nation, and also for possession and enjoyment of national good. It is not enough to insure possession or to facilitate enjoyment; the interest and joy therein must constantly be awakened anew.

Now in this connection, I think, there is much to be done. According to my conviction, we are not all—not even the majority—so musically inclined that we may be pronounced quite a musical people. Certainly the finest offerings of the noblest masterworks oftentimes leave but a fleeting impression, which passes as suddenly as the tones die away. To hear much good music is to everyone undoubtedly of the highest worth, and he who can do this without too great a sacrifice of time and money is to be envied. But this is only half of the benefit here to be discussed; there is another part equally as weighty. That which we hear should remain with us, work in us, not only should it be the sensation of a minute, but it should last throughout our lives. The mass of music which one hears to-day, would be overpowering, did it not sink deeply and prove fruitful. Mankind will only become musical when it not alone drinks music with the ear, but when soul and being are filled with it. To some this sounds extravagant and exaggerated.

Apart from those who constantly demand the transitory, popular style of music, are many earnest thinkers who refuse to be interested in music. I have often been tempted to say: "You are more musical than you believe; you do not know it yourself, no one has convinced you. You would be astonished if it were made clear to you."

May not then a slight doubt arise as to whether or not our usual method of instruction is practical—exhaustive? Is it not, in many cases, too one-sidedly musical? From my observation, all one-sidedness carries with it the danger of isolation. If we conceive and teach music always simply as such, decidedly we must deal always with purely musical men, not at all with those who are apparently or presumedly unmusical. As soon, however, as we discover the great connection which the tonal art shows it so closely bears to progress in culture, then we shall arouse universal and liveliest interest.

Our music is not a thing by itself, nor something which exists or not according to our pleasure. Nor is it merely an adornment or a luxury, which we may cultivate or cast aside. It is something more to us; it concerns a large part of our existence here. So must we declare it to those who are indifferent to it, or who with apathy, hold aloof from it. A knowledge of music which discloses i s very essence and manner of working we do not at present possess; perhaps never will we succeed in first principles. Certainly, for a thousand interior and exterior reasons is it unusually difficult to explain its principal questions to the unmusical. And, indeed, historical research and representation is not in such cases necessary. We have seen in recent times a music-philology appear, which with busy industry and admirable wisdom h as collected building stones for a history of the Tonal Art. But the most scholarly treatment, the most perfect examples, are unable to arouse interest outside of professional circles. Everything needful for the attainment of our end is at hand, and accessible without further delay; its profitable turning to account alone is necessary. I would hope for more studies in appreciation (pertaining to style) and stimulating explanation. That is, beside the characterizing of each composition regarding its nature and the time of its production, another composition of the same class and origin. Then the effect of such an artistic production upon contemporaries of the composer, as well as upon aftercomers, shown in special and prominent characteristics, and beside this inner homogeneous connection the contrast in personality and work. Finally the way shown to a just conception, eventually to a correct interpretation from such an intelligent appreciation, with a marked accentuation of the idea by its medium of expression, technic.

This is intelligence and judgment trained. The first step toward independence, is learning to think in music. Problems present themselves in quite a surprising manner and before we are aware of it we find ourselves in the midst of interesting and suggestive researches.

I would recommend that a beginning be made with vocal music, because the connection of words makes the conception easier. Take, for example, Franz Schubert, the composer of songs. This theme is most prolific. All types of song are suggested, from the simplest strophe up to grand opera. The selection of his text, its treatment, his melody, harmony, declamation, piano accompaniment, all belong to a collective whole, showing him a master and leading us to the query whether, and how, progress was made after him and up to that point which separates our German song from lyrics of other nations. In this way one can hear Schubert, learn to sing his songs, to teach them, and thereby interest not alone singers and pianists, but every friend of music. Or take Karl Maria Von Weber's opera "Der Freischutz," with its unequalled success and its lasting popularity as a favorite of the people. It declares the worth of a masterpiece, closely connected with life and is to be judged according to a special standard. The question arises how so simple a play can hold its own against grand opera: thus we see the might of originality and nationality, the power of truth and poetry—and comprehend why the truly Romantic is so musical. Then is shown that our attitude towards our own art is not so indifferent as sometimes appears. All this incites us to penetrate farther for comparisons and we comprehend why one longs for German style in German art.

Having advanced so far we may venture to go on to absolute music and dare to analyze the work of Beethoven and the symphony. Even the many sided Master who created Drama and seemed not to desire to have anything to do with instrumental music, even Richard Wagner has turned toward Beethoven as his hero; and indeed, without the great symphonist is the great dramatist not to be understood. The weighty and ever recurring question whether, and to what degree, Music may be dramatic is not to be answered without Beethoven. Here the foundation principles of the symphony are proved to be also those of the drama.

So arise immediately the questions as to music's essence and the limit of its province, and we approach quite near from another side those problems which, through æsthetic reasoning alone, are so difficult to solve.

Now I would like to ask whether there is an educated person to whom all this is of no account or uninteresting? It must be of interest to him, who concerns himself with mental advance. Those who listening to the Eroica, are not charmed and transported, dispute, perhaps about program music and tone-poetry without knowing how deeply into the art's province they may penetrate. Does the Eroica belong to program music? Why did Beethoven originally dedicate it to Napoleon Bonaparte? Is it simply fantasy, imaginative beauty, or has it signification and suggestion? I think the answer to such questions and to similar ones, lead us beyond the purely musical and calls for extended glances toward universal culture. I must expect, however, that professional musicians decline to follow such digressions. Now it is granted that studies in appreciation here suggested as well as historic ones do not concern the practical musician. The artist is, and remains a man of deed; what he is capable of that he does. Nevertheless, I would like to give food for thought to the young and to masters in the tonal art; to ask if they might not bring greater honor to their art as well as to themselves, by becoming more capable of these appreciations of "style" in music. By inducing others to consider and be interested in the Masters and their works. Of course, there is demanded in this connection, inclination and endowment, which should be cultivated and trained. I am convinced that the good results therefrom would be shown in our whole music life. . . . . In word and writing, but above all by personal influence may enthusiasm and understanding of music be aroused and strengthed, not only among a few privileged ones, but throughout the whole land.

THE CALENDAR OF 1901-2.

MONDAY MUSICAL CLUB, FAIRMONT, MINNESOTA.

October—The Violin; French Music.

November—Idealized Dance Music; Scandinavian Music.

December—Wedding Music; Russian Music.

January—Serenades; Scotch Music.

February—Irish Music; National Music.

March—Children's Music; Polish Music; Spring Songs.

April—May Festivals.

The subject presented at each meeting will be illustrated by a program of select musical works, and in addition to the regular club work, Henderson's "Story of Music" will be read during the year.

President—Mrs. R. S. Jackson.

NOTES OF INTEREST.

Handbooks of the two European rooms at the Crosby Brown Collection of Musical Instruments in the Metropolitan Museum of Fine Arts, New York city, will be issued during the early part of the winter; clubs can obtain copies by forwarding address, with twelve cents, to the Museum, 80th street and Fifth avenue, New York City. Beside the above, a fully illustrated handbook of keyboards, with wider margins also, will be published; this will cost a trifle more.

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The prettiest street in a small Saxon town, formerly called Schönfelder street, is hereafter to be named for the Royal Opera singer, still in the profession, Therese Malten. The tribute has been paid, more especially for her generosity in charitable ways in the neighborhood of the town (Zschieren) and its surroundings.

SCRAPS OF PAPER.

Adopted from the German of Oscar Leeds.

FREDERIC S. LAW.

"Trifles, light as air,
Are to the jealous, confirmations strong
As proofs of holy writ."

Professor Eusebius Anastasius Müller was practicing for a coming course in his study. He was a master on the violin, and his artistic playing of Mendelssohn's concerto could hardly have failed to keep a music-lover entranced at the door, no matter what his urgency might be for entering. It seemed, however, to be an old story with his young and pretty wife, who in some excitement threw the door open without heeding the break she caused in the music. He looked up, at first with an annoyed expression; then, as he recognized his wife, he said with a smile, "What is the matter, Eva?"

"Dr. Bergmann has just called you over the telephone and wants to speak to you."

"Dr. Bergmann!" repeated the professor in surprise. "What can he want?" He laid down his violin and went into the hall, followed by his wife who, as her husband took one of the receivers, with true feminine curiosity, possessed herself of the other.

"Hello, old fellow!" boomed the doctor's deep bass through the instrument. "Can't you come to the Lion this evening and play skat? We need a third man to make up the party."

Professor Müller looked inquiringly at his wife. "Tell him yes," she said quickly, though in a suppressed tone.

He opened his eyes in astonishment. It had always been a trial to her to have him spend an evening away from her and he could not understand why she should be so willing to have him leave her now.

"Man, why don't you answer?" cried the doctor impatiently.

"Tell him yes," again prompted the professor's wife with a smile.

"All right," he answered. "I will come."

"Bravo! That's all," was the reply, and he hung the receiver up.

"You go out so little, my dear," said his wife in an explanatory tone, "and you are so fond of skat. I should really feel guilty to keep you at home."

"But you know that when I am with you——"

"You are a flatterer," she interposed, shaking her finger archly at him as she hastened away.

He shook his head in bewilderment and went back to his study, puzzled over the unexpected liberty vouchsafed him. "Oh, these women!" he said to himself, as he sat down to write. "Who can understand them?"

He had just finished his letter when the door-bell rang. He hastily laid it in a drawer of his secretary, which he locked, and turned to meet a pupil. While he was initiating the new-comer into the mysteries of double-stopping his wife was sitting before her own little writing-table, covered with all sorts of dainty, useless little trifles, also writing a letter.

At six o'clock the lesson was over and the professor, after kissing his wife good-bye, hurried off, first to call on a friend and then to join the skat party at the Lion. Shortly after, his wife entered his study and going to the secretary, searched for an envelope in a portfolio. On this she hastily wrote an address. Then, drawing the letter from her pocket, she was about to put it in the envelope, when her eye fell upon a strip of paper which projected from one of the drawers of the secretary. It was evidently a letter written by her husband; she could distinguish his handwriting. She tried to open the drawer, but it was locked. She then bent over to look at the paper more closely. What she saw must have been something terrifying, for she turned pale and tried, with feverish haste, to draw it from the drawer. It resisted all her efforts and finally tore apart. She read the part which remained in her hand and sank into a chair with a cry of dismay. "The traitor!" she cried, while the tears rolled hotly down her cheeks. Finally she sprang to her feet, took the letter she had written, tore it angrily in half and thrust the pieces into her pocket. She hastened to her own room, but failed to notice that as she swept by the secretary one of the pieces fell to the floor. Arrived in her room, she abandoned herself to her grief. She read over and over again the unlucky slip of paper, and each time her tears flowed anew.

Let us take the author's privilege of looking over her shoulder and of seeing for ourselves the fateful words which have aroused so much unhappiness:

Dear
Your letter
with a heavy heart
to send
I can hardly bear
but needs must.
I should be enraptured
my own, but
I am married
so that I must
be prudent
for the future.
with deep regret,
ever yours,

She could not doubt that this was a letter written by her husband to a sweetheart, and it must be confessed that it was calculated to arouse suspicion in the most unsuspicious of wives.

In the meantime, Professor Müller on his way to the Lion discovered that he had, as it not unfrequently happened, left his purse behind. He therefore went home and hurried up to his study where he found the missing article on the secretary. Taking it up hastily it fell to the floor. Stooping down he saw beside it a strip of paper and picked them up together. As they came into the light he recognized his wife's handwriting on the paper and read it, at first mechanically, then with an expression of the deepest astonishment and anger. Choking with rage, he finally fell heavily into a chair, staring at the unlucky bit of paper which pointed unmistakably to his wife's treachery.

We can hardly wonder at his emotion when we read the tell-tale fragment:

My husband will be out
all the evening.
about eight
come
by the gate,
my husband should
notice anything
would be lost.
Franz—
Fly with me.

"That is the reason she urged me so strongly to go out this evening," he groaned. "Who can trust woman's faith if she can deceive me so villainously? Franz! that cousin of hers—that monkey I have always disliked so much."

From the adjoining room he heard the clear, boyish tones of his eldest son, the seven year old Paul, as he teased his younger brother. "Aha! Karl, I am to take a letter to someone for mamma. Aha! You can't do that." The professor sprang to his feet as though stung by an adder. Thank heaven, it was not too late to save his name, at least, from disgrace; he could still hinder her from leaving his home—he could prevent his child from being the innocent bearer of a guilty message. In the highest excitement he stormed into the room on the other side where he knew he should find his wife. As he entered she sprang to her feet and pointed to the door with the air of a tragedy queen.

"You wretch!" she cried. "How can you dare to face me?"

"Deceitful woman," he thundered. "What language is this to use to an injured husband?"

"Injured husband," she repeated scornfully. "Drop this pretence; it will serve you nothing—all is over between us."

"What," he cried, in astonishment, "do you feel no shame for your deceitful conduct?"

She looked at him in amazement; for a moment neither could find words to express their feelings. Then, as if moved by a common impulse, each reached the other a strip of paper. "Will you deny having written this?" burst from each mouth at the same instant. For a moment there was silence as they read the fragments which had caused such a storm. Then the professor quickly left the room, hurried to his study where he unlocked the drawer and released the missing portion of the sheet which he had written. Armed with this, he again entered the room where his wife stood awaiting him, and without a word, laid it on the table by the side of the other half. In the meantime, she had taken from her pocket the other part of her letter and joined it to the piece which had excited her husband's anger.

A peaceful quiet brooded over the room so lately the scene of anger and jealousy, and as both read they grew thoroughly convinced that their mutual suspicions were utterly groundless. What the wife had in her hand was this:

Dear Friend:
Your letter and the violin came, but
with a heavy heart, I felt obliged
to send it to Schmidt for sale.
I can hardly bear to let it go,
but needs must. I tried it and confess
I should be enraptured if I could call it
my own, but my purse says no. You know
I am married and have a family
so that I must consider well and
be prudent. Economy is my watchword
for the future. I sign myself therefore
with deep regret,
ever yours, EUSEBIUS.

What the husband had before his eyes was this:

HERR SCHMIDT:

My husband will be out, to be gone
all the evening, so send the violin
about eight o'clock, but tell the bearer to
come, not by the front way but
by the gate, for if by any chance
my husband should stay at home and
notice anything the whole surprise
would be lost. Do not forget the songs by
Franz—as well as Mendelssohn's
Fly with me. Sincerely yours,
EVA MULLER.

As they looked up from their reading they fell into each others arms with the cry from each, "Can you forgive me?"

After their transports had abated and their conversation could take an intelligible turn, the professor's wife chided him archly for his unreasonable behavior. "You naughty man," she said, "you spoiled the surprise I had planned for your birthday. When you sent your friend's violin to Schmidt to be sold, I saw how hard it was for you to give it up and knew that nothing would please you better for a birthday present. And how glad I was that I had saved up, little by little, enough to buy it. Paul was to take the note over to Schmidt this evening. I had already told him about it, and he was to send some music I had ordered."

"You dear, innocent creature," he said, with a roguish twinkle in his eye as he stroked her hair. "I had locked up the letter purposely so that you should not know how hard it was for me to let the violin go. Tell me, how did you happen to go to my desk?"

"I wanted an envelope," she said, hesitatingly.

"But the envelopes were in the portfolio and not in the drawer," he retorted.

She grew red and then confessed, "I couldn't help being curious to see what was caught in the drawer," hiding her blushes on his breast.

"Ah!" he laughed, pulling her ear playfully. "You haven't your name for nothing."

A sudden thought struck him. He hastened from the room and went to the telephone where he rang up the Lion. "Tell Dr. Bergmann," he cried into the instrument, "that"—here he hesitated; he could not give his real excuse—"tell him that I have sprained my ankle and—that I am very sorry not to be able to come to play this evening," he concluded.

The curious Eva must have followed him for he suddenly felt his neck encircled by two soft arms and a kiss impressed upon his not unwilling lips. "To the mischief with skat!" was his response as he drew her triumphantly into the study. There he delivered a long lecture on the sin of jealousy in general and of curiosity in particular. It is to be feared, however, that his audience was not deeply impressed with a consciousness of guilt, for a sharp ear at the door would have detected that his discourse was not infrequently interrupted by laughter and the sound of kisses.

"There is in souls a sympathy with sounds,
And as the mind is pitched, the ear is pleased
With melting airs, or martial, brisk or grave;
Some chord in unison with what we hear
Is touched within us and the heart replies.
—*Cowper.*

DELICACY OF FEELING.

In the varieties of touch more depends, no doubt, upon the delicacy of feeling than on the study of passage difficulties, and the feeling is more closely allied to the musical reality than the intellectual insight.—*Kullak.*

FIVE MILLION DOLLARS FOR MUSIC!

JOHN TOWERS.

"This seems an enormous amount of money to expend upon so trivial a matter as music." So remarks, forthwith, the casual and half-informed observer, who is ever ready to give his *ipse dixit* upon every conceivable topic. In this particular case he is entirely out of court, inasmuch as he is talking on a subject of the real and inner meaning of which he has not the faintest conception. In the first place, measured by the immensity of wealth in this great country, and by the far-reaching interests involved, five millions is not an "enormous sum," and, in the second, music is not, by any means, "a trivial matter," when viewed, any how, from a national standpoint. Of course, if life is to be summed up arithmetically as well as dogmatically into the one convenient formula: Get! why all money spent upon anything outside this limited and wholly selfish aim is, to most narrow minds, unconscionably "enormous," and ought to be reprobated and rejected. Then it might, certes, be said, that music has no more claims upon national, or other expenditure, than painting, sculpture, or anything else outside, of course, the ever charmed circle of "getting."

Let us be thankful, however, that the outlook is not near so bad as it at first sight appears. There is, indeed, a silver lining to the gross cloud of materialism by which the fair earth around us, and even the heavens above, seem, at times, almost wholly obscured. Granted, for instance, that we are living in a frightfully materialistic age, when the struggle for gold is keener and far more intense and exacting than ever before, we must not, we cannot close our eyes to the encouraging fact, that the best interests of art of every type and variety, still have their faithful and devoted band of followers, who manfully and valiantly do battle against almost overwhelming odds, to stem the wild current of greed and avarice, and—if a word may be coined to suit the occasion—millionairism, which threatens to swamp everything under its resistless and relentless onrushing. This heroic minority knows, if no one else does, that a nation given up, body and soul, so to say, to the accumulation of the "almighty dollar," is a nation already deeply marked for decay and speedy and premature dissolution. It knows that long before these destructive elements assert themselves, and whilst everything on the surface seems rosy-tinted and perfectly sound and vigorous, there is a canker eating away at the heart, the havoc of which, some fine day when, most likely, least expected, will make its unwelcome presence felt when it is too late to check or restrain its ravages. It is precisely this knowledge which sustains and encourages the individual members of this fated and fateful minority in the unequal struggle in which each, in his own way, is waging against materialism and all its attendant evils, and it is precisely this self-same knowledge which stimulates the devotees of music to hope that the millions needed—be they five, or, be they twice five—to found and endow, in a manner worthy of the richest nation on earth, a truly *National Conservatory of Music*, will be duly forthcoming at the proper moment.

It ought, at least so many think, to be one of the functions and duties of good government to provide accomplishments and refinements for the people in addition to personal security and material well-being and well-doing, but no such large-hearted, broad and liberal-minded, and beneficiently-inclined government has thus far been known on this side the world, nor is likely to be known for some time to come. Under these discouraging circumstances, the individual and collective help of the citizens is the final court of appeal, and, fortunately for the better life of the nation, here, at least, the monetary difficulty is so very insignificant that it hardly need be taken at all into account. Let the matter be but fairly and squarely put before some of the favored citizens of this mighty Republic, who have more millions at their disposal than ever entered into the philosophy of the wealthiest citizens of any other community on earth, ancient or modern, and—the thing is done.

Such munificient donors are, however, before all, business men, and, in giving towards this projected *National Conservatory of Music*, they will assuredly stipulate certain binding conditions, without which, as some of them know from painful experience, the money they donate might just as well be dumped straight into the sea. For instance, in all probability, amongst other things, they will want to see comprehensive plans of the proposed buildings, and to assure themselves that every National demand will therein be adequately met and provided for. They will want to see that while there is no possible loop-hole for waste and extravagance in the managerial arrangements and control, everything shall be done on a scale of amplitude and efficiency worthy of the American people and American honor and reputation. They will want to feel perfectly satisfied that the administration of the affairs of the Conservatory will be placed in the hands of capable and thoroughly representative American men and women, of whom, it may be safely said there is no lack, and that general efficiency be not sacrificed in any way to partisanship favor or narrow-minded prejudice, and least of all to personal greed and aggrandizement. They doubtless will further stipulate that there be duly forthcoming material, or other guarantees that the one hundred boys and the one hundred girls who are to be taken wholly in hand by the Conservatory, for an unbroken period of not less than seven years, and who will be selected after a rigid and impartial competitive examination for superiority of musical talent and ability, and for that alone, from every available corner of the land, will receive, without any fee or charge whatsoever, the very highest and best available training not only in every department of music, but in most of the other branches of human knowledge in which a good all-round citizen should be able to hold his own all the world over.

They will, too, probably stipulate that if they, on their part, undertake to provide the necessary buildings, which besides living, dining, recreation, recital and concert-rooms, will include a compact and fully-equipped opera house, there will be ample subsidization on the part of government—or otherwise—to absolutely guarantee the liberal salaries of every member of the staff and executive and, further, and most important, to provide the means for giving to the student gaining the highest honors in original composition, the *Grand National Prize*, an additional course of three years study in the best schools of Europe, during which period he or she will be able to supplement existing store of knowledge with the best available in the old world, so that while remaining staunch and true Americans in heart and character, said prize students will instinctively, at the same time become thoroughly cosmopolitan in attainments, culture, refinement and polish. They will, in a word, want in return for their princely munificence, the perfect assurance that they will have the great satisfaction of seeing for themselves that by their own act and deed, they have supplied the one thing needful to raise the American nation to as decidedly a prominent position in the world of musical art, as she has in many other directions taken upon herself to assume.

Lastly they will, above all, have the supreme satisfaction of seeing not only a fair sprinkling of really high class executive and creative musicians rise from the fostering wings of the Alma Mater their bounty had provided, but, in addition, a formidable array of well-trained, thoroughly competent and well-equipped teachers, through whose instrumentality again hundreds, nay thousands, of oncoming American citizens will have their hearts cheered, purified, sanctified and ennobled by a wholesome supply of that knowledge, which is always power, of the higher mysteries and beauties of the best possible music to be found on earth, and they will have just cause to thank heaven for having directed their thoughts and inclined their hearts and wills towards the material advancement of the best interests of the purest, the noblest, the most humanizing and the most universal of all the arts outside heaven itself, of which, indeed, it may be said to already form a part, since:

"All we know of the angels,
Is, that they sing and that they love."

"To the composer, music is a lovely dream, a fairy-land of his own creation, a new world of new powers, new strength, new emotions, to him, all satisfying.

He puts the little black dots on the music-paper, lives a few years, and dies, taking all the beautiful fabric his brain has wrought to another world. All we have is a silent yellow sheet, and a dumb instrument under our hands. How shall this voice from the dead reach the heart, the brain, the finger tips of another than its owner? How shall a man dare to say or even sing and play what the fiery soul, the inspired heart of the dead master meant by the writing?"—*From Ethics of Music by Edith V. Eastman.*

INDIVIDUALITY AND SPONTANEITY IN MUSICAL EXPRESSION.

GEORGE HENRY HOWARD.

There is no more hopeful indication of musical progress in America than the evidence of increasing effort on the part of the more thoughtful teachers toward developing the minds of their pupils along lines of conceptive power and individual self-expression. Earnest teachers are not satisfied that their pupils shall play with mere effect. They desire and carefully labor for more than this. The thing beyond this which they seek is the certainty of a habit of thinking music, and thinking it clearly and vividly.

The pupil who has this attainment gathers clear impressions from the music-page in the very first survey of its characters. Little time-pictures, tune-pictures, chord-pictures and whole stories are presented to his eye and mind by means of the signs on the page. Thus in a very short period of practice he gains as much for the mind as for the fingers and hand, and indeed far more. This which the mind now possesses is a picture which becomes more and more real and filled with living impulse. The degree of this vividness and impelling force depends upon the thoughtfulness, earnestness and intelligence of the student.

Individuality and spontaneity in expression come from, and are the natural outgrowth of this conceptive habit of study and practice. The mind and heart which are *full* of fine conceptions, must and will seek utterance. The very fact that they *are* full impels the utterance and gives spontaneity. There is no room for the commonplace, conventional or enforced, but the whole performance seems as fresh, individualized and inspiring as if it were the players own creation.

How shall our piano playing, singing, and organ playing become less conventional, more characteristic, more spontaneous, more self-expressive? Is it not necessary to train students into scholarly habits, tastes and character? Is it not needful that the teacher should more and more inculcate the necessity of being and knowing as well as doing? *Time for reflection in the midst of the practice hour. time to grapple with the great music-thought which proves elusive, is one essential to be insisted upon.*

Another essential of equal importance is periodic reviews in the study of master works for the purpose of mental assimilation and maturity of conception.

Intellectuality, conviction and character form the foundation of strong temperament, individuality and spontaneity in all instrumental or vocal expression.

Not far from Dresden, in the Plauen'sche Grund, there lies an old tavern, "Zum Steiger," which recently celebrated the hundredth anniversary of its erection. To commemorate this event a little Festschrift was published which contains interesting details regarding Wagner's flight, in 1849, from Dresden for participating in the revolutionary uprising. It was on the 9th of May that the hostess suddenly heard rifle-shots in the neighborhood. A moment later a man whose face and hands were blackened with gunpowder rushed into the tavern, and exclaimed: "For heaven's sake, some water to wash myself at once, and pack up some bread and meat for me, but as quickly as possible, for a minute's delay may prove my death." He promised to pay for it later, as he hadn't a penny. She remembered having seen him before, so she gave him the food and also the guide he asked for to lead him through the densest part of the woods to Freiberg.

Fourteen years later, in the summer of 1863, an elegantly dressed man walked into the tavern, with the air of one who was at home there. "Good morning, Frau Wirthin," he exclaimed; "I have come at last to pay my debts." The hostess shook her head, though his features seemed familiar. "To be sure, it's a long time since," he continued. "But I have not forgotten what great services you rendered me fourteen years ago, on the 9th of May." "Heavens!" she exclaimed, "the small blackened man, who couldn't pay for his lunch!" "The same," said the visitor laughing. He then paid the bill—six neugroschen—and added: "There! Now I have got rid of this debt which has so long oppressed me; but that you may know who it is that has so long been your debtor, let me introduce myself as the former Saxon court-conductor, recently amnestied by the King—Richard Wagner." He must have enjoyed this denouément, which, in a humorous way, resembled the tragic scenes in which the Flying Dutchman and Lohengrin reveal their identity.—*New York Evening Post.*

VIOLIN STUDY—PRACTICAL SUGGESTIONS.

EDITH LYNWOOD WINN.

The ancestry of the violin, as a type of stringed instrument played with a bow, goes back to the earliest antiquity. Oriental and other writers refer to it as necessary to the development of other forms of music. Indeed, it was not possible to perfect the symphony, the highest form of musical composition, until instruments of the viol tribe were perfected.

"The violin," says a well-known critic, "is, without doubt, a nobler instrument than the human voice, first, because of the greater range of its effects, and, secondly, because of its power to express every emotion of the human heart."

Miss Lillian Shattuck, of Boston, has prepared a book of scale bowings, both fascinating and practical. Her pupils spend from twenty minutes to half an hour daily in these scale bowings, and the results obtained are very fine. Seventy-five different bowings of the G scale in three octaves must, of necessity, if carefully practiced, give one a command of the most important bowings in use, at the same time increasing one's facility in execution and one's quickness in changing rhythm. Miss Shattuck's pupils always stand before the mirror when practicing these scales and they develop a beautiful tone by this careful method of practice. No tone can be beautiful and smooth unless the bow strikes the strings at right angles and at a uniform distance of about one inch from the bridge.

I do not believe that beauty of tone depends upon talent. It owes more to scale practice systematically done. Tone and tone-shading are too different things but, given talent, the pupil who practices the following scale bowings cannot fail to give something more to her playing than mere tone:

Crescendo and Diminuendo.

(1) Whole notes, bow to each, count eight. Cres. and dim. in each bow.
(2) Same as (1) commence *ff*.
(3) Same as (1) cres. and dim. twice in each bow.
(4) Same as (3) commence *ff*.
(5) Whole notes, bow to each, cres. on down bow, dim. on up bow.
(6) Whole notes, bow to each, cres on up bow, dim. on down bow.

Practice these in three octaves with the major scales. In crescendo and diminuendo work the distance of the hair from the bridge is governed by the effect desired. Generally a large tone is produced near the bridge, while a pianissimo tone is secured about an inch and a half from the bridge. The pressure of the forefinger also governs or determines the power and gradations of tone.

During an entire Summer I kept a pupil on scale bowing and violti duos. The succeeding Winter the same pupil devoted two and a half hours a day to practice and, out of that time, half an hour a day to scales. At my Spring concert this pupil, although she is but sixteen years of age and a high school pupil, distinguished herself.

In Germany children spend six months (with a good teacher) upon the G scale. The F♯ major scale in three octaves is the favorite one of artists. I have practiced it faithfully for five years and have never, until recently, been able to hold the thumb in place on the neck of the violin. It invariably became necessary for me to remove the thumb altogether from the neck and cling to the body of my violin. By continuous practice I have been able, even with a small hand, to overcome the difficulty by bringing my elbow further under the violin and placing my fingers more erect upon the strings in the last octave.

Professor Joachim, the eminent Berlin violinist, says that every student, who wishes to become an artist, should spend one hour a day on careful scale practice. Julius Eichberg, who was once my teacher, and who first gave me a desire to master my instrument, laid great stress upon scale practice and finger technique. His method is full of valuable suggestions. He suggests that a student practice certain kinds of bowings and left hand technique several hours daily. *That* few Americans can or will do. I once failed in a technical passage. Mr. Eichberg remarked, dryly, "You never spend time enough on details; why I played that at twelve years of age."

"In how many ways may a single passage be bowed, Mr. Eichberg," I once asked. "I will show you a passage which may be bowed in fifty-four different ways," he replied, and, because I was fascinated by it, he slyly remarked that I had better study "Tartini's Art of Bowing." I did so, and never did I study that composition again nor hear it, until one day it awoke to life—in Berlin—under the skilled fingers of César Thomson. I have never despised Tartini since, and every day the old master appeals to me with greater force.

I have wondered why Willie Burmeister and Kreisler and Marteau cared to place Paganini on their programs. When we realize how much the violin world owes to Paganini's discoveries, as to its technical possibilities, we need not wonder that it is fascinating work to revive his compositions, even if they do no longer appeal to the public, save by their qualities of "fireworks."

No instrument can compare with the violin in its wonderful harmonic effects and double-stops. Paganini knew it. We are much amused when we hear other artists play his compositions, that anyone could have thought the great artist was a wizard and a sorcerer in his day. How the world moves on!

The violin is the very vital principle of the orchestra. We cannot, as teachers, lay too much importance upon orchestra work. Recently I requested all of my pupils to study ensemble and orchestra work and I had the pleasure of knowing that, although some of them played feebly in the Haydn Symphony, as played by seventy ladies in Chickering Hall, they had at least learned to feel the inspiration of a good baton. Miss Nichols, the manager of the Boston Vadettes, invited professional players to play with her orchestra during their stay in Boston. Several professional lady violinists responded. Even professionals are glad of an opportunity to play such compositions as the Schubert Unfinished Symphony and the Bach Double Concerto with an orchestra in which there is a fair proportion of wood, wind and stringed instruments. One drawback to the thoroughness of a lady violinist's education is that she is so often debarred from orchestra and quartet work.

In the public schools of Germany music is a very important study. Not every school has an organ or piano, but it is not an uncommon sight to behold the school teacher accompanying his or her pupils with a violin. Indeed, at the Normal School, in Strasburg, it is necessary that all students take violin lessons. They are taught in classes of about fourteen pupils, and when they go out to teach they have a sufficient knowledge of the rudiments to accompany their pupils when they sing. Many teachers have no voices and the violin is a very great aid to such in their teaching.

The greatest musical geniuses have immortalized the violin by writing some of their best works for the instrument. In order to do this they must have had some intimate knowledge of the instrument. Mozart, Beethoven, Händel, Haydn, Stradella, Cramer, Hummel, Ries, Bach and Rameau played the violin in their youth. Theodore Thomas, Emil Paur and many others of our best conductors found a study of the instrument a pleasure and a necessity. Marcella Sembrich, that gifted singer, played the violin so well that Professor Joachim advised her to cultivate her talent.

Kings and emperors have found the violin fascinating. Charles, of Spain, who was an excellent player, once asked a celebrated violinist whether he, the king, or his relative, the Emperor of Austria, played with more taste. The wary violinist replied, "Sire, allow me to say that you play the violin like a king, while your Austrian cousin plays like an emperor!" Was not that court diplomacy?

The Queen of Roumania and the ill-fated Empress of Austria were patrons of music and both gave substantial aid to gifted violinists.

Royalty has been exceedingly liberal to violinists. Kings have loaned valuable violins to virtuosos. Queens have sold their diamonds that some protegé might have a "Strad." At the Joachim jubilee in Berlin, two years ago, there were one hundred and forty "Strads" in the orchestra which came to pay homage to the great violinist.

Ysaye owns the famous "Emperor Strad." Two years ago I found a celebrated "Grand Pattern Strad." in the work-shop of Herr Hamig, in Berlin. "I bought it from the Czar of Russia," he said, "and it is worth only 30,000 marks ($7,500)."

Professor Joachim has three valuable instruments; one which he values very much was the property of his first teacher, and Joachim found the instrument years after the death of his old teacher in the hands of a musician in Sweden. London friends gave Joachim a beautiful violin some years ago, but I believe that this instrument is an Amati. Gregarowitsch has a beautiful "Strad." presented to him by the Czar of Russia. Henry Marteau has a fine Maggini.

Undoubtedly a fine violin is a great aid to a great artist.

The perfection of the violin made the development of the opera and the higher forms of music possible. With the perfecting of the violin, the viola, the 'cello and bass, came the necessity for ensemble music. Perhaps the latter came first and the perfecting of the instruments later. At any rate, the two seemed to go hand in hand. To-day is the day of chamber music. Ries, Raff, Tschaikowsky, Gade and others have followed Haydn, Mozart, Beethoven and the other great masters. Even American composers are striving to emulate each other in quartet composition.

Abroad I like the Joachim Quartet and the Bohemian Quartet above all others. I have never heard the Florentine Quartet, and I do not think that the French school lays as much stress on quartet work as the German school does. I have never heard a French quartet, however.

The Kneisel Quartet is hardly a quartet in the strictest sense of the word. Mr. Kneisel *leads* and I cannot detect any individuality in the work of the other three members. The Spiering Quartet, of Chicago, the Kaltenburg Quartet, of New York, and the Adamowski Quartet, of Boston, are the only other quartets composed of men whom I have heard in this country.

There are several ladies' quartets in America now—the Eichberg Quartet, compossed of Misses Shattuck, Daniel, Grebe and Webster (all representatives of the Royal High School, Berlin), do very excellent work. Abroad I heard one very fine ladies' quartet. It was that of Marie Soldat Roger (formerly a star pupil of Joachim) and her associates, whose names I do not remember.

Do you remember the quartet work of Ysaye, Marteau, Max Bendix and Gerardy? I was much impressed with the individuality and sympathy of their work. They seemed to throw themselves each into the mood of the other. I have said that the time is coming when chamber music will take the lead in this country. During this last year several pianists and singers have given up prospective concert tours and, in one instance, in Boston, money was refunded at the box-office of Symphony Hall, because a certain artist's non-success cut short his concerts. No quartet worthy of the name has made a signal failure. Is that significant?

NO TIME.

This ancient and modern complaint—not time enough—all day, and no time!

All through my youth this thought, mostly borrowed from others, saddened me—that there was so little time to do anything, no time to develop in bloom our desires. When, lo, it comes to me suddenly, after years of time wasted in lamenting over this thought. How much time I have, and of how little time it really takes to accomplish anything, if one only really employs every moment wisely. Why, just devote ten minutes a day to any piece of work and great improvement you could see in a very short lapse of time.

Three hundred and sixty-five times every year we may bloom anew—fresh, true and sweet with the morning. All day and no time? One day is a lifetime, a night a death, and every morning a resurrection. Working our noon-day faithfully through. The dusk of evening forgiving our sins. A death of oblivion is night for our mistakes, and the morn a resurrection for us all. In all this, not time enough? Yes, enough to carry on all of which we may become capable. Wake up, then! and improve your time.—*F. S. P.*

PLAYING FROM MEMORY.

Whether it be done out of charlatanism or daring, it is always a proof of uncommon musical powers. Wherefore the prompter's box, the dancer's leaden soles, when the brain is winged? Do we not know that a chord played from notes, no matter how freely, is yet never half so free as one that is played note and fancy free? We are alike; and I, though I am a German, and consequently wedded to tradition, I too should be astonished, could I see the reader, actor, *danseuse*, produce his or her written part in public, in order to execute it with more certainty; and yet I, too, am like the pedant, who, seeing a virtuoso quietly continue playing when his music had fallen from his desk, cried out in hot excitement, "Look, look, that is indeed art! He knows it by heart!"—*Schumann.*

ADVERTISING.

CONSTANTIN VON STERNBERG.

Was there ever an age richer than the present in characterizing features? I seriously doubt it. There are steam, electricity, pneumatics; the Occident's obtrusively loving approach to the Orient; an ever-growing religious tolerance everywhere, except in the churches; machinery for the saving of time, thought, and, incidentally, salaries; the rapid acquisition of unprecedented and often unmerited wealth, with its attendant shoddyism and vulgarity. These and many other phases of life at the present day are undoubtedly peculiar to our time. None of them, however, has developed to such exuberant luxuriance; none of them so powerfully affects all strata of society; none of them gives so just a cause for serious alarm in regard to the stability of moral principles, as the arch feature of our time—*Advertising!* If our civilization were suddenly wiped out by some awful cataclysm and the archæologists of the third or fourth millenium should excavate one of our present business streets, hitting perchance upon a newsboy with some still decipherable papers in his bag, they would undoubtedly dub our era *the age of advertising*. It is the most conspicuous trait of our time and if it continues its ratio of increase proportionate to that of the last decades, it must inevitably develop into an epidemical mania, extending over the entire civilized world, if it has not already done so.

Of course, some measure of advertising has always existed, and in a legitimate form it always must exist. Commerce could not do without it, neither could governments. People must be informed of trading opportunities and apprised of the affairs of their commonwealth. That is self-evident. But, oh, if advertising would only stop there! If it had only retained its legitimate, open, unmasked, honest aspect!

Alas! it has not. It has degenerated into a subtle, crafty, deceitful artifice—I came near saying art—serving all sorts of purposes, occasionally even honest ones. Its service is no longer confined to institutions, such as governments, commerce, science and art, but has debased itself to the purely personal affairs and vanities of individuals, and it is employed by them with a determination which stops at nothing and hesitates at precious little. It has already robbed life of privacy, one of its sweetest delights, and hospitality of unselfishness, its chief charm It has vanquished much freshly budding gentility and much modesty, both masculine and maidenly. It has perverted much parental solicitude. It has debased and distinctly vulgarized sentiment and feeling in general. It has disfigured, desecrated the holiness of nature wherever humanity is likely to seek repose and pleasure in its beauty. It has defiled the approaches to all our beautiful towns and cities. It will end—where?

The vanity of Miss Jones, who advertises her return from a "delightful visit in Podunc," is not so very bad; it only bores us When Mr. Smith records it in the public prints that he drank a cup of tea in the house of a friend, he makes us weary of both him and his friend, not counting the others who were "among those present." It is a much more serious matter to see young girls, about to enter matrimony, publish minute accounts of their trousseaus, and the matter looks still more alarming when we reflect that their mothers must have consented to the publication. Women, who by their wealth and station are exempt from the bane of being stared at by the *hoi polloi*, deliberately court this annoyance by publishing their pictures in the newspapers, and this sometimes in poses to which a comic opera actress consents only under the stress of her manager's business interest, if at all.

The logical sequence of this unspeakable vulgarity must, sooner or later, bring us face to face with such items of interest as:

"Mr. Brown left the house of his fiancée last night at half-past thirteen. The parting kiss lasted fifty-three seconds. Among those present were, etc., etc."

Or, "Mr. Green has looked somewhat melancholy of late. Last night his friend White loaned him twenty dollars without security. Mr. Green looks happier."

Or, "Miss Budding's coming out in society last night was one of the most brilliant events of the season. She looked radiantly beautiful. Weight, 115 pounds. Olive complexion. Shoes, No. 3½. Gloves, No. 5. Bust measure, 39. Obj., mat."

The vista of possibilities in such surreptitious advertising could give one the goose-flesh of disgust and the resignation of despair, were it not for the empiric consolation that all wrong carries its own doom with it. Surreptitious advertising is bound to kill itself and decency of sentiment must prevail in the end, whenever that comes. In the meantime the evil, like the measles, must run its sickening course, and no aggressive measure can stop it.

There is, however, such a thing as passive resistance and this, in time, might prove an applicable and effective check. Surreptitious advertising is and should forever be discountenanced by thinking people, quietly but unrelentingly. Those who consecrate their lives to abstract—or let me at least say impersonal—thought; those who prefer doing some*thing* to doing some*body;* dealers in intangible goods; in one word, professional people. They are the ones from whom salvation must and, I am glad to add, may be expected. I say this in full cognizance of the circumstance that *some* physicians, *some* lawyers and, alas, *some* clergymen stoop to surreptitious advertising and do not even restrict themselves to the press. My hope, however, does not repose in quacks, shysters or mercenary notoriety hunters, but in persons of respected standing in their professions. Men and women in the higher walks of professional life do not advertise, neither surreptitiously nor otherwise; and it cheers my heart to observe that music teachers, too, practice a dignified restraint in this respect.

Restraint need not stiffen into puritanic abstinence. A wholesale condemnation of advertising should be absurd. Just as in some States the carrying of a revolver *openly* constitutes no crime, so is a frank and simple announcement of one's name, address and occupation perfectly legitimate. Many of us music teachers have no access to the musical public through concerts or compositions and are therefore obliged to place and keep our "card" in the local papers.

It is quite true that the seekers after professional services never consult a newspaper *primarily* and that their selection of a physician or music teacher is invariably influenced by the recommendations of their friends and neighbors. Still, these good folk, who may know their favorite's name, personality and merits well enough may, nevertheless, have forgotten his exact house number and may be utterly ignorant of that portion of his skill which they themselves had no occasion to employ. Advertising, therefore, is quite legitimate to professional people, because it is necessary until their growing renown, reputation, celebrity or fame lifts them above it.

In order to be legitimate, however, *an advertisement should never contain an incentive to comparison nor offer an inducement.* The first precludes the mention of one's terms in the newspapers; it is in bad taste. The other smacks of mendicancy to boot. Underbidding is as unprofessional as the proffering of a premium in any form.

There is a music school which advertises itself as "the leading music school"—if that "lead" had a following, good taste should soon be among the lost arts. Still, even this vulgarism can claim the mitigating circumstance of open- (if not bare-) facedness. There are far worse methods, proceeding anonymously or under the flimsy shelter of a complaisant reporter's name; methods in which some professional people utilize anything and everything for the purpose of "keeping their name before the public." The visit of a private acquaintance; the dire calamity of a sick headache; an increase in their family; even the quality of their work—the sole true medium of reputation building—they will relegate it to the domain of surreptitious advertising.

There are, for example, *some* teachers who persistently and incessantly parade their pupils before the public. They invite a sometimes large audience to hear what, at its level best, can only interest the pupil himself and, let us say, his fond parents. The latter, though, could hear this music surely much better at home where they could offer a culinary compensation to their kind, self-sacrificing friends.

I know perfectly well that teachers of any kind owe it to the parents of their pupils to give some sort of demonstration of the latter's progress. It has become customary to make these affairs public. Some teachers, however, are so lavish in this matter that their pupils—whom they rather *drill* than teach—must be in a chronic state of concert preparation, which is equivalent to a constant interruption of real study.

Nor can I approve of it that such pupil-concerts are discussed in the newspapers. Public mention in the Art columns should be the well-deserved prerogative of the *Artist* and when it is wasted upon *pupils* it is apt to result in an undue dilation of their hat bands.

It is but natural that incapable teachers, unable to awaken in their pupils a love of music for its own dear sake, should resort to the dodge of stimulating their vanity by administering the harmful narcotic of publicity, but men and women of ability should not follow such an unfortunate and vulgar lead. This is not said in a dogmatizing spirit, because the utilizing of one's pupils for advertising purposes is largely a matter of conscience. My frank expression, however, may help some brother teacher to restore the force of his ethics which might have been imperiled by the surreptitious advertising of one of his colleagues.

A friend of mine, in the legal profession, recently epitomized the whole matter of advertising in three words. When I casually mentioned to him that a certain lawyer advertised a good deal of late, my friend replied: "He has to." My friend did not "have to"; that is all there is to it.

One word, the parting salute as it were, should be given to the thoroughgoing, middle-of-the-road worshipper of indiscriminate advertising. As children play with a toy compass until it gets out of order, so there are grown folks who toy with the compass of their conscience until their heart grows dull and ceases to be a reliable pivot for the active magnet of honesty, that ever points but one way. They grow cynical and naturally judge others by their own ethics. As *they* would do no kindly deed unless they derived a large advertisement from it, so they scent advertising in everything that others do. They lose all discernment between fame and notoriety; between honorable merit and wily stratagem; between the just reward of honest work and the loot of greedy mercenariness. They know not the joy of congenial work; not the pleasure of giving; not the blessing of hospitable friendship; not the impelling force of even a small truth when it reveals itself to the searching mind. They know of no nobler motive, no higher aim, no more glorious achievement than *Advertising!* It is their fetish and also their pet ghost which they believe to see everywhere, behind every noble impulse, in every generous act. They will not hesitate to suspect and to voice their suspicion, that Raphael painted his "Sedia," Beethoven wrote his "Eroica" for advertisement.

For such cynics there is no help, nor against them; but the bellowing of such arch-vulgarians need not ruffle any honest man's serenity. Genius has sometimes suffered from a lack of common prudence in the management of finances, but the mismanagement does not alter the fact that Genius did receive a reward, and so will every honest worker. There is fame and fortune in store for a few only, but a local reputation and a competency for many; the distinguishing element must ever lie in the calibre of the man and this no amount of advertising can change.

The just and sometimes tardy reward—such is life—has to be patiently awaited and must not be rapaciously extorted from fate by the ruses, tricks and vulgarities of surreptitious advertising. To "help luck along" is a damnable euphemism, called *corriger la fortune* by the French who, with correct instinct, apply it to cheating at cards; but all the euphemisms in the dictionary of oblique morals cannot save card cheating from being a social crime, the smallest penalty of which is ostracism for life—and surreptitious advertising should be similarly punished.

Let professional people *announce* their name, address and occupation in the newspapers and magazines, but let the quality of their work do the rest of their advertising. And let those among them, who are willing to brazenly prostitute their personal dignity for money-getting, remember that they are not free to do this without impairing the dignity of their whole profession, because people will always measure the strength of a chain by its weakest link.

Music, or, to speak with more precision, a musical work, is more than a work, it is a thing of proportions—almost a being, collective and social; the terms alone of the musical language—accord, harmony, concert—prove this. In music, moreover, as in architecture, the elements are united by relations of mathematical precision; but while, as in architecture, the combinations or groups so formed are inanimate and dumb, these of music move and speak, or rather sing, possessing thus a twofold life, for which we search in vain in the most beautiful shapes of marble and stone. All music is thus socially alive; even an isolated melody is multiple, in the sense that it is constituted of periods—members of a phrase repeating themselves—ever separating and reuniting.—*Camille Bellaigue.*

THE VOICE

MR. FRANK HERBERT TUBBS, Associate Editor.

With this issue we continue the series of answers to inquiries. We have been running articles of a pedagogic nature from which material for study has been derived. Now we purpose giving a very practical trend to this department by answering questions sent us by teachers and students. This instalment shows the helpful character of this department. We will welcome inquiries from all who desire help.—Editor of THE MUSICIAN.

INQUIRER'S DEPARTMENT.

FRANK H. TUBBS.

My teacher says voices can be trained only in Italy. Has the Italian climate anything to do with it?

Not the slightest. Voices can be trained wherever there is a teacher who knows how to train them If the teacher above quoted speaks from his own experience, it is confession that he cannot train voices. If he merely quotes an oft-repeated saying he still clings to an exploded idea. Italians are natural singers because their language lends itself to easy flow of tone and they have been, unconsciously, training the singing organs in the right way from childhood. We Americans at adult age must bring ourselves to the point, by practice, where the Italian adult finds himself by nature.

Some years ago a company was formed to import Italian air for the use of singers. It did not do business long. It may be that air greatly charged with oxygen would be specially good for the voice. Selling pure oxygen has also been tried, and has not had great demand. Gain, however, came, not because of the better air but because the general condition of the body was improved and one could therefore sing better.

In our country there is every variety of climate. In many sections there are exactly the same climatic conditions to be found in Italy. If climate made any difference we might expect the great singers to come from Colorado or the dry plains of Arizona. At some time they may come from there, but it will be because good teachers settle there and not from the climate.

Of the Americans who go to Italy to study far more of them have their voices injured than improved. That is because the teaching is not adapted to English speaking voices. The truth is, if a person has the right knowledge of how to train the voice, he can do it in one place as well as in another.

●

You speak against using trifling music; cannot children best be taught to love good music by hearing easy music?

Educators used to say that people would learn to love good literature by being coaxed into reading novels. Statistics from the public libraries show that novel readers always remain novel readers. It may be that they grow somewhat more critical of the novels, and like only the best, after many years, but they do not pass out of their class.

The parallel between readers and singers is not exact but there is analogy. Students who are given trifling music never want any other. Mind you, there is great difference between trifling music and easy music. By trifling music I mean that which has rhythm and jingle only and lacks ideas which amplify the meaning of the text. If we ask most young people to sing, they can give us coon songs or like trifles. When a group of young people get together in the evening they will sing, and what do they know to sing? The popular songs of the day and these have no saving merit. They please for the moment but they appeal to nothing deep. Their use can never lead the young to appreciation of anything better. Use of it dulls appreciation of better.

It is not hard to get pupils to know good from bad, and when they are able to pick the good they will avoid the bad. In this we see the duty of teachers. Education is something apart from training. The latter has to do with physical development, but the former deals with acquirement of knowledge and the application of that knowledge to intellectual use. Training cannot be ignored but it can be, and is, used by most teachers to the exclusion of education.

To understand good music students must know the structure of music. Of course, it would be unreasonable to show the form of a symphony before small (or call them easy) compositions are understood. Nor would it be wise to analyze an oratorio before showing how songs are to be known. More than that, the analysis of Beethoven's "Adelaide," or the "Loreley" would not be wise until lighter (call them easy) songs were understood. I could go a step more toward the start and say that vocalizes should be taken up first.

It is outside the province of an answer to the question, but I would urge teachers to gather their pupils for instruction in song form as a means to leading them to appreciate good music. We all hold recitals and sing good music at them. We trust that students, by having such, will come to love it. But recitals have instruction so mixed up with personalities, with social thought and dress display, that education is lost. I would not lessen the recitals but increase the instruction classes.

●

Do professional singers pay for a reputation?

This question is asked in all sincerity by one who has studied in a small city and has sung there for years, and who now wants to become a professional singer in a large city. She had written a manager who had replied that he would need $500 to make her a reputation. It is a question which has personal interest to all who anticipate entering professional ranks.

Nearly all the "puffs" of new singers are paid for. It may be the singer has great merit and the reverse may be true. If she has the paid-for puffs call attention to her and she attains permanent prominence. After that the "puffs" may not be paid for. One who has merit and can wait for years to have that known need not pay for reputation. But it is a long and slow road to the reputation which one needs to make engagements come thick and fast. Now and then a wonderful voice and grand singing bursts into notice. Such cases are rare and something must be done to get a first hearing. After a great success managers are only too glad to engage the singer at his own terms and they will, as an investment, pay out the money needed to make the reputation. But it is like a publisher accepting a manuscript: He may like the story himself but the public may not. There is a chance which most publishers hesitate about taking. Just so is the manager placed. When he has heard a singer and believes she has "money in her," he does not wish to risk much on an uncertainty. It brings it round to this: Most singers do pay to obtain notice and name and they would better do so, if they can, than to wait long years to build up on merit alone.

●

Should the word "touch" be applied to voice culture?

We are familiar with that word in piano study and we may use it in voice training. Probably when first used by pianists it referred to the mechanical act of striking the key with the finger, but it has now grown to express the idea of delicacy of tone. That idea applies to tone emission of the voice perfectly well. The pianist who obtains smooth and velvety tones because of the delicacy of finger touch does just what the singer does when he obtains the corresponding velvety quality in the voice. As everybody knows what the word means in one case he may know in the other.

The word "touch" is synonymous with good quality, but expresses more definite meaning to the average student than does the latter. Where a word conveys the idea, use that word, and do not think that because a certain word has been generally employed by the pianist that it may not be by the vocalist.

●

Please tell us how tone used in singing is made? That is, what process gives the sound?

All sound, including musical tone, is made by some manner of vibration. The theory which has long been held by scientific men regarding the tone of the voice is that the vocal chords, which are two little strips of flesh within the larynx (Adam's apple) are vibrated by the pressure of air from the lungs. One class of theorists say the vocal chords act like a string and by their swing caused pulsations which may be heard. Others say that the air passing through the vocal bands set up vibration. The former manner would be illustrated by the swing of a violin string, and the latter by an organ pipe. The theory most commonly accepted is that the vocal chords act in about the same way that a string on the violin does. To the editor this theory seems very unreasonable, but as he cannot advance another which can be demonstrated, he doesn't propose to attack those who believe the accepted theory. In answer to the question he gives accepted belief.

Further, and perhaps clearer, explanation would be this: When one is about to make a tone, the vocal chords spring across the throat intercepting the upward movement of air from the lungs. As the vocal chords completely arrest that upward movement, momentarily, there is a slight degree of compression of air just below the bands. This compression is strong enough to burst through the bands in a little puff. That occupies only a small fraction of a second. This act is repeated again and again. The rapidity of vibration is beyond comprehension. The note A, in the middle of the soprano voice, demands 435 of these vibrations per second. We can hardly conceive the possibility of such rapid movement of two bands of flesh. This is why the editor does not believe the scientific gentlemen are right. Then, the upper A, which all sopranos sing, requires double the number of vibrations which the middle A has, or 870. To think that flesh moves so rapidly requires some little faith. But that is the way we are told the tones of the voice are made. Something must vibrate that number of times, within the larynx, to give the pitch of those notes. We incline to think that no one as yet knows what does the vibrating and that it remains for future demonstrators to reveal the truth.

It is not necessary to know what vibrates and how it vibrates in order to sing. Hardly anything about the finer working of the body is known, yet we all use the body. What causes the food to be pushed downward in the back of the mouth no one knows, but we all take food and swallow it. Some wise man may appear at some time who will explain these mysteries. They present field for speculation and certain it is that it is all speculation at present.

Dr. Wilford Hall advanced the theory some years ago that tone is something which is present everywhere and in everything, and that by percussion of something in the vocal bands the resident tone was made manifest. It seems plausible and presents an idea which may be worked out into a demonstrable process at some time. The rapidity of vibration of the electric current is well known now and the knowledge of that makes it possible to admit that there may be a mechanism in the larynx such as is employed in electric machines. But who can show us what the machine is and how it works? The whole is so complicated and subtle that few, if any, wish to give time to the practical demonstration which could make the matter clear to the average mind. It must, again, be grouped with the mysteries.

●

I can sing high C, but when I swell from a soft tone into a large one there is a distinct break: how can I avoid it?

The practice needed to overcome the defect is not to be had on the notes of the high voice. All the organs of the voice, or those which influence tone production, need more training. When the voice is used in connection with such training it is better to use it in the lower half of the voice. The respiratory organs must be worked more and the larynx must be given more freedom of action. The tongue and organs of speech must be liberated. The tongue must lie very high. Secure the ability to start tone on all vowels with the tongue in high position and get so as to continue tone without any dropping of the tongue. Then use little runs with the vowel "ah" into the high voice. When these can be used with great ease begin the practice of swelling the notes of the upper voice. The first note to use the swell upon is F. Then on G, and so proceed gradually upward until the highest notes are reached. Do not hasten the practice. It is better to acquire the habit of making the upper tones gradually. Too much speed will bring back the trouble. Very little practice on the high notes should be indulged in at one time.

At one time my voice, which is soprano, was even throughout. For two years the notes from C to F (upper part of staff) have been very weak. How can I strengthen them?

Complaints like this come so frequently and the same trouble occurs in cases which come for personal instruction, that I am inclined to believe it to be the part of the soprano voice which first shows wear. A voice may have been perfectly cultivated, but if anything happens to the voice the effect is most felt in the part described. These notes in the soprano constitute the upper medium voice. They are made, so far as the larynx is concerned, by vibration of the fine inner edge of the vocal chords. The stronger muscles of the chords, back near the cricoid cartilege, have very little action in making these notes. Because of this location of tone production is why wear or wrong use shows these first. One may well receive warning when these notes show weakness and call for the remedy.

Many years ago I called attention to this failure, consulting Mr. Behnke and Mr. Shakespeare about it. Neither had observed it. It is possible that it is more frequent with us than it is in Europe. Certainly it does come to our singers.

The remedy which I have effectively used with private pupils, and let me say that it was not suggested by the eminent London teachers mentioned, is "Stop all practice on those notes, temporarily; strengthen the breathing muscles; make more elastic the organs of articulation; practice in lower voice the vowel sounds 'oo' and 'oh'; and, then sing runs of five notes and the scales up and down the whole voice." That treatment has always been effective in restoring the weakened upper medium voice. If one will be faithful to continued daily practice the voice will be restored in two or three weeks. Too much emphasis cannot be laid upon the necessity for less work on the fine edges of the vocal bands in this case. Strengthening the breathing muscles is purely to withdraw pressures from below the vocal chords. And to recover those notes in their fulness and beauty it is absolutely necessary to remove that pressure. Pupils are so lazy—no, let us not put it that way—pupils realize too little the need of physical drill for the breathing machine that they will do little practice in that direction. They feel content to get able to use the diaphragm and connecting muscles right, forgetting that that is only the first step. After one can use them aright he must use them, and that every day. Occasional practice with them will not suffice. There must be direct practice with them every day. To be sure, many singers say it is not necessary, but they supply the people whose voices are giving out. Generally they are ashamed to confess vocal failure and stop singing entirely.

A word about practice upon "oo" and "oh." Speak one of these vowels many times in conversational tone and see the way it vibrates the whole inner mouth quite out to the lips. Now secure just that vibration while singing that vowel sound. Then proceed from that vowel into "ah," seeking to keep the same poise of voice. If quality changes or if tone slips back from the lips it is wrong. Generally the reason it does so is because the breath control has collapsed. But one must become able to proceed from "oo" and "oh" to anything else and not have the slightest collapse or change of quality. It is not best to sing into the part of the voice which has weak notes, until one can do that.

The value of the runs through the voice lies in the lightness of the singing. It is not taxing upon the voice to sing runs. That is, no strain comes from it. But it brings into use all the parts of the larynx in their proper places. The early Italian singers who made renown exercised constantly upon runs. Some of the music which they became able to sing astonishes us, and we wonder how they did it. Only by "eternal vigilance" could they have mastered it.

This chat upon the way to bring back those weak notes would not be complete did I not refer once more to the possibility of restoring the voice always. The sad abandonment of singing by many who have really great talent at just the time that they could the best is to be deplored.

●

Does quality or power make the more "secondary vibration"?

Neither makes vibration of the chambers of secondary resonance. I suspect that the question was asked from the thought, "Possibly if I put more effort or vigor into my tone I will get more resonance in the chambers of the nose and mouth." But more force or more powerful singing will, in most voices, call for more tension on the organs and that tension will lessen, instead of increase, the forward vibration. Getting that forward vibration consists of bringing into use parts which, in the untrained voice, do not vibrate at all. A beginner makes all his tone in and by the throat. An artist calls into use vibration of the chambers of nose and mouth and joins such vibration with those made in the throat. A whole system of voice culture or a "method," as it is sometimes called, might be made on the recognition of this truth. After the chambers vibrate in conjunction with the larynx vibration the whole tone may be made more ample. A student cannot make the action which brings this about. He can permit it. Thought of amplitude probably causes all the muscles to act more completely and the chambers to increase in size. If they do synchronously—that is, all parts preserving their proper relation and proportion to each other during the act of amplifying—there is very great increase of voice, and beautiful voice to. If parts do not balance—increase synchronously—there results harshness and forced tone. Any attempt to secure secondary resonance by means of applied power will end in forced voice.

It is probable that seeking to get good quality will help one to get "secondary resonance." But quality does not make more of it. That is not the office of quality. It colors tone and gives its characteristics. It may be brought home to the mind of teachers and students once more that quality is always to be in mind while practicing, whether for one thing or another. Good quality is the basis of good singing. It alone, if there is any voice at all, will give satisfaction to refined people. When power palls quality still satisfies. Nearly all the renowned singers of the past are remembered for the beauty of their voices rather than for their power.

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As the ladies voice, being an octave higher than the man's, requires twice as many vibrations to make a given note, must she sing twice as hard?

Because of the self-imposed perplexities which students have an answer will be given the above, although what difference it can make to the student is not apparent. When first studying notes, which had to be done without a teacher, how many perplexing things were there! For instance, I found that a quarter note had a stem turned upward and another quarter note had a stem turned downward. What did it mean? It took me quite a while to discover that notes above the middle of the staff had the stems turned down, and those below the middle turned upward. Such are self-imposed tasks.

The reason why ladies voices are an octave higher than men's is because of the smaller and finer larynxes and throats. To make any note—as middle A—needs no more or less work for a lady to sing it than should a man use to sing the A an octave lower. Nature has regulated the matter for each. One word more: If a man sings his high A, that being exactly the same note in pitch of the middle A in the lady's voice, he does have much more work going on in his throat than has the lady. The big larynx has been made to do the same work the small larynx does. That means more work. But the successful singer gets so he can do even that and display (or feel) no effort in doing it.

LAMPERTI.

EDITH ABELL.

It was at the very height of Lamperti's popularity that I was accepted by him as a pupil. I had already sung two seasons in opera, had done church and oratorio work and, despite the gentle and kindly encouragement of my American audiences, deeming my faults far more conspicuous than my merits, I went to Italy, hoping to find in the musical atmosphere and surroundings of that country and the teaching of the great masters of Milan the means of developing my voice, conquering my faults and gaining as full a knowledge of that famous school of singing from out of which arose the wonderful artists which have delighted the world for generations. Singers, whose golden notes have charmed away the melancholy of kings, who have been the joy of princes and nobles and the idols of an adoring public.

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I had been directed, on leaving my own country, to Signor Sangiovanni, a tenor who came over to the United States with Jenny Lind on her first concert tour, and who had also been a great favorite in European cities. Unquestionably he was an impeccable musician and master, but while yielding him homage and admiration, I yet found him too easily satisfied with my voice and efforts. I knew my faults, he judged them too leniently and we did little but "pass" operas, while he continually urged me to accept engagements when my Italian pronunciation was far from being anything but embryonic and I was well aware that the Italian public demanded purity, clearness and accuracy in that respect. Sangiovanni was a very handsome man, with a fine presence and a large, expansive manner; in fact, so ornamental that when he came to my little room to give me lessons I looked upon him as a quite attractive and picturesque addition to my daily life. He would enter with a "Con permesso, signorina" ("with your permission"), admire his fine figure in my long glass, then seat himself at my piano and play my accompaniments in his masterly manner, cry out a few "Brava's," and after hearing me sing through my part in some opera, reversing the order of his coming, would take himself away pouring out a volley of the conventional Italian compliments.

"Now this," I said to myself, "is all very fine and delightful, but it isn't good study. I am learning a number of operas and an enormous amount of new 'cadenze,' but I must have a master who sees my faults, who is more severe with me. This dead level praise is very benumbing." So with many expressions of regret I parted with Sangiovanni.

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Some one told me of Corsi, another famous singer for whom Verdi wrote the part of Rigoletto in the opera of that name, and who subsequently became the head of the St. Petersburg conservatory. To Signor Corsi I then directed my steps. Signor Sangiovanni had spoken English perfectly, but not a word of my mother tongue could Corsi utter or understand, so I took along with me to my lessons a fellow American who could speak Italian, as I had not fully mastered that tongue at the moment.

Corsi was fine, but he had two faults; he, too, was easily satisfied with me, and he could go to sleep at any and every moment. To have your teacher sound asleep when you were pouring out your voice with fervor, while your soul was standing on the pinnacle of musical ecstacy, was not to be thought of, not to be endured for one moment, let alone for a long hour's lesson, and so Corsi and I, with many compliments, reluctantly parted. My fellow pupil said: "You want some one to criticise you more severely? Well, go to Lamperti, he'll do it; and he won't go to sleep." So, after a few weeks spent in mastering Italian that I might understand him fully, I went to Lamperti—and found he spoke the Milanese dialect. It had not occurred to me to learn the dialect. However, I hoped that the universal language of music would aid me.

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I went to the shabby studio of the famous man, over a little café or wine shop, which filled the house with the fumes of various brands of wine and beer. Added to this was the cigar smoke which came from the room adjoining the studio, used by one of Lamperti's sons as a musical agency, and which was always crowded with men, every one of whom was invariably smoking. You may imagine the atmosphere. The studio itself was astonishingly bare. The least pretentious music teachers in my own country would have scorned it in this day of studios overloaded with bric-a-brac and useless and trivial adornments. This one was furnished with a small grand piano of very poor, thin tone, whose case looked as if it had barely survived a shipwreck. There were moments when Lamperti, failing to make a pupil comprehend time and accent, would beat them out with his baton on the lid. Add to this the fact that nearly every pupil ordered some kind of mild refreshment from the wine shop below, and that all the glasses, in the absence of any table, were put on the piano, and one may easily see that the poor instrument could not keep up much of a pretention to original beauty and polish. On an old sofa sat Lamperti, baton in hand. He was a tall, bent old man, light complexioned, with faded sandy hair and whiskers, and pale blue eyes, and a large mouth, with projecting teeth. He had absolutely no pretentions to any appearance of dignity or authority. His speaking voice was indistinct and misty, his singing voice a horror—but he seldom gave an example of it.

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All the pupils who could crowd down beside him sat on the old sofa. The rest of us were ranged around the room on little chairs of a very humble pattern. The master liked to have those pupils whose day it

was to take a lesson spend the morning or the afternoon doing so, calling us up in turn to sing about fifteen minutes at a time. This at first was disconcerting, but one quickly got used to it and found that as much was to be learned by hearing the others, if not more, than by having a lesson quite alone with the master. On the whole, I now think that it is the best way to study, although most students would object to it. In this manner I heard the lessons of many who have since become famous. One by one the master called us to him. The accompanist sat at the piano mechanically playing the necessary chords and talking volubly with some pupil beside her, while we stood before the old man, who sat in a huddled heap on the sofa, baton in hand, with which he sawed us up and down on the shoulders. Why he did this I never knew, unless it was to keep in our minds the legato style he so earnestly cultivated in us all. His great cry was "Breathe! always breathe;" and yet one of his greatest pupils at the time, Signora Waldmann, for whom Verdi wrote the part of Amneris in the "Aida," and the contralto part in "The Requiem," was particularly faulty in this respect, which distressed Lamperti greatly, as he confessed to me. When we sang an aria about which the master was very particular, he himself played for us and then we fairly outdid ourselves. He was very painstaking and exigeant. I remember one poor girl who sang nothing but the mad scene from "Lucia" for three eternal months. And to this day I can remember the various "cadenze" in a score of operas which I learned by just hearing pupils sing the same ones week after week until in his judgment they approached what he called "finish."

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All of the pupils were making a serious study of music. None came simply to learn drawing-room songs. All the work was big. Many were learning new operas between engagements. I remember well Signora Waldmann, of whom I spoke above. When she first appeared with her sister at the studio a poor, plain, awkward, shabbily-dressed girl, who possessed a glorious contralto voice, no one dreamed that within a few months on the stage at La Scala all Milan would shout "bravas" and wildly recall her again and again, or that she would be chosen by the great Verdi to create two of his noblest roles. Still less when she retired from the stage that that usually dishevelled head would wear the coronet of a duchess. That the silver-voiced and gentle Albani would eventually be the friend and favorite of the great Queen Victoria, she who sat with us on those humble and rickety chairs and took her lessons just as we did.

One episode which I will relate has lingered all these years in my memory. It was on a hot summer afternoon, when all the voices sounded unusually dull and uninteresting to me, the chatter of the pupils unbearable, and I was longing to get through my lessons and back to my cool, shady, pretty room. As usual, the piano was covered with an array of glasses, and now and then a man would come in from the agency in the next room, seize a glass, drink the contents and retire, letting in a confusion of voices and much smoke as he came and went. This man whom I took to be the waiter from the café below, dressed simply and untidily in a rumpled shirt and trousers, and a yet more rumpled linen coat, "got on my nerves" with his fluttering to and fro, his coat-tails flying in the air, and I wished that he would finally clear the piano of its glasses and betake himself to the shop.

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At last, Lamperti called me up to sing, and when I finished he said: "Would you please put your head into the next room and call Campanini?"

I parted the curtains and shouted the name into the confusion and noise of the agency, and then seated myself to await my turn to conclude my lesson. The waiter entered. "Ah!" I said to myself, "this time he surely will clear off the glasses from that piano and carry them away. I hope he won't return." Judge of my surprise when I saw, instead, Lamperti, disentangling himself from the effusive pupils hanging around him, slowly arise and seating himself at the piano, began the prelude to the tenor aria from "Don Sebastian." The "waiter" went over to the master's side and sang that song with the divinest tenor voice I had ever heard. Strong, brilliant, sympathetic, with that lovely Italian legato which is the distinguishing characteristic of that school.

Campanini was then at the zenith of his brilliant powers. The following season he made the greatest success any tenor had made, many said, since the days of the far-famed Rubini. And he poured out that glorious voice in that mean little room while our hearts shook with the beauty and splendor of it all. That poor, shabby, common-looking little man with the voice of an angel!

When he had finished and gone back to the agency the master called me again, but I could only shake my head, my throat was choked with unshed tears. Lamperti understood and gently dismissed me. I went out into the little street, passing under the shadow of the great cathedral to my quiet room, overwhelmed by what I had heard. Long, long that voice lingered in my memory, and not his least ardent admirer who welcomed him on the night of his first triumph at La Scala was his fellow-student at the great Lamperti's.

WILL YOU SUCCEED?

FRANK H. TUBBS.

Every autumn several thousand music students descend upon the cities of the East. They come from the West and South chiefly. All come with the intention to make their lives better and greater, and to prepare themselves for such positions as will give them independence in life. Each have high hopes. They are the best and brightest young people from their communities and every one of them has already had a measure of success. Many hope to enter professional careers in the large cities. Others propose to return to their homes greater for their stay in the cities. Questions: Can all succeed? What will the harvest be? What will help them most?

When I say that all can succeed, I do not mean that all will succeed. In fact, the majority of them will not succeed. Why? You see all the questions can be answered simultaneously. The majority will fall far short of their expectation, because, although they thought themselves ready for the trip to the large city, they were not. Probably they could not be made so at their own homes. Conditions in the large cities are so different from what they are at home, that when the get to the city a new life must be begun. Students don't realize that. They begin study and expect lessons in their specialty will make them great. When they have studied as long as funds will permit, they go home, much improved but far short of what they might have been. They are not satisfied, and don't know what has been wrong. The trouble lies in this: they do not realize that all true growth in life comes from development of the character, the mind, the soul of the individual. They enter a home or a boarding-house and stay there, guarded and secluded. That is the worst thing they could do. It may seem rough to turn a young girl fresh from a choice home loose in a city like New York and tell her to make herself over quick as she can. To most mothers that would seem like telling the lovely daughter to become a bold, forward and immodest creature. That is because the mother doesn't know New York, except by reading about it. In the city are the most active minds; the men and women highest in culture; those quick to think and strong to act. A student, as soon as he or she reaches the large city should begin the transformation of self into the kind she finds there who are holding the best positions. It means making acquaintance with good people and being among them; of studying styles; of feeling city activity; of attending the great churches; of hearing the great actors and singers; of visiting art galleries; of studying all sorts of problems, social, scientific, and even financial. There is no time to sit still. There is the mistake which the majority make. Although all improve, comparatively few change to city folks. Yet, every one of these bright students could become all she anticipated.

It is an interesting, yet sad fact, that nearly all young ladies after a season in New York and a return to their homes, marry very soon. Interesting, because it demonstrates that the city sojourn has so improved them that they are conspicuously great and therefore quickly selected by home swains. Sad, because marriage with most ends musical ambition and is confession of failure. I believe in marriage and want to see every young lady grace a happy home, but I want her first to develope the ego—real self—to the point which prevents retrograde. Her study, association and grasp of true life should go so far that the impetus will carry her onward and upward as long as she lives. To place the soul-growth in the large city is the real object of the visit and that will give pure success.

SOME PERSONAL HISTORY.

EDOUARD DE RESZKE.

It is generally known, I believe, that I came from a family in which the interest for music and singing was paramount. But it is less known that, just because of this, I was destined to follow a path quite at a tangent from that already trod by my sister Josephine and my brother Jean. I was to make myself fit in every way for pursuits of land-farming and agriculture. I was following a course of studies at Proschau, in Silesia, with average chances of success, when a school holiday brought me to Paris, where my sister had been just engaged at the Opera House. I stayed to escort her and my mother to various social functions, and, as I could sing a few songs, now and again I was pushed towards the pianoforte and asked to "oblige."

My performances, originally, were a mere device on Josephine's part to avoid being importuned herself; but, little by little, I got a reputation as an amateur, and I began to be talked about amongst our set. Verdi's publisher, M. Escudier, had heard of me in this way, joined a party once or twice to listen to my singing, and one day proposed that I should sing to Verdi, who was just then in Paris conducting the rehearsals of "Aida." It was in 1875, in March, and the production of the work, though imminent, was delayed by some difficulties with the cast. I went to Verdi's with M. Escudier, sang something, and then the master opened the score of "Aida," and asked me to try over the part of the King. I did, and the moment I finished, Verdi turned round, and saying, "You will do; go and get yourself measured for a costume," bundled us both out of the room.

I was so angry, and so bewildered at what I thought a questionable joke, that it was only when we got home that I understood Escudier's explanation: the production of "Aida" was hanging fire because Verdi could not find a singer whose voice he liked for the part of the King; my voice pleased him, and I must needs give up Proschau, and all the rest, to obey his command! More than that: I was counted upon at rehearsal the next day, and, with one other rehearsal, I was expected to make a *début* in a production which everybody considered the most important for a quarter of a century. However, *la jeunesse ne doute de rein*, and I, without hesitation, agreed to everything.

To this day, I do not know how I got through the evening of the *première*, especially with those terrible eyes of Verdi, who was conducting, upon me. I remember only that my make-up was ghastly, though Greilhard helped me with it, and I recollect also that Verdi was pleased, and the public and the press very kind. But the agonies of that evening were so vivid that I refused every engagement offered, and never thought of singing on the stage again. Fates decreed otherwise, for some months later, when walking about Milan with Jean, we met Massenet and his publishers, Ricordi and Hartmann, and I was persuaded to come to the rescue very much on the same lines as was the case in "Aida." Only here it was not *a* bass part that was thrust on me, but *two*. And so it happened that my second appearance was at the Scala in the production of "Le Roi de Lahore."

Those were record beginnings for a youngster: La Scala and Paris. The Reale in Madrid, Lisbon, and Covent Garden followed soon. Verdi asked for me again when "Simon Boccanegra" and "Ernani" were revived. Then came the engagement for the Paris Opera, and at its close that for the United States. There is little more of interest I can tell you. My repertory is rather extensive, as I sing eighty-five operas, some of them in three languages: "Lohengrin," for instance. I have created seventeen parts during my career, in "Aida," "Herodiade," "Le Cid," "Patrie," "Aben Hamet," "Demonio," "Velléda," "Elaine," "Sigued," the "Lady of Longford," "Gioconda," the "Re di Lahore," "Maria Tudor," "Don Giovanni d'Austria," "Simon Boccanegra," the "Figliuol Prodigo," and "Elda." I was chosen by Gounod for Mephisto at the 500th performance of "Faust" at the Paris Opera, and also for the jubilee performance there of "Don Giovanni," when I sang Leporello, and Jean, Don Ottavio.

I have no predilections of any kind in my art: I love music and the art of singing, and there is no greater pleasure to me than listening to or taking part in a fine performance of a beautiful work.

The true artist aims to give utterance to the pure impulses of art within him; to do good with these impulses; to make others happy and do good to humanity.

ENCORE.

The singer stood in a blaze of light,
And fronted the waiting throng;
Her lips apart with her greeting smile,
Her soul soared out in her song.
Now hovering like an imprisoned bird
With its plainings thrilling high,
Then faintly sweet, as the reapers hear
A la k afar in the sky.

And forth like thunder the praises broke,
And the singer bowed and smiled,
And flowers fell fast in a scented storm—
But she was not to be wiled.
"Shall I throw my gifts to this fickle throng?"
She thought with a bitter sigh.
"What do they care for my simple song?"
And she courtesied a glad good-by.

The singer sat in her lonely room,
And the stars peeped out of the haze,
And her voice poured forth in its sweetest gush,
Though none was near to praise—
Till she saw a form to her window creep
And crouch by its misty pane,—
An old dame wept at the wondrous song
That gave back her youth again!

The singer stirred not, nor made a sign
That she saw where the listener stood,
But once and again she raised her voice
And poured out its golden flood,
And only ceased when the minster bells
Shook out their evening clang—
Then one thanked God for the song she heard,
And one for the song she sang.

BREATH PRESSURE AND THROAT ACTION.

HENRY W. GILES.

Perhaps the most marvellous thing about the work of the larynx in the singing voice is the perfect adjustment of the action of the intrinsic muscles to every delicate or more pronounced change in the breath pressure. It is a well-known fact that in the case of wind instruments, an increase in the pressure of air tends to raise the pitch, and *vice versa* a diminution of the pressure tends to lower the same. This is particularly true of the string tone stops in the organ, where a slight over pressure of wind gives the harmonic of the original tone of the pipe. Much more sensitive, however, are the vocal bands to slight and delicate changes of pressure. To test this in your own voice, try the following experiment. First, eliminate from the mind any idea of pitch. This is difficult at first, but may be accomplished with practice. Attack a tone gently on the vowel ah (naturally it will be in the medium part of the voice.) While holding the tone, with the throat very loose, and still without any thought of pitch, gradually increase the breath pressure, and notice the rise in pitch as in a groan, or something like that which takes place in executing a portamento to a higher tone. Then, as you relax the breath pressure, notice the return to the original pitch, or perhaps lower. Do not look for beauty of tone, as it probably will be very weak and without character. Mueller says that the increase of breath pressure can raise the pitch a full fifth; Harless succeeded in raising it one octave. Nevertheless, so rapid and strong is the response of the little muscles of the vocal bands to the mental idea of pitch, that when not interfered with, they immediately adjust themselves to the breath pressure, thus preserving the intonation intact, and under control of the will. Now supposing that these adjusting muscles are not left free to do their work as they desire, what happens? In that case we have a veritable *butte vocale*, or vocal contest. Here is first the mental idea of pitch exerting its influence; next the active wrong throat effort of the singer opposing, together with generally a wild and uncontrolled pressure of breath, with resulting throaty quality, faulty intonation, and the general disgust of the singer and those who listen.

What is the remedy? Simply loosen up these interfering muscles, and allow the right ones to grow strong, gradually and surely. That is the reason we hear so much from the voice teacher about relaxed throat, tongue, jaw, etc. But, you say, "if I do this my tone will be so weak I cannot be heard." In reply, I will ask, do you appreciate how the tone will develop under careful practice for months and years? Do you not look for growth in your voice, as results of study? You cannot expect this if you start now where you ought to be after years of preparation. I have known voices to be built up from almost nothing—mere breath—if the throat action was correct. And yet we hear voice-teachers glorifying themselves because they send away all but those with the very best voices, as though they were committing a particularly meritorious act by so doing. The truth probably is that they do not care to burden their ears with the noises from an ill-fledged pupil.

And now having seen that we may sustain and alter the pitch of the tone by breath pressure or by throat action, the question obtrudes itself: How and when shall we intensify or diminish the action of the one or the other, in singing? It is neither possible nor necessary to answer this question in detail. To do so would be to write an extended treatise on the art of cultivating the voice. Undoubtedly the best singers have given it no thought whatever in the shape as above presented, but at the same time have obeyed the laws governing it intuitively and almost unconsciously. As a general principle it may be stated that the voice in its crude state requires a greater breath pressure; that as the artistic tone develops, the intrinsic muscles grow stronger and less and less breath pressure is required. This would seem to indicate that tone practice should be begun with little breath in order that the muscles that produce the artistic tone may act fully and completely, thereby insuring commensurate growth and development.

AN IRREPRESSIBLE SONG.

ALFRED C. EDWARDS.

It was on June 29, 1819, that one of the most popular songs of the last century was originated. Its author, Thomas Dunn English, was visiting in New York City, and Nathaniel P. Willis who, with George P. Morris, was editing the New York *Mirror*, asked him for a gratuitous contribution, and suggested that it be a sea song. Dr. English promised one, and on returning to his home in New Jersey—where he still resides—attempted to make good his promise. Only one line that savored of the sea came at his bidding, but at a white heat he composed the five stanzas of "Ben Bolt," as it now reads, betraying the original intention in the last line of the last stanza.

Within a year the poem had been reprinted in England, and its author thought it might be a still greater favorite if set to appropriate music. Dominick M. H. Hay composed an air for it, which was never printed, and Dr. English wrote one himself, which, although printed, reached no sale.

It was arranged entirely for the black keys. In 1848 a play was produced in Pittsburg, Pa., in which the song of "Ben Bolt" was introduced. A. M. Hunt, an Englishman connected with Western journalism, had read the words in an English newspaper, and gave them from memory to Nelson Kneass, filling in from his imagination where his memory failed. Kneass adapted a German melody to the lines, and they were sung in the play. The drama died, but the song survived.

A music publisher in Cincinnati obtained the copyright, and it was the business success of his career. In theatres, concert rooms, minstrel shows and private parlors nothing was heard but "Ben Bolt," and "Sweet Alice" became the pet of the public. A steamboat in the West and a ship in the East were named after her. The steamer was blown up and the ship was wrecked, but Alice floated safely in the fragile bark of song.

The song went abroad and obtained great popularity in England. The streets of London were flooded with parodies, answers and imitations, printed in broadsides, and sung and sold by curbstone minstrels. A play was written there based upon it and as late as 1877 a serial novel ran through a weekly paper of note, in which the memories evoked by the singing of "Ben Bolt" played a prominent part in evolving the catastrophe. Of course, everyone knows of its more recent revival in DuMaurier's famous novel.

Within the past year the song has achieved great prominence and music dealers all over the world note the fact that immense sales have been made of the irrepressible American composition.

Hon. Thomas Dunn English, who represented New Jersey as Democratic Congressman for several terms, is a well-known and greatly respected citizen of Jersey City, N. J. As the originator of "Ben Bolt," he will always be pleasantly and cordially remembered by Americans.

The writer set in type the first printed announcement of "Ben Bolt," while employed in a Massachusetts country newspaper office in the Fall of 1856.

The ideal realm which some of us enter, and which is so sweet and filled with reposeful harmony, will in due time become more and more real—it will become the objective materialized kingdom of our existence.

WHAT IS YOUR SONG?

F. S. P.

Standing by the window the other morning, my husband called me to look at a beautiful bird perched upon a branch near by, saying: "Listen, let us see what his song shall be." Why can this not be so with us? Let us listen and see what each other's song will be. God has gifted us all with inward, if not outward, beauties; now let us sing in our own way, but each have a song, and the world, as well as the birds, will listen for each other's singing and happier be.

THE SONG OF LOVE.

Through the harsh voices of our day
A low sweet prelude finds its way;
Through clouds of doubt and creeds of fear
A light is breaking, calm and clear;
That song of love, now low and far,
Krelong shall swell from star to star:
That light, the breaking day, which tips
The golden-spired apocalypse!

—*John G. Whittier.*

SUGGESTIONS.

POL PLANCON.

In singing, think as much of the words as of the music. But the great majority are more occupied with the music than with the words. Their desire is to emit the note instead of the word.

In studying a song I always begin with the words, getting the sense of them thoroughly fixed in my mind. The picture must be painted in the imagination before you can paint it in tone. Then I sing the music over, and later both music and words, thoughtfully working at each separate phrase until it is finished in a way that I feel I cannot improve upon it.

In French there are so many nasal sounds, *on*, *an*, *en*, and the like, that if the emission and enunciation are faulty, readily become exaggerations. And how prone young singers of every nationality are to this nasal exaggeration in singing the French language. It is something that needs pre-eminently to be guarded against, not only for the sake of the tone, but of the language. Exaggeration in any direction is one of the gravest offences against art. One of the things a singer should do is to soften these nasal sounds and not to make them more pronounced than necessary. There are singers who, in order not to be too nasal, omit these sounds altogether. As the nasal sounds are part of the French language, I think it wrong to omit them, and, as I said, I pronounce them softened.

The selection of songs by the singer depends upon the matter of education and the development of the mind. A singer without true refinement and distinction can never properly interpret a song demanding both. And, believe me, the character of every singer is shown distinctly in his song. The most beautiful songs will become common in interpretation if that be the level of the singer. A beautiful voice and beautiful enunciation is not all that is necessary. Many there are who may possess these qualities in eminent degree, but who are surpassed by others having these same qualities less fully developed, and who sing, nevertheless, far more satisfactorily. As I said, the song takes on the character of the singer.

First of all, in interpretation the sentiment and power of expression must be regarded. Up to a certain point the individuality of the singer must be considered in the selection of the song. But we must also select songs that do not accord with our own temperament, otherwise we shall be in danger of getting into a groove. It is very necessary to sing songs of every style. For this reason I often, in singing in a concert, choose songs which I know I do less well than others in order to give the public variety. For instance, in a recital which I shall shortly give in Boston, I shall sing two or three songs which are not wholly in my style, and which, I fear, I shall not do so well as I do other things; but I shall take them to broaden my sphere.

Among the modern French composers' work you will find many beautiful songs. Saint-Saëns, Massenet, Benjamin Godard, Augusta Holmés, Délibes, Gabriel Faure, Paul Vidal, Bemberg, Gastin Paulin, all have written beautiful melodies.

The music of the younger French composers is less simple. It is very difficult, indeed; and the trouble is that it is often so complex that it produces no effect upon the public. But, as I said, I am an older singer, and, therefore, I like the older songs. In the very old French songs you will find lovely examples admirably fitted for use in recital programs in the works of Grétry and Rameau.

THE ORGAN.

ORGAN AND CHOIR.

WM. HORATIO CLARKE.

The Organ Case.

Excepting as a support to the bass pipes, the casing, or "Orgel Haus," is entirely independent of the organ as a musical instrument. Yet it has relation to the distribution of the tone to a greater degree than is generally considered, particularly as an obstruction to the free radiation of sound. Up to the impost or belt, in which the front display pipes stand, the case work is protective to the works within, and confines whatever noise may be produced by the operation of the action-work which, by modern improvements, has been diminished so that it is not apparent. But, as ordinarily arranged, the front pipes are so located as to prevent the free egress of the sound from the manual pipes.

The front pipes are commonly placed near together, with not over an inch of space between them, with no other openings save the diagonal interstices between the feet. The effect in the distribution of the tone is the same as if flat boards were fastened along the front, the cylindrical shape of the metal pipes making no difference, and often a number of pedal wood pipes are used for display, which offer an additional barrier.

The case of an organ offers a fine field for architectural design to which the musical capacity is sometimes made subservient, whereas the reverse order should prevail, and the design made subservient to the musical value. Directly in front of the Great Section there should be an ornamented open screen work, with frame and carving in harmony with the church architecture, and displayed pipes should rather be placed at the corners and sides. This would afford an artistic opportunity, which would be pleasing to the eye, and add to the sonority and effectiveness of the instrument.

The belt of the organ should never be higher than the Great Chest, as the power of the tones as they come to the organist would otherwise be greatly diminished.

When an organ is placed in a recessed chamber, as is often instanced in chancel organs, it would be much better to have an open screen work above the belt rather than any displayed pipes. This would somewhat obviate the stifled effect of the sound which is usual when organs are thus enclosed. It is not a good plan to have a low arch, with the interior space higher than the arch, for the tone is then held back, the vibrations not being well communicated to the air in the auditorium. The effect is analogous to smoke being generated in such a recess, which would ascend to the top and remain until its accumulation would be crowded down and find its way outside the arch.

I recall an illustration of this stifled effect where I was engaged to exhibit a chancel organ of good size, where the opening was low and narrow, filled with front pipes. In rehearsing the program the resonance of the empty church aided much in giving sonority, but in the evening, when every pew was filled, the effect was very disappointing. The organ had no more power than an ordinary reed organ, and even the tone of the pedal pipes did not pervade the room, and only resounded within the enclosed recess. When the church was empty there was a sympathetic vibration communicated to the air, which was reflected from every point, but when filled with an audience the heated air and absorbing clothing destroyed the resonance of the room and the organ tones found limited egress. Therefore much of the money invested in this organ was lost on account of its location.

Organs are sometimes built with no casing above the belt, the pipes standing in their natural position on the chests. While the musical effect is the very best, on account of the absence of any obstruction, there is an impression that the organ is unfinished and the effect is more mechanical than ornate. An open screen work of artistic design would relieve this impression without detracting from the musical effect. The capacity of an organ is measured by the number of speaking registers and not by the size of the case or quantity of displayed pipes.

In nearly every instance where an organ has been placed in a recess with the arched opening filled with front pipes there has been a disappointment in the musical effect, compared with what the number and quality of the stops would indicate. Organs placed in the chancel or in the rear of the pulpit are often finished in this manner. Instruments located at the opposite end from the pulpit, with more open case work, have generally given a better musical effect in the auditorium than chancel organs, but when crowded back into the tower the result has not been good.

Up to about the year 1855 nearly every organ in this country was placed in a gallery opposite the minister. Where there were no side galleries, the organ was sometimes placed on a choir platform, three or four feet high, which gave ample space overhead for the dissemination of the tones. The effect of the organist —out of sight—was better than seeing a player manipulate the keys and stops, which latter often detracts from the impersonality of the music. For this reason it is a good plan to have the organist entirely screened from the view of the congregation and a number of organs have thus been built, the screen work appearing to be a part of the case below the belt.

In many of the large European organs the Choir Section is placed on the gallery front, with a separate case from the main instrument, the organist being located behind the choir section and hidden from view.

In former centuries the foreign organ cases were very elaborate in design and decoration. The case of the old Haarlem organ is considered one of the most remarkable, 108 feet in height, standing in the church of St. Bavon. One of the most beautiful cases ever constructed is to be found in the Cathedral of Hertogenbosch, in Holland, the name of the town on maps being Bois-le-Duc.

There is a noted museum, in Amsterdam, which has one section devoted to ancient organ fronts, which were preserved when the old churches were demolished, an inspection of which would richly repay a musical tourist interested in elaborate organ designs.

Readers of THE MUSICIAN, who are making a folio of the designs of organ fronts for their musical libraries, will be pleased to learn that engraved illustrations of the following English and Continental organs may be ordered through the Hatch Music Co. at an average price of about ten cents each, viz.:

Trocadero, Paris; Town Hall, Sidney, N. S. W.; St. Sulpice, Paris; Benedictine Monastery, Weingarten, Germany; Cathedral, Rheims; St. Stephen's, Vienna; Minster, Basal, Switzerland; Town Hall, Pietermaritzburg, Natal; Cathedral, Amiens; Church of St. Bavon, Haarlem; Cathedral, Cologne; Cathedral, St. Omer; The Hagg, Mirfield; Alexandria Palace, London; Parish Church, Bishop's Stortford; King's College, Cambridge; Royal Manchester College of Music; Falshaw Hall, Wilmslow, Cheshire; St. Saviour's, Southwark; Allhallow's, East India Dock-road; Queen's College, Cambridge; Cathedral, Worcester; St. David's, Pembrokeshire; St. Luke's, Chelsea; Presbyterian Church, Marylebone; St. Mary's, Bradford; St. Mary's, Islington; St. Peter's, Eaton Square, London; St. Mary's-at-Hill, Eastcheap; St. George's Chapel, Windsor; St. Paul's, Covent Garden; St. Leonard, Shoreditch; St. Katherine's, Regent's Park; Town Hall, Hanley, Staffordshire; Wesleyan Chapel, Southport; Parish Church, Barton Under-Needwood; Whitchurch, Edgware; St. James, Piccadilly; Great Assembly Hall, Mile End road; Queen's Hall, Langham Place; Parish Church, West Derby; St. John's, Birkenhead; Parish Church, Fulham; Parish Church, Bury, Lancashire; Parish Church, Halifax; Parish Church, Newport, Isle of Wight; Cathedral, Bangor; Pavillion, Rhyl, North Wales; Parish Church, Beddington, Surrey; St. James', Garlickhithe, E. C.; Kelton Hall, Stamford; Parish Church, Rawtenstall, Manchester; All Hallows, Barking; Parish Church, Doncaster; Cathedral, Manchester; St. Margaret Pattons, Road Lane, E. C.; Foundling Hospital, London; St. George's, Botolph Lane, E. C.; St. Mary's, Moorfield, E. C.; Town Hall, Birmingham; St. Olave, Southwark, E. C.; St. Peter's, Cornhill, E. C.; Old Choir Organ in Cathedral, Manchester; St. Magnus the Martyr, London Bridge; St. Andrew, Undershaft, E. C.; Parish Church, Blackburn; Cathedral, Peterborough; Town Hall, Bolton; Cathedral, Lincoln; St. Peter's Italian Church, Hatton Garden; New Public Hall, Preston; St. Paul's Institute, Burton-on-Trent; Free Trade Hall, Manchester; St. Peter's, Manchester; St. Martin's, Brigton; Holy Rood Church, Southampton.

These illustrations are accompanied with historic account, specifications, etc., which give them a special value to lovers of the organ. Each design is 10 x 7 inches and, doubtless, the whole set could be forwarded by mail for $6.50.

Where organs are placed in the corner, at either the right or left of the pulpit, it is usual to mount the belt of the two exposed sides with an array of displayed fronts, a number of which do not speak, but which are introduced to fill out the space of a symmetrical design. It is customary to use seventeen of the 8 ft. Open Diapason lower pipes in front, in small organs, with five from the 4 ft. Octave. The front lengths have no regard for the pitch, as the backs are cut out for tuning. Where a front pipe is very long several openings are cut out above the tuning point, so that the quality of tone shall not be changed by the greater length. Front pipes are also used from the Pedal and Choir Sections, and when the Great Section contains 16 ft. open metal stops there is a larger field to utilize in the use of mounted basses.

For the last half century or more, front pipes in ordinary organs have been made of annealed zinc, and are either gilded, bronzed, nickel-leafed or decorated in colors. Some organs are finished with the plain zinc. More costly organs have fronts of pure tin which are polished to resemble silver. This polished block-tin work gives a rich and dignified appearance to the case of an organ and adds much to the expense. Yet I have seen such costly pipes, when a church has been re-decorated with fresco work, painted over with colors to please the perverted taste of the annual church committee.

The musical value of pure tin front pipes is no better than when heavy zinc is used. When 32 ft. front pipes are used the weight is such that an inner foot of iron, overlaid with tin, is used to support the body which otherwise would crush the foot.

Previous to the introduction of zinc basses for fronts, the old organs used a large percentage of lead in the fronts, so much so that in the course of years the larger pipes were crushed at the toes and sank down from the top. Where these old organs have been preserved they have been refurnished with zinc fronts or repaired with new zinc feet.

Many of the cases of the continental organs had hinged panel-doors covering the entire front which were closed when the organ was not being used. These panels were highly decorated, and when the instrument was played these doors were swung outward and formed wings to the case.

●

Prima Vista Playing.

The playing of difficult organ music at sight is not to be expected of any player, even of the highest attainments, and this statement may prevent young students from becoming discouraged. Organ music, with its manual and pedal parts on three staves, its registration and expression, cannot be satisfactorily rendered the first time of its performance. The notes may be executed correctly, but it is impossible to absorb the entire structure and the thought of the composer in a cursory rendering, without a careful study of the piece. This is necessary for an intelligent communication of the idea incorporated in the structure of the composition.

There have been prodigies who have seemingly been exceptions, but there is more of sensationalism pertaining to such exceptions than solid satisfaction. Classical organ compositions are products of educated musical ideas which are put together in symmetrical design, which design must be clearly perceived in order that there may be a true interpretation on the part of the organist.

A celebrated English concert organist, yet active in his profession, told me, twenty years ago, that he had not practiced an hour for twenty years, and yet he is constantly giving concerts, with new programs and transcriptions, which certainly need looking over in their adaptation to different organs. Perhaps he

meant that he had not been obliged to devote himself to arduous study on account of a more proficient technique than usual, he being kept in constant practice in his concert giving.

No concert organist would attempt to give a program upon an organ with which he had not familiarized himself with its individual characteristics and faults by a private rehearsal.

Many young organists are disheartened because they cannot interpret difficult organ compositions at sight, but if they can play the church anthems and devotional voluntaries of the Sunday services at a first reading they are prepared for their practical work. Classical concert programs require hours of study by organists whose reputations have long been established, and it is not expected of any one that it can be interpreted at sight and no test examination for a church position demands it.

●

Organ Fugues in Devotional Services.

When a student on any subject becomes absorbed with an idea, on which his mind is concentrated, his enthusiasm often leads to an incipient fanaticism in the desire to arouse the same interest in other minds which have not been through the same order of thought in their experience.

For this reason a musical student must guard against becoming visionary in asserting the results of his studies, in places where they are not appropriate. An organ fugue is a learned species of composition which can only be fully appreciated by those who have studied the subject and know the method of its construction, with its leading theme (*comes*) and response (*dux*), or antecedent and consequent, with the varied counter-subjects, numerous episodes, pedal points and stretto.

These fugal elements cannot be traced out even by an expert, in simply listening to the performance, without the form of the composition being seen in the notes at the same time, or in previous study, because in carrying out the theme it often proceeds above or below another part, in addition to an inversion, diminution and augmentation. Besides, the sameness of the quality of tone as fugues are commonly played, obscures the individuality of the parts.

What person, not a player, has the least idea of the meaning of the terms alluded to? What musically-educated listener only, the first time of hearing an elaborate fugue, could possibly have the principal theme so impressed upon his mind that he could instantly detect an inversion, diminution or augmentation if introduced in any part while the antecedent is progressing?

Therefore its structure must be seen and what is seen is intellectual, because, as light is the symbol of wisdom or intelligence, so the eye, by means of which knowledge is absorbed, is also an emblem of the understanding, which holds the intelligence.

The emotional nature is kindled into warmth more through the sense of hearing than vision. Now, if the ear hears a grade of music beyond the capacity of the mind of the listener to understand, it is not appreciated and fails to touch the heart, or, in other words, to excite the emotional nature with love, compassion, comfort or hope.

An organ fugue in a religious service where the spirit of devotion is to permeate the thoughts, is out of place, and it is customary for the organist to interpret his fugal studies in the postlude, as the worshippers are leaving the sanctuary, while those who desire to listen quietly remain until the finale.

Occasionally one may find delicate canons, like the Canon in F, by Merkel, which, with its appropriate registration, includes an emotional element which is devotional, but such compositions are rare.

These thoughts are not intended to dampen the ardor of organ students in playing fugues, for there is no advanced musical study which will better aid in developing the technique of manual and pedal playing, while the intellectual structure of this higher and often pedantic form of music is being impressed on the mind. But in devotional services, to the majority of listeners, organ fugues have no higher meaning than would scale practice, in contrary motion, produce upon a person not musically inclined.

As a finale to a solemn service in a stately cathedral a noble fugue has a grand and inspiring effect upon a musical mind. The increase and diminishing of the power of the full organ as the theme is built up and added to the various parts, the entering and cessation of the ponderous pedal tones, to re-enter and blend in impressive harmonies, which resound from arch to arch of the vaulted roof, through nave and transept, gives to the fugue a majesty produced by no other species of musical composition, and which has its place amid such architectural environments with which it is in consonance.

●

Italian Organs.

E. C. T.—"I have arranged to spend several months in Italy and do not want to relinquish my organ practice during that time. Can you inform me if it will be possible for me to get access to any of the churches there and obtain the use of the organs?"

Answer.—You will not find much to encourage you in the way of organs or organ playing in Italy. With a few exceptions the organs are poor and the players poorer. A friend, writing me from Pisa, says that the organ in the Cathedral was execrable to listen to when he heard it, and that the playing was exasperating to a musical nature, which would not be tolerated in this country. Of course, there are modern organs in some parts of Italy, and there are such performers as Bossi, in Venice, and Renzi and Capocci in Rome.

Modern organ music cannot be played on the older instruments, as the pedals, as a general rule, do not even have an octave compass, ranging only from C to A, and in some instances they are placed perpendicularly on the side of the case, instead of horizontally, under the feet. The stops are composed of harsh reeds and mixtures, without sufficient fundamental registers to give dignity and balance, although the case work is excellent. You will best keep up your organ practice by taking a pedal piano with you, unless you take a vacation from organ study during your absence.

●

Discarded Stops.

C. N. F.—"I have been much interested in your articles upon organ matters and especially in your advocating the use of string-tone stops in the place of reeds in small organs. I have held my present position as organist for thirty-five years and thoroughly understand tuning and the setting of temperament, uniting piano tuning with my teaching. In the organ I have played so long the Hautboy is so uncertain in speech and uneven in quality that I never draw it. The Gt. Trumpet so overbalanced the Organ and Flute tone and was so snarly that I took it out years ago and packed it away, under the pulpit platform, never to make an appearance again. The Sesquialtera was so unmusical and discordant that I also then disconnected the slide so that it could not be inadvertently drawn. Could I have an Oboe Gamba placed in the Swell Box instead of the Hautboy? What stops would you suggest to replace the Gt. Trumpet and Sesquialtera?"

Answer.—You have had the experience of countless organists with these stops. You could have an Oboe Gamba replace the Hautboy, running down as far as the height of the Swell box will permit. If the old Hautboy started from Tenor C the height would be right for the string stop to begin at the same pitch. In place of the Gt. Trumpet and Sesquialtera I would recommend a Forte Gamba with a draught beard and an 8 ft. Quintadena, which will add much to the effectiveness of the organ and give you a pleasing variety. The length of your services as organist shows appreciation on the part of your society through so many years of changing members.

●

Nodal Points in Auditoriums.

B. G.—"Are there not certain locations for a listener where the organ will sound to better advantage than others? Is a seat under a gallery as favorable as in the centre of the room?"

Answer.—Every audience-room has certain points where an organ will have a better musical effect than in other locations, just the same as with a speaker's voice. But there is not one fixed point where the heavy pedal pipes will be heard with the same power and resonance. This may be illustrated by having any one of the lower pedal notes held while you walk in various sections of the room. You will discover a number of points where the vibration resounds with intense fulness, and upon moving a few feet away sometimes the pipe will hardly be heard. Each note has different nodal points in the room. When at the keyboard the organist does not hear all the lower pedal pipes with the same degree of power and is often apt to judge that certain pipes have defective speech when, on hearing these apparently poor pipes from a position out in the room, they will be found to be all right in voicing and power. These peculiarities are taken into consideration in the final regulation of the pipes. A position under a gallery is not favorable for musical resonance. Any obstacle which interferes with the direct diffusion of musical vibrations is detrimental to their clear reception by the ear. If an organist should put on a hat with a wide brim and note the effect he would find the power much diminished on account of the obstruction, just as when a person puts his hands in front of his ears he hears his own voice as if at a distance.

●

Swell Flute.

M. J. H.—"Which would be the best for a 4 ft. Flute in the Swell, a metal or wood harmonic stop? What is the advantage of a Clarinet or Oboe Flute over the flute stops commonly used?"

Answer.—I have always preferred a cylindrical metal Harmonic Flute to one of wood, because it is more distinct and penetrating. When such open wood stops as the Melodia and Clarabella are enclosed in a swell, the characteristic quality is somewhat absorbed, which a metal stop does not lose. Stops which are marked Clarinet or Oboe Flute have no relationship to the names thus indicated. The Clarinet and Oboe timbre is produced from reeds, which has no resemblance to the Flute tone, and the names are misnomers adopted by builders to represent something which does not exist. There would be less confusion concerning the names of organ stops if a fanciful nomenclature could be eliminated from specifications.

●

Non-Blending Stops.

A. G. H.—"There is a Twelfth in the organ I play which does not sound well in any combination. Can you tell me the reason and advise what stop to put in its place? There is also a Fifteenth which is very shrill and makes the tone of the full organ thin and squeaky. Can this be revoiced and softened?"

Answer.—Your Twelfth was voiced with the Organ Tone, common in old organs, and which does not blend in any combination. This could be revoiced by an expert and made to sound a delicate, pure flute tone, so that it could be used in many combinations without being obtrusive. The Fifteenth could also be softened at the same time. The work could be done in the church in a day, by an experienced voicer, at the price charged for such labor.

●

M. C.—"I play a small one manual organ which has a harsh sounding octave couple which, when used, although it adds to the power, makes the upper part so indistinct that no melody is heard. Can this stop be revoiced so as to remedy this defect?"

Answer.—You should learn the difference between mechanical and musical stops and the nature of each and their use. The best remedy for the defect you mention is not to use it.

●

The Old Boston Music Hall Organ.

W. A. F.—"In a criticism of the large German organ, which was completed in the old Boston Music Hall, in 1863, and which was removed, I once saw it stated, by a writer of some musical authority, that it was decidedly a weak-toned instrument on account of not having enough mixture stops, and that people were disappointed because it was not powerful. Was this true? Also, can you tell me when this organ was removed, and the reason of its removal, and what became of it?"

Answer.—The actual volume of tone from this organ was not equal to the expectation from the number of stops indicated, but the quality of the individual stops was excellent. The mixtures were more than ample and overbalanced the fundamental work. The organ lacked the proper amount of strong 8 ft. flue work and the scales of the pipes were not large. The Pedal Section had not the fulness of English and American instruments of a like specification, as the 16 ft. open wood pipes were of smaller scale. The 32 ft pedal reed stop was of free reed construction, the pipes having bodies a diatonic fifth shorter than the normal length and this stop was not powerful. When the manual reeds and mixtures were used in the full organ the tone was harsh and brassy on account of the absence of sufficient 8 ft. organ tone.

This organ was removed, about the year 1885, to give more stage room for the Boston Symphony Orchestra, and for a number of years was stored in a frame building in an old, disused cemetery, at the South End, in the rear of Dr. Tourjee's New England

Conservatory of Music, with the expectation that sometime it would be rebuilt for the use of the pupils in a hall which was then in contemplation. Its cost was $50,000, and it was sold, about six years ago, to Mr. E. F. Searles, of Methuen, for $1,500, who has since built a hall in that town for its reception, but as yet there has been no announcement of the completion of the instrument in its new home.

●

Service Prelude No. 7.

This Prelude is in a simple form appropriate to devotion with unanticipated modulations effected by means of the chord of the seventh in the fourth position in several instances. Beginning in the key of C, the theme modulates to the key of B, returning to C. After four measures between the alto, tenor and bass the treble enters, leading to the key of B flat, and again enters in D minor. Then through interrupted resolutions in D flat and E flat minor it returns to the original key, with a diminishing cadence in which care must be taken in shutting off the stops to make the changes so that they will be done on successive notes.

●

Congregational Singing.

Choir and congregational singing occupy distinct planes in religious services. The former belongs to the æsthetic degree of sacred music and implies study and culture, according to grade, while the latter is a natural expression of devotional feeling without assuming to be artistic.

Congregational singing contains the simple elements of religious aspiration devoid of external display and self-assertion. It does not require cultivation on the part of the singer, nor even a knowledge of the art of reading music. The chief requisite is the ability to sing the melody of the hymn as traditionally held in the memory. Male voices sing the melody an octave lower which, with a solid organ accompaniment, is no detriment. Singers who read notes generally sing the other parts when their voices are adapted. In the mass of sound the better voices predominate, so that harshness is somewhat covered. Even where one can only join in monotones it is not heard as discordant, and it is not essential to enunciate the words distinctly as in choir singing.

This singing is not satisfactory to an educated musical nature and does not savor of concert work. It is not to listen to but to engage in.

Its object is to impress on the mind the good thoughts contained in the hymns, which will be helpful in the nourishment of the religious nature. In engaging in this part of religious services, one does not listen to the effect, nor criticise others, nor seek to have his or her voice heard above others, but with the mind concentrated upon the idea conveyed by the hymn, the emotional nature is affected, if the conditions are in harmony with the sentiment.

Among the topics relating to helps in daily private devotion commended by a quaint writer two centuries ago, is an interesting chapter on the benefits arising from the audible utterance of the Psalms, as though set to music. He suggests that singing should flow forth naturally and extemporaneously (perhaps after the manner of a chant), even by those who think that they cannot sing. He argues that this exercise will greatly assist in kindling the religious affections with fresh zeal, and enjoins that it should be pursued as a privilege and a duty.

Crude as this idea seems at first thought, the old writer struck a foundation principle in congregational singing, which has relation to the effect upon the emotional nature.

Concerning harmonious conditions, it is a mistake to attempt to sing congregational hymns too rapidly as if each singer were in haste to get ahead of the others, and the organist should not attempt to rush his accompaniments a note ahead of the voices, as this hurried singing is destructive to meditative thought. The tempo should be sedate with a firm and massive swing, and if it is engaged in with harmonious spirit there will be no danger of its dragging wearily. In a succeeding number it is designed to indicate an average tempo as per metronome for many of the well-known congregational hymns and chorals.

It is not essential that the singing should be stentorian and vociferous, but rather engaged in with smoothness and a quiet heartiness. Two grades of power are sufficient, forte and piano, according to the sentiment of the verses. If the voices are brought down to pianissimo, the cohesive effect is likely to be lost. Choral singing is not intended to be filled with nuances and shades of esthetic expression, other than in the natural increase of power and diminuendo in ascending and descending melodies.

The organ accompaniment should be quite strong for the forte singing, with solid heavy pedal bass, and in the piano singing, the organ combinations should be of sufficient power to be heard above the voices, which otherwise would flat from the pitch and fall behind the tempo.

It requires experienced skill to accompany congregational singing well, and the organist must favor the method of singing in vogue and not adhere to the absolute rendering of the notes, especially at the end of the lines, for many of the singers possess only a memory of hymns as they have been sung. The organist must be in sympathy with this mode of singing, or he will thwart the idea and make it a source of irritation rather than a help. The matter of signal notes and interludes will receive attention in a future article on the subject which in this number is simply introductory.

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Clarigold Services.

A quiet ethical movement has been inaugurated in Clarigold Hall, Reading, Mass., in which congregational singing is made a bond of religious union.

The services are held on Sunday afternoons, and consist of *Familiar Hymns and Helpful Thoughts* for all who desire to participate in an hour of sacred song. The hymns are sung with organ accompaniment, and are interspersed with short poems and paragraphs chosen from every good source, each verbal selection occupying only one or two minutes.

The hymns and excerpts are undenominational in their expression, independent of any system of ecclesiastical doctrine, and no private opinion is uttered. Everything sung or read is intended to afford comfort and hope in the trials and struggles of daily life, and to inculcate a simple trust in the infinite, according to each one's conception of God, united with the spirit of kindness toward all persons.

The hymns and extracts are carefully selected so as to be alike helpful to Hebrew and Christian, Catholic and Protestant, Trinitarian and Unitarian in the broadest spirit of charity, avoiding any doctrinal sentiments or assertions which would be offensive to any mode of religious thought, but rather which instill a reverence for those cardinal virtues which form the basis of true character, and upon which all good minds agree.

These services are not open for the presentation of sectarian views, the interchange of personal experiences, nor metaphysical eccentricities of any kind, and no collections are taken, there being no organized effort which incurs expenses, nor membership.

From fifteen to twenty hymns are sung, occupying about forty five minutes, and the helpful thoughts which are interwoven, fill out the allotted time. The object is to encourage good-will by means of the aspirations incarnated in the hymns, and to impress them upon the mind by active participation in singing them in a natural manner without display or sensationalism.

Clarigold Hall, or Chapel, was built to contain a large organ on the estate of a retired organist, in a pleasant rural neighborhood, on the line of electrics between Reading and Woburn. The name signifies that every influence thence emanating shall possess the quality which *clear gold* implies, for gold is an emblem of that love and good-will which elevates humanity. The word Clarigold is also found in English writings of the fifteenth century, as a name given to a species of harp which, in mediæval times, was the precursor of the spinet, harpsichord and pianoforte, and in this hall there is a large golden harp of conventional design surmounting the central organ pipes.

●

Tact in Choir Leadership.

Tact is adaptation to every environment and is the ability to educe the best there is in the varied capacities of a choir so as to accomplish the best results, and implies constant self control.

Choir leaders should always preserve a cheerful disposition during rehearsals, and never then manifest the slightest irritation, or at unavoidable mistakes during public services. A snarling director defeats his own work.

Singers should always be encouraged in their preparatory work at rehearsals. A nervous director does not accomplish as much as one who disciplines himself by not giving way to his excited emotions. A leader may be strict in his profession as chorister without exhibiting the irritation incident to the inevitable mistakes which occur in the regular drill work.

Some leaders are pleasant and companionable until they begin their drilling, when they are metamorphosed into hateful scolds. Such only retain their positions on account of their actual musical ability. Change can hardly be expected in an old chorister of this temperament, but young leaders may take warning and ward off such abnormal tendencies at the outset of their professional work.

●

Westminster Abbey Singers.

J. S.—"I have noticed short allusions to members of this choir being in this country, but have seen no accounts of their singing in any of our cities. Are they making a concert tour?"

Answer.—Nine members of the Westminster Abbey Choir were granted a leave of absence during their summer vacation and made a concert tour in Canada, from August 28 to September 13, as the Abbey Choir Glee and Concert Party. The only city visited in the United States was Buffalo, where they gave two concerts. They sang only secular music which included English glees, madrigals and part songs. Their artistic singing, blending of voices, excellent enunciation and finished work evoked the admiration of all listeners.

There were six men and three boys in addition to an eminent English contralto soloist. There were three boy sopranos, two altos, two tenors and two basses, and they certainly would have attracted large audiences in this country had not their time been so limited.

In sending new choir music to be graded, it is requested that sacred songs, duets and trios be omitted, as only four part choir selections are noticed. Some pieces kindly sent, have not sufficient merit to warrant calling attention to them, and it is a rule followed that music open to criticism will not be mentioned, as the gradings and selection are for the aid of choir leaders rather than for critical notice.

Grade I.

Anthem—"Thou Wilt Keep Him in Perfect Peace." Solon Wilder. Key of A♭. 3-4 moderato. 2 minutes. 5 pp., 8c. Soprano to F. For chorus without solos.

Recessional Hymn—"We March, We March to Victory." Joseph Barnby. Key of C. 4-4 marcato. 1 minute to each verse. 3 pp., 5c. Soprano to F. Chorus throughout.

Jubilate Deo—"O Be Joyful in the Lord." H. P. Danks. Key of G. 4-4 allegretto. 2 minutes. 5 pp., 10c. Soprano to G. Chorus with soprano or tenor solo.

Evening Hymn for Vesper Service—"Once Again the Day Hath Flown." W. F. Sudds. Key of F. 2-4 andante. 1½ minutes. 2 pp., 6c. Soprano to F. For quartet or chorus without solos.

Trio Anthem—"O Send Out Thy Light." Carl Bruche. Key of F. 4-4 moderato. 2 minutes. 2 pp., 6c. Alto to C. For alto, tenor and bass.

Bonum Est—"It Is a Good Thing to Give Thanks." H. P. Danks. Key of D. 4-4 allegretto. 3½ minutes. 5 pp., 10c. Soprano to G. Chorus with soprano and bass solos.

Harvest Anthem—"Praise Waiteth For Thee." Carl Bruche. Key of C. 6-8 moderato. 2 minutes. 4 pp., 8c. Soprano to F. Solo for soprano or tenor, with chorus.

Anthem—"O Come Let Us Worship." W. F. Sudds. Key of D♭. 4-4 andante. 2 minutes. 2 pp., 6c. Soprano to F. Soprano solo followed by quartet or chorus.

Benedic Anima Mea—"Praise the Lord, O My Soul." H. P. Danks. Key of D. 4-4 allegretto. 3½ minutes. 4 pp., 8c. Soprano to E. Chorus with soprano and alto solos.

Anthem—"I Will Greatly Rejoice in the Lord." W. F. Sudds. Key of D. 3 4 animato. 2 minutes. 3 pp., 8c. Soprano to F♯. Chorus with duet for soprano, or alto and tenor.

Evening Prayer for Vesper Service—"The Light of the Evening Now with Gloom is Bending." M. Hauptmann. Key of F. 2-2 larghetto con moto. 2 minutes. 6c. Soprano to F. A sacred four part song without solos.

Unison Anthem. Jubilate Deo—"O Be Joyful in the Lord." Harvey Löhr. Key of C. 3-2 allegro. 2 minutes. 2 pp., 6c. Highest note, D. All voices in unison with full organ accompaniment.

Unison Te Deum—"We Praise Thee, O God" Harvey Löhr. Key of C. 3-2 allegro. 5 minutes. 6 pp., 8c. Highest note, D. In unison throughout with full harmony for organ. From the "Service in C."

IN THE MUSICAL WORLD

AMONG OUR SCHOOLS AND TEACHERS.

On October 14 a celebration of the feast day of St. Theresa was held at the Rideau Street Convent, Ottawa, Canada.

An interesting recital was given by the pupils of Miss Minnie Jacobs' Kindergarten Class (place not mentioned) on October 4.

The Wannita Quartet, assisted by Miss Johnson, pianist, recently gave a concert at Hackneys, Pa., under the direction of Edgar Throckmorton.

Mr. Frank Le Fevre Reed, fellow of the American College of Musicians, has opened a studio in Cincinnati, where he will teach piano and theory.

Miss S. C. Very is giving her third course of five musical lectures under the auspices of the Cecilian Club, of Freehold, N. J. Her subject is: "Homes and Haunts of Composers."

Findlay (Ohio) College Conservatory of Music, has been doing excellent work and offers a comprehensive course of study. Its pupils' recitals evidence thorough training and excellent judgment.

S. Dwight Smith, organist, and R. Russell Maxwell, vocalist, gave the opening concert on a new organ in the Presbyterian Church at Orrville, Ohio, recently. They were appreciated by a large audience.

Two concerts were given at the studio of Mrs. Strelitz-Davis, San Francisco, September 20 and 27, by pupils of Mrs. Davis and by Mrs. Davis, assisted by H. Strelitz, 'cellist. Mrs. Davis's program inclued the first movement of a Beethoven Concerto.

Mr. T. L. Rickaby has been doing a good work at Taylorville, Ill. The season of 1900-1901 was signalized by a series of concerts by his pupils and his choral society, which were of a high order of excellence. Mr. Rickaby is an educator, and his work and influence are elevatiug.

Mr. C. Rupprecht, of St. Louis, gave afternoon and evening concerts on the occasion of the opening of the new pipe organ in the Evangelical Lutheran Church, at Wellsville, N. Y., on Sunday, October 6. He also played a good program in Trinity Church, St. Louis, on October 20.

Baylor Female College, located at Belton, Texas, is striding ahead in its music department, beyond the attendance of any former years. The large influx of students is composed of a higher musicianship and includes a larger number of music teachers. The improved general standing of the music department points clearly the methodical and systematic organization of its skillful music director, Dr. Eugene E. Davis.

Mr. William Irving Andruss, Director of Music at Doane College, Crete, Nebraska, for the last four years, has accepted a call to a similar position in Pomona College, Claremont, California. A concert with a varied and attractive program was one of the features. It was attended by a large number of former pupils and friends. The formal opening of the new library in which the Alumnæ Library Association and the Youville Reading Circle will hold their sessions, also took place. The day was also the 200th anniversary of the birth of Madame d'Youville, foundress of the Grey Nuns, who established the convent.

The following program was given by pupils of Mrs. Caroline Woods Howell, at Worcester, Mass. It is worth emulating: Trio—Down in a Dewy Dell, Smart; Song—While the Stars Look Foudly Down, Carter; Violin—(*a*) Le Chant des Fileuses, Hollender; (*b*) Concert Mazurka, Wieniawski; Song—Love's Serenade, Mawson-Marks, Duet—Sing On, Denza; Aria—(Il Re Pastore), Mozart; Duet—Hark to the Mandolin, Parker; Song—My Redeemer and My Lord (Golden Legend), Buck; Trio—Lift Thine Eyes (Elijah), Mendelssohn; Song—Bedouin Love Song, Jordan; Violin—Rhapsodie Hongrois, Liszt; Song—Why Art Thou Cast Down, Oh My Soul, Wooler; Trio—Excelsior, Berger; Aria—(Lucia di Lammermoor), Donizetti; Song—Toreadors Love Song, Couchios; Trio—Lullaby, Brahms.

Mr. Edgar L. Justis, assisted by Mr. Edward Watson Pedrick, baritone, and Mr. Stanley Cooper Muschamp, Jr., accompanist, gave a piano recital in Centenary M. E. Church Chapel, Camden, N. J., on Thursday, October 17. The program follows: Sonata, Op. 26: Andanta Con Variazione—Scherzo: Marcia Funebre Sulla Morte D'un Eroe—Rondo, Beethoven; The Prophet Bird, Machstucke No. 4, Aufschwung (Soaring), Schumann; Willkommen Mein Wald, Franz; The Horn, Fieger; Three Dances—Norwegian, Grieg; Hungarian, David-Liszt; Polish, Scharwenka; La Savane (Ballade Creole), Last Hope, Pasquinade, Gottschalk; Danny Deever, Damrosch; Mazurka, A flat, Nocturne, F major; Fantasie Impromptu, Waltz, C sharp minor; Tarentelle, Chopin; Hark! Hark! the Lark, Schubert-Liszt; Polonaise Heroique, Liszt.

Miss Johnson, contralto, assisted by Miss Gertrude A. Cooley, reader, and Miss M. Ethel Nichols, accompanist, gave their fifth song recital in Elmira, N. Y., October 10. The program follows: Songs—(*a*) Bleibe, Abend Will Es Werden, Ries; (*b*) Ihr Lied, Ries; (*c*) Si mes vers avaient des ailes, Hahn; (*d*) Soupir, Bemberg; Reading—An Object of Love, Wilkins; Song—Oh! for a Burst of Song, Allitsen; Reading—Scene from "The Kentucky Cardinal," Allen; Aria—Gavotte from "Mignon," Thomas; Reading—The Going of the White Swan, Parker; Old English Songs—(*a*) Drink to me Only with Thine Eyes. (*b*) When Love is Kind, arranged by A. L.; (*c*) The Three Fishers, Hullah; Readings—(*a*) Angelina Johnson, Dunbar; (*b*) Iphin; Songs—(*a*) The Sunbeam's Kiss, Gaynor; (*b*) The Gingerbread Man, Gaynor; (*c*) The Journey is Long, Coombs; (*d*) The Slumber Boat, Gaynor.

The Misses Crawford, of Brooklyn, announce that, owing to the success of their Musical Picture Classes of 1901, under the direction of Mr. Henry Holden Huss, they will give a course of five during the season of 1902 for pupils of all ages, and mothers, that are interested in the study of music. The aim of these classes is to prepare students for a more intelligent understanding and appreciation of the concerts which they attend, and to awaken an interest in the lives of the musicians and their works. New scenes are especially designed for these classes by an eminent artist, which will be thrown upon a screen illustrative of the notes given and music played. In the picture class, it is proposed that pupils take turns in playing, and the pieces, no matter how simple, will be critically reviewed by Mr. Huss, not neglecting the purely aesthetic side of the compositions. Anecdotes of the lives of the composers under discussion, in some cases the special circumstances under which the pieces were composed, will be given, accompanied by questions and hints, which aid and stimulate the child's imaginative faculty, thus leading them step by step to understand the tone language. If it is found feasible, short, simplified explanations of some of the music to be performed at the Young People's Symphony Concerts will be given. Mr. Huss will give a concise analytical explanation of compositions requested by pupils and teachers, making the chief musical themes distinct and recognizable by playing them separately as well as in their place in the whole work, to press the salient points in unfamiliar musical work.

Mr. N. J. Corey, familiar, by reason of his contributions, to MUSICIAN readers, lectured at Cornell University, on October 28. His subject was "The Great Man in Art." The musical illustrations were "Vorspiel to Parsifal," "Valhalla Music" from the Rheingold," "Liebestod" from "Tristan and Isolde," and "Magic Fire Scene" from the "Walkure."

AT HOME.

Fenelon B. Rice, director of the Oberlin (Ohio) Conservatory of Music, died of heart failure the last week of October.

The Kneisel Quartet announce November 11, December 16, January 20, February 24 and March 24, 1902, as the dates for the concerts of its fifth Philadelphia season.

Frederick Archer, the celebrated organist, died recently at his home in Pittsburg. He was organist at the Carnegie Hall, in that city, and has done much for the musical advancement of the city.

Mme. Labori, wife of the celebrated French lawyer who defended Dreyfus, will visit friends in Montclair, N. J., this fall. Mme. Labori is a pianist of considerable reputation, and was formerly the wife of Vladimir de Pachmann.

Emil Fischer, the famous German basso, who will long be remembered for his impersonation of Hans Sachs at the Metropolitan Opera House, has taken studios in New York and will teach singing and interpretation of German Lieder during the coming season.

It is said that a deficit of several hundred dollars resulted from the recent Worcester Festival, the blame for which is placed by the management on the inability of Mme. Emma Eames to appear. The management is reported to have paid Mme. Suzanne Adams $1,000 as a substitute for Mme. Eames.

Henry Wolfsohn, the manager of artists, has issued his sixteenth annual catalogue in the shape of musical date and engagement book. The little volume is very convenient, and besides containing information concerning musical events and artists, is so arranged as to make an admirable appointment book. It costs 25 cents.

Dudley Buck, the composer and organist of Holy Trinity Church, Brooklyn, is suffering from nervous prostration due to overwork, and is threatened with complete loss of eyesight. Physicians hope that his sight may be restored by a long rest. He has been granted an indefinite leave of absence by his church and will probably go to Europe.

The Department of Education, Brooklyn, N. Y., is providing a course of four analytical piano recitals. These are to be given by Dr. Henry G. Hanchett. They are entitled: (1) Material of Musical Compostion; (2) Methods of Musical Composition; (3) Merits of Musical Composition; (4) Masters of Musical Composition. An annotated program is provided. The whole arrangement is of the highest order of excellence.

The Directors of the Musical Art Society of New York have decided to organize an auxiliary choir in order to produce more effectively the larger polyphonic choral works. Applicants for membership in this choir must have good voices, read readily at sight, and be trained and artistic singers. They will receive first consideration in filling vacancies in the original choir of the society. Mr. Frank Damrosch is the conductor.

The dates of the concerts of the Philadelphia Symphony Orchestra are Saturday evenings, November 23, 30; December 14, 21, 28, 1901; January 4, 18, 25; February 1, 15; March 1, 8, 15, 22, 1902, with public rehearsals of Friday afternoon preceding. The soloists are Josef Hofmann, Mme. Schumann-Heinck, Fritz Kreisler, Harold Bauer, Ossip Gregorowitsch, Jean Gerardy, Guyilm Miles, Emil Liebling and Gertrude May Stein.

Ten lectures on "The Life and Works of Richard Wagner" are to be given in Cnickering Hall, Boston. Mr. Carl Armbursterr is the lecturer and Miss Pauline Cramer gives vocal illustrations. Mr. Armbursterr gives also a Lowell Institute Course. The dates for the course at Chickering Hall are Thursday, October 31; Monday, November 4; Thursday, November 7; Monday, November 11; Thursday, November 14; Tuesday, November 25; Tuesday, December 3; Thursday, December 5.

During the coming season the Philadelphia Orchestra will give Fourteen Concerts on Saturday evenings, and Fourteen Public Rehearsals, at popular prices, on the preceding Friday afternoons. This plan has been successfully followed by the Symphony Orchestras of Boston, Chicago and Pittsburg. Both the evening and afternoon concerts will take place in the Academy of Music; the programs will be substantially the same, with the exception of the soloist. At the evening concerts vocal and instrumental soloists of the highest rank will assist.

The Chicago Orchestra, Theodore Thomas, conductor, announces a series of historical programs. Of them Mr. Thomas is reported to have said: "My idea is to illustrate not so much the development of musical form as the growth of the orchestra and the gradual broadening and deepening of orchestral expression. For this reason the composers shown will be represented by those works in which they have made some change or advance in the manner of instrumentating or the make-up of the orchestra as existent at the time they wrote. Works in which they helped on toward the perfecting of the musical form—the symphony, the overture, the symphonic poem, for examples—have received less consideration in the present series. "The result will be, I hope, that the patron of the six concerts will be able to form a comparatively clear idea of how the orchestra has grown, developed and increased in size, complexity and powers of expression during the last three centuries. The material is so abundant that twelve instead of six concerts could easily have been included in the series—this being especially the case as regards the programs containing the works of the earlier composers, but the six will suffice to give the public an insight into the music of the past."

ABROAD.

A life of the eminent violoncellist Piatti, who died on July 18, is being prepared by Mr. Morton Latham.

Paderewski's concert tour in Germany will begin on October 24, and will embrace twenty-eight concerts between that date and the middle of December.

The degree of Doctor *honoris causa* has been conferred upon Joseph Joachim by the University of Göttingen on the occasion of his recently completed 70th year.

It is rumored that Mascagni and Puccini will collaborate in an opera, for which the libretto, taken from a sentimental French novel, is being written by Giacosa and Illica.

The new International Bach Society, though organized only a year ago, has already more than 500 members. Its object is to secure the performance of Bach's neglected masterpieces.

The magistrates of the French city of Lille have voted 150,000 francs for the arrangement of an international prize-contest for choral societies, brass bands, trumpeters, and mandolinists, on August 15 and 16, 1902.

Richard Strauss will direct six symphony concerts with the Tom-Kunstler Orchestra in Kroll's Theatre this winter. The dates are October 21, November 18, December 16, January 13, February 10 and March 10. The concerts will be known as the Richard Strauss Symphony Concerts.

Dr. Antonin Dvorâk has been appointed director of the Conservatorium, Prague, upon the retirement of Anton Bennewitz, who occupied the important post for twenty years. Dvorâk, who, it will be remembered, was the director of the National Conservatory in New York from 1891 to 1896, is in his 60th year.

The German Emperor has conferred upon Dr. Camille St.-Saens the great honor of the Prussian order "Pour le Mérite" (Civil Division). It appears that the order may be bestowed upon thirty Germans and thirty foreigners. The latter, however, must be recommended to the Kaiser by the unanimous vote of the Academies of Science and Arts.

English composers are being well treated by the choral societies. At this year's Gloucester Festival the list of novelties included a Biblical scene, "Emmaus," by A. Herbert Brewer; a dramatic scene by Sir Frederick Bridge, entitled "The Forging of the Sword;" a motet by C. H. Lloyd, and orchestral works by Cowen, W. H. Bell, and Coleridge Taylor.

Considerable interest was manifested last April in the performance in Dresden by the Mozart Society of Mozart's great mass in C minor, which was left unfinished by the master, but was completed by Hofcapellmeister Schmitt in accordance with Mozart's sketches. This mass is now to be made generally accessible, as the score, and also a version with pianoforte are being printed.

The *Musical Times* of London prints a facsimile of a concert given by Wagner in St. Petersburg on March 6, 1863, together with some amusing extracts from English criticisms of Wagner in that period. One, written by the famous Davidson in 1856, begins with this scornful sentence, to which time has given a delightfully grotesque turn: "Robert Schumann has had his innings and been bowled out—like Richard Wagner. 'Paradise and the Peri' has gone to the tomh of the 'Lohengrins.'"

According to the New York *Herald*, M. Gailhard, impressario of the Paris Grand Opera, and M. Jean de Reszke have both cabled Mr. Grau asking him to release Mlle. Bréval from her contract, so that she may sing Brünhilde to M. de Reszke's Siegfried in next winter's Paris production of the Wagner drama. Mr. Grau, however, holds that having promised Mlle. Bréval to the public he has no right to disappoint those who wish to hear her; so Bréval will be here next winter.

While Johann Strauss died without achieving his ambition of writing a genuine grand opera, his "Fledermaus" has, since his death, been produced in the leading German cities as a comic opera with the best local singers in the casts. His "Gipsy Baron" also has achieved the distinction of being produced in a grand-opera house, at Carlsruhe, under no less a conductor than Mottl; and it is probable that his go d example will be followed elsewhere. Strauss's music is too good to be allowed to die after the brief run usually allotted to operettas.

Liszt was invited to dine with a French general, Rome being then in the hands of the French. After dinner some of the younger officers of the dinner party asked the master to "play something." He refused, gently at first, and then angrily. "But, Master," said one of the young fools, "you were invited to dinner to 'play something.'" At this Liszt said, "*tres bien!*" He sat at the piano, thundered a few chords on the piano which broke the keyboard in less than a second. Then, rising, with a face white with passion, he turned to the officers and said: "There, gentlemen, I have paid for my dinner!" And he left them to their thoughts.

The following by a Munich critic, Oscar Merz, as to the reason why Frauleln Ternina never ventured to sing Isolde in Germany till this year, will interest our readers. In America, he explains, the audiences do not insist on correct performances of great works of art, and the singers, instead of interpreting operas in the sense intended by the composer, adapt them to their individual tastes and capacities. Such rude and barbarous folks as Americans, it was, therefore, easy enough for Frl. Ternina to please in any role she chose, including Isolde; but in civilized Germany she preferred to wait until she could sing this role under such exceptionally favorable conditions as were afforded by the opening of the new Wagner Theatre in Munich.

A Vienna periodical prints for the first time a letter written by Mozart at the age of nineteen, after the first performance in Munich of his opera "La Finta Giardiniera": "Thank heaven! my opera was produced yesterday and met with such good success that I cannot possibly describe to you the noise made. After every aria there was a terrible hubbub and hand-clapping. When the opera was over, the whole intermission, till the ballet began, was taking up with applauding and bravo shouting. I have kissed the hands of their Highnesses, who were all very kind. The Bishop sent me a message of congratulation early this morning from Chiemsee. Next Friday the opera will be given, and I am much needed at its production."

Saint-Saëns' opera, "Samson and Dalila," had twenty performances in Dresden last season—a larger number even than any of Wagner's operas or Paderewski's "Manru." It attracted crowded audiences at every repetition and will no doubt be one of the great features of the present season. Sixty-one different operas were sung in Dresden last season, six of them being entire novelties for that city, and five of them revivals of former favorites. The total number of operatic performances given was 279. Many complaints had been heard in recent years that the Dresden public refused to patronize anything except the Wagner operas, and every se sible person is glad now that Saint-Saëns and Paderewski have come to the rescue and broken the Wagner monopoly. But Paderewski's admirers now ask themselves anxiously: "Will he, like Liszt, give up the piano entirely and devote himself solely to composition?"

Mme. Gounod, widow of the composer of "Faust," recently related the story of her first meeting with and engagement to the composer. She did not know him at the time when his early opera, "Sapho," was produced. This opera met with no great success, but it had its admirers, among them Berlioz and the poet Ponsard, who asked Gounod if he would be willing to write the choruses for his five-act tragedy, "Ulysse," which was destined for the Theatre Francois. Gounod felt flattered by the offer, and at once set to work on the music. One day he came across the well-known pianist and conservatory teacher Zimmermann, who asked him what he was doing. "I have just written the choruses for the tragedy 'Ulysse,'" replied Gounod. Zimmermann thereupon invited him to his house, where his guest sang and he accompanied him on the piano. Gounod was noted among his friends (Saint-Saëns, for example, writes with enthusiasm on this topic) for the marvellous expressiveness of his singing, in which no professional equalled him. Zimmermann's daughter, who happened to be present on this occasion, was so overcome that she fainted away, and two months later she was betrothed to Gounod. It was not until after their marriage that he found his pen remunerative. The first hundred-franc note he earned was for his "Ave Maria," which has since yielded the publishers hundreds of thousands. For his "Sapho" score he had not been able to find a publisher, so he had it printed at his own cost. With the "Ulysse" choruses he was more fortunate, as the Escudier Brothers offered to print them free of cost to him.

PUBLISHERS COLUMN.

The music supplement of this number contains eight pieces, retailing in sheet form at from 25 cents to 40 cents each—amounting to a total of $2 55. Following are the eight pieces referred to above :

In the Wood. Song. W. C. E. Seeboeck.
Smooth, flowing melody joined to an exquisite poem by Annie A. Starkweather.

Humoresque. C. Chaminade. Op. 25, No. 2.
Extremely interesting rapid fiuger study by a celebrated composer.

Annual Encampment. C. Heins. Op. 231.
Brilliant and very striking military movement by a popular writer.

Petite Polka. G. Horváth. Op. 26, No. 6.
Rapid, brilliant and extremely showy piece in the second grade.

While Madge and I Are Swinging. S. Landsberg.
A cheerful and bright song of the fields. Words by M. L. Osborne.

Wedding Dance. I. Székely.
Joyous and inspiriting composition in the second grade.

Menuet. A. Allen.
Simple and pleasing melody, with bass in single notes.

Short Service Prelude for the Organ, No. 7. W. H. Clarke.
For description, see Organ Department of this number

Each number of THE MUSICIAN contains at least twenty-four pages of music, the average cost of which —in sheet form—is about $2.50. As it is our desire to include those compositions which will prove most useful, we solicit and hope to receive the opinions of our readers in reference to selections for future numbers.

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The contents of the November MUSICIAN cover a wide field. A legitimate complaint of the accompanist is set forth in "Soloists and the Golden Rule," by Fay Simmons Davis, while Effie W. Munson touches a vital point in "Topsy Turvy Musical Education." The discussion of the right method of playing Grace Notes is continued in the Teachers' Forum, in answer to an inquiry. "The Relation of Teacher to Pupil," one of the subjects announced in the prospectus, is interestingly written about by a practical teacher, and Dr. Hanchett concludes his series on "The Study of a Sonata." "How to Handle Pupils," another of the announced subjects, is treated by Karleton Hackett in a forceful way. The humorous story, "Scraps of Paper," lightens the issue with a bit of relaxation. These are but a few of the subjects with which it is filled, all of which are equally pertinent.

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The December (Christmas) Number of The Musician will be an unusually large and attractive issue. The editor authorizes us to say that he has already secured a number of especially valuable and interesting articles by the most prominent writers, and a choice variety of illustrations—many of them entirely new. Each department, including the music supplement, will be increased, and no expense will be spared to make it excel, in every respect, all previous effort. Profiting by past experience, we will endeavor to print an edition large enough to meet all demands, nevertheless we shall be glad to learn, at the earliest possible moment, how many additional copies you may need—this applies to all subscribers and teachers—as we want to be in a position to meet all demands.

We earnestly request the active interest and coöperation of our readers in extending THE MUSICIAN'S circulation and field of usefulness during the coming year—not only by prompt renewals of expiring subscriptions, but by securing and sending us as many NEW subscriptions as it is possible to obtain.

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The Musician's Premium List. This list, made up of musical works and articles needed by all musicians —students as well as teachers—offers some remarkable inducements. With but little effort, each of our subscribers can secure one or more new subscriptions, and we offer liberal premiums for any interest they may take in extending the circulation of this journal. The list, printed on the second cover page, will enable you to build up a library of choice musical works without the expenditure of any money.

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THE MUSICIAN *wants to keep in close touch* with teachers and schools in all sections, and the editor believes that space devoted to reports of concerts, recitals, lectures on musical subjects and musical events of general interest would prove interesting to readers. You can aid him in making an interesting feature of this department by sending reports of musical happenings that will interest your fellow teachers in other localities.

Attention is called to our Special Offer to send Music On Sale to Schools and Teachers. Full particulars will be sent upon request. Our success in obtaining and holding the school and teacher trade is based upon the fact that in making selections we use only such music as will prove useful. We do not follow the plan, adopted by so many dealers, of taking the first assortment that comes to hand, regardless of the special needs of the customer. When you patronize us you can depend upon receiving music selected by experts, and selected with the special object of supplying just what is wanted. Only the latest and best publications are used in making these selections, insuring a nicely balanced and well contrasted supply. If you have never tested our ability in this line, *give us a trial.*

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How Many New Subscribers will You Send Us? Now is the time when our readers can demonstrate their belief in the value of THE MUSICIAN as an educational factor. The large percentage of renewals is an indication of the esteem in which its readers hold it, but they can do the magazine, themselves, and the large army of earnest students who are ever seeking additional help, incalculable good by securing new readers for it. It is not necessary to use space here in pointing out its value as an aid to teaching and study ; our readers know all about this and are constantly writing us about it. We want them to tell others as well as the publishers. If you believe in THE MUSICIAN, tell your pupils and friends about it, build up its clientele and every advance made in the subscription list will be reflected to you in additional improvements.

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Readers of THE MUSICIAN who desire to keep posted upon all new publications of merit, should carefully read the advertising columns of THE MUSICIAN, from which they can secure much valuable information. Any of these publications can be procured through us at the least possible cost.

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Branzoli's Theoretical and Practical Method for the Mandolin. On page 361 we announce the publication of a new, revised and enlarged edition of this celebrated instructor. Without exception, this is the best mandolin instructor ever published, and in very many respects our edition is superior to the original or any other reprint See our *Special Introductory Offer*, which applies to all orders received prior to November 23d.

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My Dear Miss Fletcher:

Allow me to convey to you the unanimous delight and interest expressed by the teachers of the Synthetic Guild after your demonstration. Personally your talk and the exhibition of your appliances filled me not only with admiration but gratitude. In these days when little children are set at such a multiplicity of studies, and such unreasonable demands are so often made upon teachers, it is a relief to know that some one has found an incline plane by which Parnassus may be reached even by the little folks. It seems as if your kindergarten system were a sort of tunnel through which true ideas may be carried into every intelligent method of either vocal or instrumental music, and as such all teachers must give you a hearty indorsement.

Yours very truly, KATE S. CHITTENDEN.
President of the Synthetic Guild.
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A few of many letters received from world-renowned musicians:

New York, Jan. 1, 1900.

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Sincerely yours, GERRIT SMITH,
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Mr. William H. Cummings writes:

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WILLIAM H. CUMMINGS, Principal.

June 1, 1899.

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Yours truly, ALBERT A. MACK,
Music Director at St. Mary's School, Raleigh, N. C.

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ROBERTA GEDDES-HARVEY, Mus. Bac.,
(Trin. College). Organist of St. George's Church, Guelph, Ont.

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New York.

The Fletcher Method seems to me well adapted to the rapid and thorough accomplishment of its purpose because of its tendency to immediately arrest attention, to arouse interest and thus to promote a habit of mental concentration on the part of young children. Games, sports and pastimes constitute a powerful force in our early education because, through their agency, knowledge is quickly inducted and woven into each personal experience. Miss Fletcher's method being based upon this principle, appears to me well adapted to the accomplishment of the desired result, and with ease to the pupil, because the sense of drudgery is minimized.

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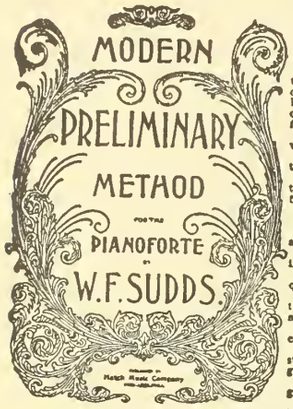

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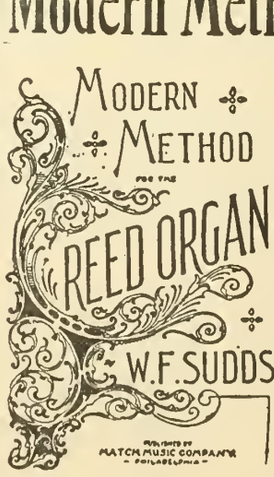

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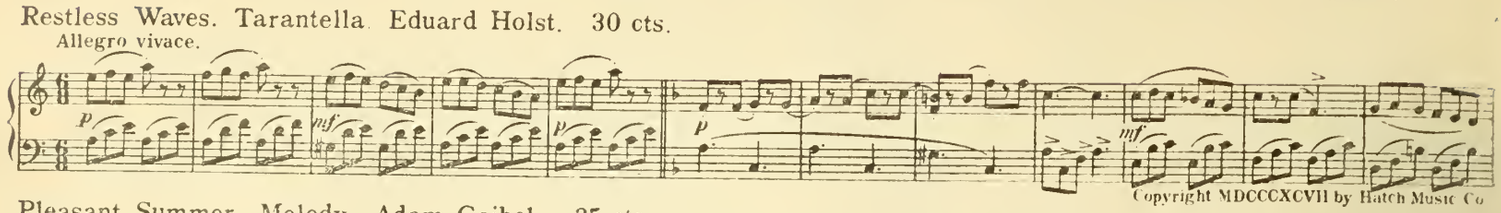

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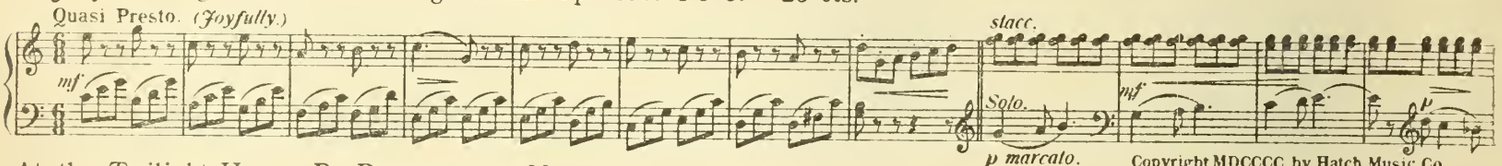

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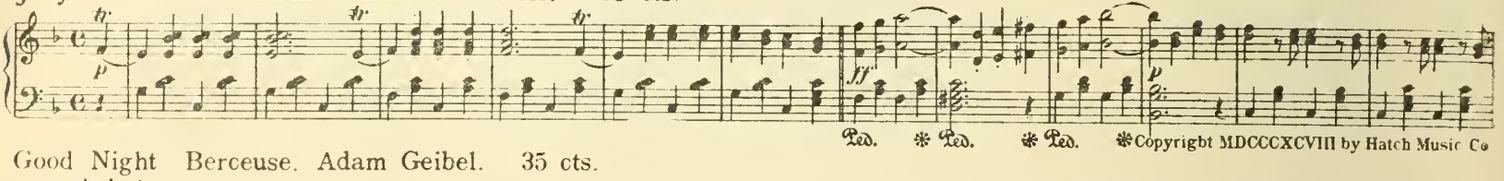

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KABALEVSKY, G.	Op. 8, No. 3	Mazurka.	
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A glance at the contents (printed below) will show that the editor has succeeded in making a strong collection. The seventeen attractive compositions are varied and useful—each piece presenting some desirable quality—the sole reason for its use. As every plate was engraved expressly for this work, the editor was not compelled to include anything which would not add strength and value. In other works, there was no necessity for "padding" as the subjects could be selected from the catalogues of all leading European publishers. They vary in difficulty from Grade I to medium Grade III, and the contents include works in which both parts are of equal difficulty; works in which one part (either *Primo* or *Secondo*) is easy while the other requires a more experienced performer. The compositions embrace many of the well-known musical forms. Each number is carefully fingered in both parts, and the annotations will prove helpful.

It cannot fail to please teachers and pupils, who will quickly find it a necessary adjunct for study and recreation. Without exception and regardless of cost, we believe that it has an equal; that no other collection of four hand music contains so much instructive and amusement value.

Endless Amusement is printed from new plates on a fine grade of music-book paper and is attractively covered and bound. It will attract attention; an examination will prove that a description cannot do it justice. We print the

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Evening Song, Op. 56, No. 5	Bergmuller	Nowhere Populaire	Herzog
In the Meadow, Op. 160, No. 5	Low	Reberon, Op. 81, No. 11	Leschhorn
Irish Dance	Kinross	Serenade	Behr
Little (The) Pantillon	Kontomitas	Song of Leisure, Op. 86, No. 5	Bittersdorf
Marietta, Op. 19, No. 6	Messerschmidt	To the Chase	Behr
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No. 12.

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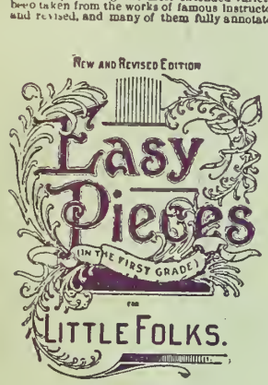

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The brilliant *tarantelle*, the martial *rondo*, the rippling brook, the Hungarian dance, the quiet song of love, the joyous village festival, the cheery hunting song and other characteristic sketches are all illustrated in this charming collection, which includes all styles and shades of color. It would be difficult to arrange a more pleasing book, or one better suited to the purpose.

MELODIC SKETCHES is printed from new plates, on a fine grade of music-book paper and is attractively bound. It cannot fail to interest both teacher and student.

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Harlequin	Streabbog	Rondo Militaire	Biehl
Heart Leaves, Op. 8, No. 4	Wendell	Spinning Song, Op. 19, No. 2	Weiss
Huni (The), Op. 130, No. 29	Gurlitt	Spring, Op. 169, No. 1	Lichner
Hurdle Gurdle, Op. 19, No. 5	Weiss	Summer Joy, Op. 181 No. 3	Heins
Klavierstück, Op. 72, No. 1	Mendelssohn	Tarantelle, Op. 293, No. 1	Gear
Little (The) Coquette—Rondo Oloroso	Juarez	Under the Blossoms, Op. 112, No. 8	Lichner
Love Song	Gurlitt	Village Fête—Rondo, Op. 168	Lebierre

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NINETEEN TONE PICTURES is a collection of third grade music—contains nothing above or below that grade. In its preparation, the editor has included pieces which give the greatest variety in style, and contrast of tone color, and he has prepared a volume which cannot fail to please the most critical teacher or student. To the player of third grade music, it offers all the requisites for acquiring a musical taste of pure and broad character. The examples selected are not of great length, it being deemed more valuable to include a greater number of selections, in order to permit a more extended variety of subjects. Classic forms have been purposely omitted, simply because a large library of this class of works is at the disposal of teachers and students, but books containing good and graded compositions, illustrative of the romantic school, are not as readily obtainable. On that account, it is believed that this work will supply a want; that it will be welcomed by teachers and students.

Each piece included in this collection has been carefully revised and fingered; annotations have been added where needed or deemed advisable. In every particular it is a complete and perfect book.

NINETEEN TONE PICTURES is printed from new plates on a fine grade of music-book paper and is handsomely bound in paper. Mechanically it cannot be adversely criticised. We print the

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Golden Wedding	Gabriel-Marie	Styriacus, Op. 45, No 4	Winding
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Marinka, Op. 18, No. 3	Hentschel	Valsette, Op. 25 No. 3	Riemann
Moment Musicale	Schelmann	Will You Lend Me Your Heart? Melodie, Op. 266	Bohm
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CONTENTS

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CHAMINADE, C.	Op. 37, No. 1	Pas des Amphores.	
DAQUIN, C.		The Cuckoo. Roudo.	
ENGELMANN, H.	Op. 401,	The Zitherplayer of Annenthal. Idyl.	
GODARD, C.	Op. 67,	Prestissimo. Galop Caprice.	
GRIEG, E.	Op. 40, No. 5	Allegretto.	
KARGANOFF, G.	Op. 3, No. 5	Mazurka.	
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LACK, T.	Op. 134,	Idillo. Nocturne.	
MOSZKOWSKI, M.	Op. 86, No. 6	Etincelles.	
RUBINSTEIN, A.	Op. 44, No. 1	Romance.	
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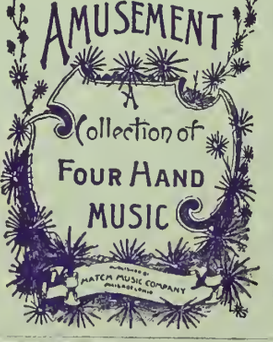

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Evening Song, Op. 56 No. 5	Stürmer	Nordens Popsiaire	Berend
In the Meadow, Op. 150, No. 2	Low	Scherzo, Op. 51, No. 11	Lischhorn
Irish Dance	Kinross	Serenade	Behr
Little (The) Postillion	Kleinschmidt	Song of Lelore, Op. 56, No. 2	Stürmer
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HILLER, P.

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KÜGELE, R.

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LANGE, G.

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LICHNER, H.

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MERKEL, G.

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PRIDHAM, J.

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RUMMEL, J.

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SARTORIO, A.

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Splendid finger study. Bright and with brisk moving melody, it needs fluent playing.

SCHUMANN, R.

Op. 68, No. 10. Happy Peasant (Fröhlicher Landmann) 20
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THOMÉ, F.

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This must refer to the pleasant May days, for it is full of cheer and sunshine. Good for teaching and parlor playing.

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These stars twinkle very melodiously. A graceful melody without special difficulty characterizes this composition.

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Good teaching piece; pleasing melody and full of sprightliness.

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A good teaching piece, and pretty withal. Arrangement of a scene from the opera, "A Night in Granada."

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Op 430, No. 2 Out for a Day's Sport. Rondo 25
Excellent teaching piece. Full of all that attracts the young player, and can be made the means of material advancement.

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Op. 114, No. 2. At the Shooting Match 20
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A cheery piece, recalling summers at the shore, with the fun at the merry-go-round. Good practice, too.

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Another seashore piece. A picture of the crowds on the board walk. It is a tuneful march presenting no difficulties.

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A breezy waltz, easy, but pleasing and useful. Presents a great variety of melodic themes.

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The restless sway of the waters is well pictured in the never-ceasing movement of this composition. Worth study.

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Op. 251, No. 3. Gipsies Are Coming 20
The wierdness of the gipsy is in this. Should be played quickly and with lightness. Good practice in left hand skips.

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Op. 2, No. 3. Schottische 25
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Thoroughly satisfying waltz. Tho' short, it grows in interest to the end.

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A graceful minuet, worth playing. Stately movement can be well brought out.

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Simple melody for right hand, with broken chord accompaniment for the left. Requires a good singing tone.

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Brilliant and stirring. Excellent for thirds and octaves.

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Meadows gay with flowers and children full of joy are apparent in this lively little piece.

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A piece of descriptive music. Contains a cradle song, the dream, and a dance.

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Splendid gavotte—musically and otherwise. Affords a fine opportunity for effective playing.

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Somewhat easier than the preceding, but equally attractive.

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An attractive march with no troublesome places. Brilliant and joyous composition.

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A bird imitation which will please the young player, and instruct at the same time. Good exercise in passage work.

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A bright melody sure to please the pupil. Sprightly movement.

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Well worth using. Healthy in sentiment, and thoroughly musical.

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Well played, this will tell a heart story. An expressive melody which should be played with a pure singing tone.

WEISS, P.

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Tender little song, calling for nice treatment.

WENZEL, H.

Bell in the Valley (Glöcklein im Thale) 30
A descriptive piece in which the chime of the bell is frequently heard. Presents no particular difficulty.

Brook in the Wood (Der Waldbach) 30
Brilliant tone piece in which the gurgle of the brook, as it rushes over the stones, is heard. Excellent practice.

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Tuneful and bright. Of no particular difficulty, and furnishes interesting practice of light chords.

WILLIAMS, F. A.

Op. 21, No. 1. Over the Waves. Barcarolle . 35
Beside being very pretty, this is a good study in wide accompaniment for the left hand.

WOLFF, B.

Op. 197, No. 2. A Dance in the Mountains (Auf dem Tanzboden im Gebirge) 30
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WOOLER, A.

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WINTER.

Winter white is coming on;
And I love his coming:
What though winds the fields have shorn—
What though earth is half forlorn—
Not a berry on the thorn—
Not an insect humming:
Pleasure never can be dead:
Beauty cannot hide her head!
Look! In what fantastic showers,
The snow flings down her feathered flowers,
Or whirls about, in drunken glee,
Kissing its love, the holly tree.
Behold! the Sun himself comes forth,
And sends his beams from south to north—
To diamonds turns the winter rime,
And lends a glory to the time!

Such days, when old friends meet together,
Are worth a score of mere Spring weather.

—*Bryan Waller Procter.*

THE PUPIL'S RELATION TO SUCCESS OR FAILURE.

CONSTANTIN V. STERNBERG.

A pupil's success or failure is determined by what he can do after he leaves his teacher's hands. If, after a reasonable time, he can stand on his own feet; if, in other words, he has not so much learned *what*, as *how* to think; if his acquired knowledge is not a dead lun p of ballast, but a bundle of live seeds to germinate, grow and blossom into new thoughts under the sunshine of life in the garden of his own mentality, then the pupil is a success. If not, he certainly is a failure, though he may play half a dozen pieces well (with his teacher's conception), and a dozen diplomas may hang on his walls.

The factors which must unite to bring success about are *three*, but before naming them, it might be well to say that "talent"—of which many people have a very exalted idea and which they regard as the main factor—is *not* among them!

It would lead me far beyond the confines of the question on hand to rectify all the queer notions I have heard with reference to talent; it is too large a subject to be put off with a few words, but this much may be stated right here, that the question of talent does not enter into the studies of a pupil until he ceases to be a "pupil." What he can or cannot do *after the craft of the Art is fully mastered*, that alone can be considered as an indication of talent and genius, or their absence. Of a thousand pupils that say regretfully: "I have no talent," nine hundred and ninety-nine use this phrase as a screen for their laziness, frivolousness, and lack of self-respect. Yes, self respect! For, *self-respecting people do their duty* and leave the responsibility for the outcome with those who charged them with it. One of America's keenest thinkers said that talent and genius were like pretty enough coaches, but it needed a horse to pull them. WORK *is the thing*, not talent! Talent, forsooth!

The three factors in the making of a pupil's success are:

The pupil's parents,
The pupil himself,
The teacher.

The exact proportions in this compound vary in the individual cases, because in some instances the parents have to make up for the teacher's lack of energy (such parents are rarer than white ravens), while in other cases the teacher has to supply what the parents have neglected on the score of home rearing. Still, whatever the proportions be, the factors are *these three and no more.*

The Parents.

Not excused, but explained it might be by the hyper-commercial tendency of the present time, many parents center all their energies upon the acquisition and accummulation of money. They evidently endeavor to provide a life of idleness for their progeny; they wish to make "ladies" of their daughters, "gentlemen" of their sons, and commence with the purely external attribute of wealth, very much like the little German apprentice boy who asked his master to assist him towards a new coat because his own savings were slightly insufficient, and who, when asked how much he had, replied: "The buttons!"

If these parents would use three quarters of their energies for the supervision of their children's education; if they would instill the principle of filial obedience, regard for their elders, a respectful attitude towards wisdom and superior knowledge in their children's mind and heart, they should accomplish results which would astonish them by the extent of their ramifications; results which, after the direct benefits to their own children, would reach far into general sociology and do much to allay the ever-growing discontent among the classes. Not long ago a richly, though not well, dressed young "lady" came to see me for the first time and while I turned to my music cabinet to pick out something for her to read, she walked about the room and—whistled! Whistled "Sweet Marie!" Our business relations lasted for three lessons. And yet—the poor child, despite all her vulgarity and impertinence—and there was a generous measure of that—was not to blame; she had no parents, but merely progenitors. Of course, her parents had sent her to a teacher, to be sure, and proposed to pay him, but is that all! Does not the largest part of their duties lie in *making the child receptive to teaching*, in fitting it for association with well-mannered people? Other parents there are who interfere with the teacher's advice and spoil the child's confidence in the very man they have selected, thereby stultifying their own judgment. Still others interrupt their children's study because "it is not yet cold enough to leave the mountains or the seashore"—not cold enough *for the parents*, mind—or because it rains, or because it doesn't (too nice to send the "poor child" to the lesson), or because it is Lent, or because of the dance to-night," where the "dear child" must look fresh and rosy—as if the music lesson was an anticosmetic—in short because they give precedence to their "notions" before the child's education. How happy is the teacher when he feels that the pupil's parents are a help to him! He never forgets them! Such happiness does not come to him every day, though, and often, very often, he feels like beginning his teaching with the parents. Much more could be said on this subject, but space prevents.

The Pupil

Is really, if not a negative, a reflected quantity. Darwin, Huxley, Spencer, and many other enlightened minds, have saved me the trouble of proving this. Still, that does not lessen the pupil's *responsibility*. When he asks, if he could not play this or that piece instead of the one selected by the teacher, it is his parent's fault; when he comes unprepared or irregularly to his lessons, it is his parent's fault; but when he disregards his teacher's advice, when he is listless, inattentive or trifling *in the lesson*—that is his own fault! He may go to a store, buy a parcel of goods, pay for them, receive them and—leave them on the counter. That would be *his* fault! And oh, how many of our "customers" forget to take with them what they bought!

Some pupils display a perfectly astonishing mental energy and ingenuity in the invention of pretexts and excuses for the poor preparation of their lessons. To them I will say that one-third of this energy applied to their work would save them all their excuse-making. I have often told some such pupils: "You may (possibly, though not honestly) get rich without work; you may obtain position, station, influence without work, though I don't believe it possible; but what I positively *know* and can swear to, is that you will not learn music, nor any thing worth learning, without good, honest, earnest WORK!"

The Teacher

Must be characterized by two types. Some teachers *teach* and some just *give lessons*. The two types are easily distinguished by what they know *outside of music*. I know a pianist of international repute who plays most beautifully—I never fail to listen when he comes to Philadelphia—and who even wrote a few little compositions, just good enough to show that he is a good musician. He teaches—well, no! He gives lessons. To be sure, much can be learned from him, *but the pupil* (who himself must be almost an artist, to start with), *must extract by his own observation what he wishes to learn*, instead of the teacher's telling him. That is what is called the higher form of study. It is "study" on the pupil's side, but it is not "teaching" on the teacher's part. Such a teacher was, for instance, Liszt, and when I say this I sacrifice not one atom of my deep, warm love and unbounded admiration for him, one of the grand masters in music and *the dearest man* I have ever known. (My father died when I was three years old.) In his studies in Weimar the musical future and hope of the whole world were focused. Every student was already something of an artist. This condition, however, is a very unusual and rare one; it is not continuous, for there is no such central point in the world now. At that time, however, there was another musician, in Berlin. *He brought* most of these fine fellows and girls *up to the point* where a short visit with Lizt would really benefit them, as an addition to an already complete and solid structure. He brought out nearly all the pianists of his day: Scharwenka, Moszkowski, Sherwood, Liebling, Adele aus der Ohe, Martha Remmert, Erica Lee, Pirani, Nicode, your humble servant and many, many others whose names would consume too much space here. And many of those dispensed with Liszt altogether and made their way just as well and better than some of the others. That man was Kullak! He was a pedagogue, a teacher! He *taught!*

A teacher's supreme medium of communication with his pupil is, and must be, *analysis*. To analyze things so that they become plainly intelligible, the mind must be well and carefully trained, and this training cannot be acquired by the study of any *one* thing. As we receive a new additional life with every new language we learn, so we understand the interrelation of things better with every bit of knowledge which we acquire in *other* than our special professional lines. We music teachers must gain access to the best in our pupil's natures, we must go far beyond music in our influence over the pupil, but, unless we study ethics, general art esthetics, literature, philosophy, and at least the gist of modern sciences, how are we to go beyond music? Of course, to return to Liszt for one moment more, he was one of the most broadly educated men then living, but he had not developed the analytical faculty in himself. Kullak was *doctor juris*, besides being a (Royally decreed) professor of music. His mind was trained in science, and therefore he was the better teacher.

When the first of the three factors named, the parents of the pupil, and the third, the teacher, act in harmony, the importance of the second, the pupil himself, decreases very much and is apt to be rather the result than a factor; but there are still his *responsibilities*, and when *these* are fulfilled in addition to the other two factors, what can be the result but a grand and complete success!

WHEN AND HOW TO TEACH TOUCH.

FRANCIS L. YORK.

PHILLIP SCHARWENKA.

As long ago as 1798 Türk, in his Piano School said: "An absolutely fine tone must be distinct, full, sensitive, bright, and, above all, agreeable; must not become harsh and grating in its highest intensity, or indistinct in its extreme softness; moreover, it must take on the characteristic quality of the composition; *i. e.*, it must be relatively fine. He plays most beautifully whose tone most nearly approaches vocality." Thus we see that even in the eighteenth century attention was being paid to the matter of tone production. But it was Adam, in his Paris Conservatory Method, who really first called the attention of piano students to the possibilities that lie in touch on the piano. He says: "There is an extraordinary variety in the modes of touching the key and drawing out the tone. Only through the touch can a fine tone be obtained * * * the pupil * * * must imitate, as far as possible, the singing tone, and the manifold inflections of the voice." He also gives some directions as to how such results are to be obtained. Although now and then some one gains a short-lived notoriety by contending that the touch cannot affect the tone, it is now very generally admitted that the touch does affect the tone, and that it is necessary to study seriously and carefully in order to get good results in tone production. It being conceded then that varying touches give us correspondingly varying tones, it is important for the player to know how to produce these different kinds of tones and for the teacher to know how to teach his pupils to produce them.

The first question to be answered is: When shall I begin to teach these different touches? As a rule, teachers generally regard such work as belonging to the last or highest grades of piano teaching. This is true, but only in the sense that arithmetic belongs to the highest departments of mathematics—it belongs to them since it is the foundation of them and is indispensible to them. Those teachers who reserve the teaching of touch for the higher seem to forget that in any playing the pupil must use *some* kind of touch, and the better the touch is the better the playing will be from the beginning. It is a common experience with me, and I must suppose with other teachers, that pupils coming to me play with their muscles in such a condition of rigidity that the tone produced is such as no really musical person can tolerate. When we remember how soft and elastic the muscles of young children are and what a beautiful touch a child may have if he is not taught, or at least allowed, to produce the tone badly, it is astonishing how bad a touch most young children have. It is not necessary in teaching children to say anything about touch, or even to call the child's attention to the different sound of the piano when touched properly and when pounded or punched; all that is required is to teach him to use his hands in as easy and natural a way as possible and the "touch" will of itself be good. I am not saying that a child or any beginner on the piano will, without instruction, learn to use all the numberless touches to which the piano can be made to respond; that requires long, arduous practice, a sensitive ear, constant and attentive listening to one's own playing and to the playing of others. But I do say that the beginner should be taught, from the very first, in such a way that his touch will, at least, not be bad.

It being understood then that the time to teach touch is at the beginning of study, the next question is, How shall we teach it? This, of course, to a great extent, will depend on the pupil. No two pupils are alike and no two can be taught in exactly the same way, but we may divide all pupils into two classes—those who have had some instruction and those who have not. Take the second class first. Let us say that the child comes to the teacher for his first lesson. If he is to do any practical work, if he is to practice or play at all, he must put his hands on the keys; if he does this he must use some kind of a touch, and the teacher's business is to see to it that he uses a good one. Now, that he may do this, I have found that the best way is to turn his attention as much as possible away from the fact that he is going to "play," and not to let him think of finger action or finger position at all. First, tell him to drop his arm by his side, letting the hand hang as in walking. The hand will, naturally and without effort, take the best possible form for most kinds of piano playing—possibly the knuckles may be a little too much bent, but that is of very little consequence here. Then have the pupil raise the arm and lay the hand on the keys, letting the tips of the fingers rest lightly on them. Avoid any reference to the position of the fingers, do not tell the pupil to turn his hand this way or that, nor to curve the fingers more or less; in fact, say nothing about the fingers. It may even be necessary to talk of something entirely unconnected with piano playing in order to get the pupil's attention away from the hand so that it may be entirely relaxed. If the position of the hand is not exactly what is wanted, let that go for the present; the principal point now is the relaxed condition of the hand. The next move is to let the forearm drop at the wrist in such a way that the thumb catches on some key—no matter which—just above the first joint, and drags the key down with it. A repetition of this motion forms the first exercise in "touch." The tone thus produced is full, round and without the least harshness. This is the easiest possible way to produce a tone on the piano, and the action is one that is constantly used in chord and in *mezzo staccato* playing. With a beginning child this action will suffice for his playing for some little time, gradually allowing him to use the fingers in place of the thumb, but always with the same dropping action of the arm. For finger action I should ask the pupil to place his hand on the keyboard just as before, and then, with my own finger, tap each finger slightly on the second joint, thus pushing down the keys. In this way the pupil at once gets the idea that the finger needs no raising, either before or after the tone is produced—that a very slight and sudden pressure during an extremely short time will produce a tone with the very smallest expenditure of energy. The little strength that is required is entirely used in pushing the key down, the key itself will bring the finger up if one will let it. As soon as the pupil can use this action in some simple exercise he has learned to produce a good quality of tone by the action of the fingers alone. In both touches (arm and finger) the tone must necessarily be of good quality, for the *sine qua non* of good tone production—relaxed or devitalized muscles and elastic action—is present. Exercises of simple form, making use of these two actions, should be practiced daily. The teacher may use little studies, technical exercises from some work on piano technique, or he may invent some little figure—the simpler the better—for the pupil's practice, and should insist that in his playing of the little instructive pieces, of which happily there is now so large and so excellent a selection, he shall use these actions. With beginners the problem of teaching touch is really not very difficult, that is to say, with *young* beginners. Those who begin later in life have to contend with a certain self-consciousness, entirely lacking in children, that often greatly interferes with the elastic use of the muscles that is so necessary for the production of a good one.

The other class of pupils of which we spoke, namely, those who come to us after already having studied, are, as a rule, much harder to deal with. Of course, if their instruction has been good we can simply continue in the same way; but frequently pupils have formed extremely bad habits of tone production, so that the tone is either weak and flabby or else it is harsh and coarse Worse than this, the pupil has not had his attention called to the fact that his tone is bad and he may even be totally oblivious of the fact that both good and bad tones are producible from the piano. With such the first thing to do is to awaken a perception of the value of a good touch. This cannot be done by playing single tones of good and of bad quality, but by playing for the pupil a few measures of some composition, first with as full and round a tone as the teacher is capable of producing, then with as bad a tone as possible. When the pupil can appreciate the difference between them he will be anxious to learn how to produce the good and avoid the bad in his own playing. The exercises I should use are about the same as in the case of the child beginning, but with the older pupil we work towards the tone, consciously and purposely, while with the child nothing is at first said about tone and touch.

It would lead us too far to inquire into the ways of producing other qualities of tone, such as the singing or melody tone and the various kinds of staccato, leggiero, carrezzando, portamento, etc. It is hoped that sufficient has been said to suggest to some one the desirability of teaching tone production, at once, to all his pupils, and a hint given as to the surest method of so doing.

It is said that Rubinstein used to sit, hours at a time trying, in all possible ways to imitate, on the piano, the beautiful quality of the tenor Rubini's voice. Certain it is that no one before his time was able to produce so many tonal effects. But of all tone-painters Paderewski is the greatest. His palette is filled with all the hues of the many-toned orchestra. It is marvellous how his fingers will, at one time, draw from the piano a tone of the softness of a flute and at another of the brilliancy and blare of a trumpet. We cannot expect to have any Rubinsteins or Paderewskis in our classes, but if we can help our pupils to acquire the ability to shade the tone according to the passage they are playing and thus to make more distinct to their hearers the true meaning of the composition, we shall have helped, in no slight measure, the cause of the art we all love.

THE TEACHER OR PUPIL WHO READS.

The greatest work that confronts the teacher of any division of music is to awaken the mind of the pupil, to bestir his mental powers to activity and receptivity, to arouse the finer musical instincts that are a result, in the musical mind, of awakened mentality.

Anyone can acquire technical agility if he has perseverance enough. As some good writer says: "Any fool can play fast, but it takes a good player to play slowly." Which is to say that fingers are more readily trained to play than brains are to think. The hardest thing to do in teaching is to get pupils to think—just simple, ordinary, plain, straight *think*.

This being true, the more one can get a student to use his brains in an accurate way on musical material, the better and quicker will come the required musical results. Musical material is not all in notation; much of it is in ordinary language; and, for this reason, an attractive, well-edited magazine is a most desirable adjunct to the teacher's work.

† ↓ †

When a person is studying with a teacher he gets the best, supposably, that one teacher has to give; when the student reads a good musical magazine he gets much of the best that a score or two of good teachers and writers have to give. He not only learns facts, but he gets hold of new and different theories, and, better still, new presentations of old facts and theories.

All teaching is based on theory; but no teacher can have tried all the theories or acquired all the good methods. The valuable things in this world are ideas; and you can get more of them from one musical magazine than you can from one teacher.

One may not acquire a finished technic or an artistic delivery by reading a musical magazine; but he can do what is as good, or better, for the average student; he may become a well-informed musician by adding the careful reading of a good magazine to his theoretical and historical study.

† ↓ †

It then stands the teacher well in hand to recommend good musical reading to his pupils, not only in a general way, but specifically. Recommend the best magazines, call their attention to this strong article or that, this new theory or that, this method or that, this musical book or that.

But if the teacher himself does not read, what can he advise the pupil? It is surprising, the large number of teachers so wrapped up in their own egotism and musical money-getting as to entirely shut their eyes to the rest of the world. I know teachers who do not read a magazine or musical book from one year's end to the other. So do you. How can they be broad? How can they broaden the musical life of their pupils? How can they do their pupils that musical good that should be their aim and the pupils' desire? When asked for his monument the great architect wrote, "*Circumspice.*" When asked for the non-reading, uninformed teacher, one must reply in the same word, "*Circumspice.*"—*W. Francis Gates.*

CULTIVATION OF MEMORY.

A. J. GOODRICH.

No branch of music study is so barren of results as is that relating to practical musicianship and memorizing. Pupils frequently consume a month's time in memorizing a composition which could be learned in a day. That there is a rapid method for memorizing music is proven by the fact that all first class artists, such as Sherwood, Stavenhaven, Joseffy, Hyllested, Carreño, Zeisler and Rive-King perform, without notes, practically the whole repertory of classic music. They memorize a new selection in a few hours or in a day at most.

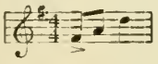
The requisites for rapid memorizing may be stated thus:

1. Practical knowledge of music.
2. A rational system for comprehending and retaining the music.

By the former is meant a thorough understanding of major and minor scales in all keys; of the formation and inversion of concords and discords, and of the principles of harmonic progression.

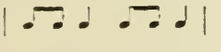
By the latter is meant the principles of music structure, whereby the student may be enabled to build certain passages from the model, if not to recreate a considerable portion of the music from the designs furnished by the composer. Let us suppose that a phrase, consisting of twelve notes, is evolved from a motive of three. The theory is, that if the first three notes are well-analyzed we can readily supply the other nine comprising the phrase. That is a saving of seventy-five per cent. Sometimes the saving would be a little less; at other times it would be much greater.

Nearly all music is composed of sequences; or, rather, some form of repetition constitutes an important constructive element of composition. Hence, by practicing the various species of sequence—ascending and descending, inverted and transposed—the pupil would soon become so expert that he could readily apply the principles as soon as the models or designs were sufficiently analyzed. A motive from Beethoven is selected as illustration. This is a model:



Before sounding this on the piano or organ it should be analyzed melodically and rhythmically, thus: *F♯* to *A*, a 3d; *A* to *D*, a 4th. (In diatonic sequence it is unnecessary to give the exact theoretical designations, because the next 3d will be major instead of minor.) The natural melodic sequence will proceed alphabetically, therefore the second group will begin upon *G;* the third upon *A;* the fourth upon *B*, and so on. The main accents (one and three) will thus reveal a melodic outline: *F♯, G, A, B, C, D*, etc. This must be well understood and remembered, because it simplifies the process.

After observing the key and the rhythmic arrangement,



the student may proceed to construct the sequence mentally. The first and surest mode of procedure is thus: name the notes of the sequence orally, following the interval formula as described, that is, a 3d and a 4th in each broken chord group. Continue to name the notes until the octave above the starting point has been reached. * * * The passage may now be sounded on the keyboard, slow at first, but in regular time. Repeat a little faster. * * *

Now play the passage descending. As a practice these sequences should be continued up or down several octaves, and authentic cadence is to be included at the close—ending upon the key-tone. * * *

The next step consists in transposing the preceding sequence into all the major keys. Proceed chromatically, *A flat, A, B flat, B, C, D flat*, and so on. All this should be accomplished without a mistake, even tho' the movement be as slow as adagio. And it is of the highest importance that the rhythm and movement be exactly maintained. If a slight mistake occurs *do not try to correct it* (that is impossible), but proceed carefully in strict time. No habit is so deleterious and distressing as that of attempting to correct mistakes and thus stumbling through a passage. An error or two may be corrected, to a certain extent, by repeating the entire passage more carefully; or, by practicing a certain figure slowly and separately until it is mastered. But the habit of stuttering and destroying the rhythm is one which no teacher should permit and no pupil should cultivate.

This sequence, and all others selected for practice, is to be played by the left hand separately, up and down.

The writer also recommends that the original motive and its resulting sequence be played inversely, that is, reading the notes backward. Bach was partial to this device, and it has been employed by many composers. Practice the reversed figure with both hands separately. Now, by assigning the original motive to the right hand and the inverse figure to the left, the latter will serve as a species of contrapuntal accompaniment to the former. One measure of this combination is given as a guide:

Andante. Then Moderato. Finally Allegro.

Ex. 2.

This is somewhat similar to what the writer terms reciprocal counterpoint. Transpose as directed; then invert the two parts, giving the l. h. the original figure.

The Hatch Music Company recently issued a small work, entitled "Guide to Practical Musicianship; Intended to Supersede Rote Memorizing." This is a complete exposition of the new method of memorizing, briefly outlined here.

The main title is, perhaps, not so readily understood as the sub-title, "intended to supercede rote memorzing," would have been. This latter process is irrational and usually results in failure, because there is nothing to aid and stimulate the memory, nothing that appeals to the intellectual faculties. The new method is developed according to the principles of sequence and based upon the idea that whatever is to be retained in memory must first make an impress upon the mind of the performer. Every motive or design is analyzed and various forms of analyses are explained in the book. With these logical premises as guides the entire system demands of the music student who would successfully prosecute it—Practical Musicianship. But this is precisely what the majority of pupils lack and what they most require. The book aims to show how practical musicianship may be readily acquired and this is why the author named it as he did.

The results already attained through this new method are most gratifying, and one discerning critic has declared that it "raises the student from the level of a parrot to the height of an intelligent, thinking being."

HABITS OF OBSERVATION.

THOMAS TAPPER.

I.

When one thinks for a moment upon the expression, "Habits of Observation," it is immediately suggested to ask: "What is it that the mind is turned to most naturally? What is it that the individual has a desire to, which prompts him to observe?" On the reply to these questions there is stated the estimate of the man; whether his mental quest be a worthy one; whether his mental life concerns itself with great or small; and finally whether there be method in the process. It is then evident that in "Habits of Observation," there are included:

1. The nature of the action (what prompts it).
2. The process in the action.

The nature of the action may be traced back to many causes, chief of which are two:

a. The inherent natural impulse.
b. The educated impulse.

It is maintained in all educational schemes that while knowledge itself has much value to the learner, it is of greater moment for him to gain familiarity with the various departments of human thought and to be trained into the best ways of investigating them. Stated in other words this says, the young man goes to college less for the immediate purpose of acquiring knowledge than for the ultimate purpose of acquiring familiarity with the trend of human investigation and of having instilled in him the best processes of proceeding to carry on an investigation. The gain of this point of view in college work is very great. Its immediate fruit is this: By bringing the young man in contact with many lines of thought, he is given an opportunity to find himself by showing his responsiveness to one of them over the others; it gives him the elementary training which, developed by practice, best permits him to do the most as a worker and as an investigator; and lastly, it places knowledge before him in its true light. This "true light" of knowledge is this, he gathers it and increases it, not from books, but from the activities of the subject. Men who learn thus from life are apostles of the truth; men whose habit it is to look at life discreetly and to turn for all evidences to books ever betray the unreal.

The truth of these simple statements is at the basis of the more than ever repeated statement, that whatever profession or employment the young man may elect to follow, he will ultimately do better in it if he be college-trained. But, college-trained or not, he must fully understand the basis of observation and its activities by questioning himself closely regarding the fundamentals stated in the opening paragraph: 1 The natural impulse of his habit of observation. 2 The manner of its performing its function. Self-investigation on this basis is often surprising and may be made to suggest simpler and directer ways of doing.

II.

The activity of the world, in seats of learning, in busy streets and market-places, in homes, in children's play is to the eye an activity of moving people, moving animals, moving things. It seems, at first, to be the rush and turmoil of motion, but a moment's thought tells us that the activity manifest to the eye is but a picture of activity of another kind; that as the tree bending in the wind is a picture of the impulse given to it and not a voluntary impulse so the activity of life in its bustle and confusion is a picture of thought-impulse. Thought is pictured by all that goes on. It is plain then that the activities of life are to be regulated only by consideration of their initial cause. As that cause is thought, it is from consideration and regulation of thought that it becomes most potent and produces frictionless activities.

The individual does not need the hint that the world's activities are in a larger degree his own. His doing is also an activity proceeding from thought. Any business or profession he represents will be improved by his efforts in proportion as he regulates his thoughts, for they are the initial impulse of his actions.

III.

Every man, active in any pursuit, becomes an educated man, if his education is based on good method acquired in early life. If in addition to this he loves his calling, his close scrutiny of it, that is, his observation of it, will tend constantly to make him reconstruct his ways of doing. Better system will come into his work and efforts will yield more because there is back of all a mental consideration which determines his methods more and ever more precisely. When a man is thus conducting the affairs of his business, or of his profession, he may truly be called an educated man, one who is daily working better because he is thinking in a superior manner.

Observation then is a natural impulse which gains its habits by the nature and force of its own quest. To the student of music as to the man of business it is the great organizer, the improver of the mental machine which enables it to do more and better work with little din and confusion. Noisy workers are not invariably forceful and direct workers.

And habits of observation, it will be seen, are not merely to be taught to another, but are to be gained each for himself by close watchfulness upon the individual tendency. They follow from the force of personal ambition. They teach a man ultimately to base his actions on substantialities; to discern clearly and to pursue that which is essential; to avoid raising to a place of importance the inessential.

Music embodies the inward feeling of which other arts can but exhibit the effect. The warmth, the keenness, the intensity, the delicacy of feeling, find utterance in music, and so are traced the natural alliance of religion and music—religion, which draws forth the deepest feelings of the heart, and music which expresses them. "The sorrows and fears of the conscience speak out in penitential chant and Litany; the gladness of our rejoicing in psalms and hymns and spiritual songs, and the homage to what is great and noble is fulfilled in the songs of adoration to the glory of God."

LISZT AND SENKRAH.

LISZT THE MANY-SIDED.

HENRY T. FINCK.

"I have now convinced myself that you are the greatest musician of all times."

Thus wrote Richard Wagner to Franz Liszt, on the sixth of December, 1856, a year in which he had given up much of his time to perusing his friend's symphonic poems.

When one considers the extraordinary diversity of Liszt's activities, and the great influence he exerted in nearly all branches of music, Wagner's exclamation seems justifiable. True, it was only as a pianist that Liszt had never had an equal; but his rank in all other branches of the art, except in opera and chamber music, is so high that the sum total of his achievements probably does make him "the greatest musician of all times." He certainly was the most many-sided.

Saint-Saëns, greatest of French composers, has been so much impressed by Liszt's influence on the destinies of the pianoforte that he knows nothing, he writes, to compare to it, except the revolution in the mechanism of the French language brought about by Victor Hugo. "This influence," he adds, "is more powerful than that of Paganini on the violin world, because the latter has remained confined to the region of the inaccessible, where he alone could dwell, whereas Liszt, starting from the same point, deigned to step down into the public roads, where anyone who is willing to work hard may follow him."

At first, it is true, Liszt's pieces seemed unplayable by anyone but himself; but in course of time it was found that while he had created unprecedented difficulties for the players, he had also, by his original treatment of the fingers and a more picturesque way of writing music, provided the means of overcoming these difficulties.

He was the first to reveal the full sonority of the pianoforte, and its capacity for reproducing orchestral effects. In the first half of the nineteenth century orchestras and conductors were not up to the present mark, and thousands of amateurs got their first correct conception of Beethoven's symphonies by hearing Liszt play them on his pianoforte.

Many stories are told regarding the marvelous effect of Liszt's playing on his audiences. When he was quite a young fellow he once played a concerto in Paris so entrancingly that the members of the orchestra forgot to join him again at the proper place, to the delight of the audience. On another occasion he played at a soirée where one of the guests was the Empress of Russia, whom he had offended by not going to St. Petersburg. She was so cold that no one dared to applaud his first pieces. This piqued Liszt, and he made up his mind to conquer. His next piece was Schubert's "Ave Maria," and this he played with such soulful expression that the Empress burst into tears, and everybody applauded frantically.

Most extraordinary were the scenes enacted in Berlin in 1842. So unprecedented was the enthusiasm aroused by his playing that he was called upon to give twenty-one concerts in two months. The Sing-Akademie was soon found too small to hold all who wanted to hear him, and he had to take the Auditorium of the Royal Opera House. The Princess Wilhelm having heard a rumor (utterly unfounded) that Liszt had lost all his money in a game of cards with Baron Rosenberg, invited him to the palace and there, to his great surprise, offered him, in the name of the King, a purse with $20,000, "to help him out of his scrape!"

The university students gave vent to their enthusiasm by unhitching the horses and dragging the carriage in which he left the hall to his hotel. But the most astounding episode came at the end, when he left Berlin, immediately after his last concert. Thousands stood in front of the hall cheering when he came out, and thousands more lined the streets through which he drove, while all the windows were occupied, including those of the palace, the King and Queen having returned to the city specially for this purpose, Liszt's carriage was followed by thirty carriages with professors and students of the university, and many others joined the procession.

All this in honor of "a mere pianist!" Times had changed indeed since the epoch when Haydn and Mozart could be treated like lackeys! As one of the Berlin critics, Rellstab, wrote in regard to Liszt's departure, "not *like* a King but *as* a King he left us, surrounded by the cheering populace—a King in the eternal realm of the mind."

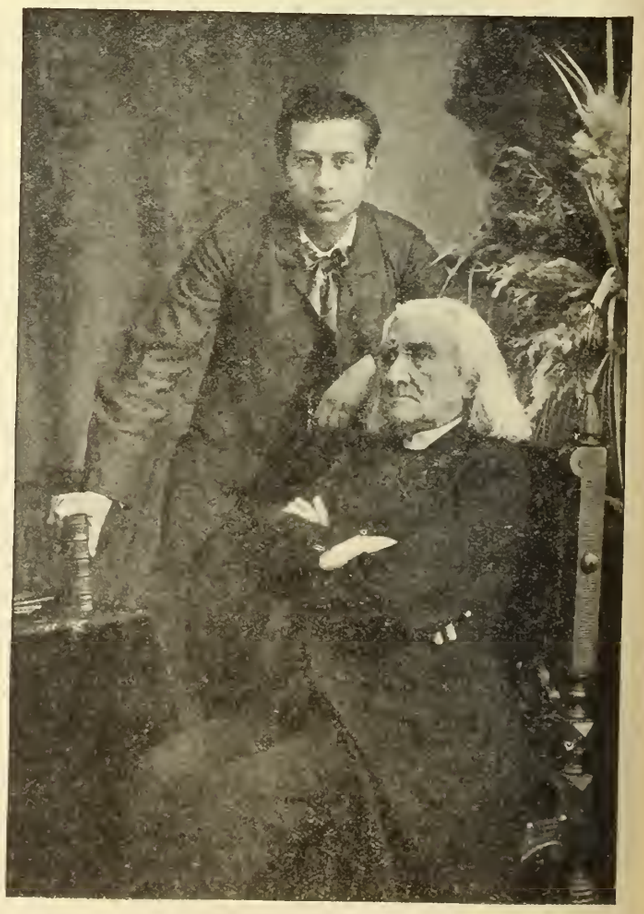
A king he remained throughout his life. When Miss Amy Fay was one of his pupils, in 1873, she wrote: "All Weimar adores him and people say that the women still go perfectly crazy over him. When he walks out he bows to everybody just like a King!" And regarding his studio she wrote: "Liszt is just like a monarch, and no one dares speak to him until he addresses one first. . . . When he extends his royal sceptre you can sit down and play to him. You never can ask him to play anything for you, no matter how much you're dying to hear it. If he is in the mood he will play, if not you must content yourself with a few remarks. You cannot even offer to play yourself."

It is well-known that although Liszt played only half a dozen times in public (never for his own purse) in the last thirty-nine years of his life (1847–1886) he kindly placed his art and his genius at the service of his pupils to the end. Some interesting details on this point are given in Miss Constance Bache's recent book on her brothers ("Brother Musicians"). Think of Walter Bache's extraordinary luck in being able to write such a thing as this regarding his sojourn in Rome: "Liszt lives at the Villa d'Este, an enormous uninhabited villa with a splendid view of the Campagna. We lived at the hotel, and went to Liszt every morning at about eleven, when he played to us till one, when we all dined together; then we visited him again at about six and stayed till 8.30 with him."

Only at the very end of his career, two months before his death, did Liszt once more consent to play in a semi-public way He had been coaxed to England to attend the performance of his oratorio "St. Elizabeth;" and when they had him there everybody, of course, was eager to hear him. Before starting he wrote from Budapest: "They seem determined in London to push me to the piano. I cannot consent to this in public, as my seventy-five-year-old fingers are no longer suited to it; and Bülow, Saint Saëns, Rubinstein, and you, dear Bache, play my compositions much better than my humble self." But they did push him to the piano all the same. Mme. Albani had the courage to ask the "King" to play and he graciously consented. Indeed, he played several times, and it is interesting to know what were his selections. Among them were one of Schubert's "Soirées de Vienne," Chopin's nocturne Op. 32, No. 2, and his etudes in A flat major and F minor, a Bach fugue, a Weber polonaise, his own fantasia on the Masaniello Tarantella, part of his Dante symphony, a Hungarian rhapsody, etc. Together with Bache he also played the superb Crusaders' March from his "St. Elizabeth."

I regret to say that I had but one opportunity to hear Liszt play. It was at Vienna, in the winter of 1880–1881. The article I wrote about this occasion never appeared in print, as the musical periodical to which I sent it suddenly ceased to appear, and the manuscript was lost. But I can recall vividly, even without the aid of this article, the deep impression made on me. Liszt did not play alone, but sat at a second piano accompanying a countess. His pupils tell me that he had a habit, in Weimar, of thus sitting at a second piano, frequently repeating passages played by the pupils to show them how to do it. At other times he played alone. "Instead of one hour," writes Weissheimer, "we would then have three or four hours. A candle stood on the table, and all about lay cigars of the best quality, to which we were expected to help ourselves freely. As a matter of course nothing was ever said about remuneration. Liszt would have felt offended at the suggestion of such a thing."

Weissheimer also dwells on Liszt's orchestral manner of playing the piano; as on one occasion when he reproduced his "Faust" symphony: "As a matter of course he again made us hear the whole orchestra, and of course the way he did this was again beyond



LISZT AND SILOTI.

all conception—and of course we were all ecstatic. The Princess jumped up from her sofa after the 'Gretchen,' seized Liszt, and kissed him so enthusiastically that everyone was moved." Liszt was used to being kissed by enthusiastic ladies!

To be universally esteemed the greatest pianist of all times would seem glory enough for one man. But Liszt was very much more than that. He was the most active and influential of all musical missionaries; he was an original song writer, and composer of pianoforte pieces; he was epoch-making as an orchestral writer through his creation of a new form, the Symphonic Poem; his organ pieces opened new vistas, and his oratorios and other sacred compositions are unworked gold mines for the most part—music of the future. In addition to this he was the greatest interpreter and music teacher on record, one of the ablest editors of the classics, and one of the keenest and most sympathetic of critics. A mere sketch of each of these phases of his activity would require several pages of THE MUSICIAN. Here I can dwell on only a few characteristic details.

Liszt's championship of Wagner gave him the reputation of belonging to the extreme musical left. No doubt he did stand up for modern music. Berlioz, Saint-Saëns, Raff, Rubinstein, Franz, Grieg, and other modern masters found in him an ardent advocate of their claims. He had been one of the first, too, to acclaim Chopin a genius of the first order and to bring his works before the public. But his missionary labors benefited the older masters as well as the new. Bach and Beethoven (whose symphonies he arranged for the piano) had never been interpreted so intelligently and soulfully as by him, and Schubert owed nearly everything to his missionary efforts. Most of his works had been "music of the future" till Liszt took them up and made them popular. He was the most cosmopolitan as well as the most many-sided of all musicians. And while his friend Wagner looked askance at Meyerbeer and Rossini, Liszt was among their ardent admirers, without being blind to their faults.

He was also a man of the world and a clever diplomatist. He was fond of relating to his friends the strategems he had to resort to in order to win success for Wagner's *Lohengrin*. This opera, now the most popular of all the stage works the world over, Wagner himself could not get accepted for performance at Dresden, though he was actually conductor of the Royal Opera. He then appealed to Liszt, who promptly acceded to his wishes. But there were intrigues upon intrigues at Weimar, and the opera seemed almost impossible of performance. The former conductor Chelard informed Liszt that he was simply wasting his time and that *Lohengrin* would certainly prove a disastrous failure. Liszt knew better, but he also knew that the music must be heard repeatedly to be appreciated. So he stipulated that the opera must be sung at least three times, even though to half-empty benches. The result proved the wisdom of his policy. During the first performance many of the spectators left the house. At the repetition, there was a regular stampede for the doors in the second act; and not till the third performance did the beauties of the music begin to appeal to the public. The singers themselves, and the players, had to be cajoled at first. But Liszt knew their weak point. At the rehearsals he had provided tables with good things to eat and drink for the members of the chorus and orchestra during the intermissions, while the soloists were invited by him to a regular supper at a neighboring restaurant. That kept them in good humor and made them submit to extra work without grumbling.

Liszt was not so lucky as Wagner in having a powerful and wise missionary thus laboring for him exclusively for a time. His works, like those of others, have been temporarily overshadowed by Wagner's. But their day is coming. He already ranks third in popularity in German concert halls—coming right after Beethoven and Wagner—and the avalanche will grow and reach other countries. His pianoforte pieces and some of the songs are already tolerably familiar, but most of his symphonic poems are still unknown to the public at large. The conductors are unwise in ignoring them, for they are cordially appreciated whenever properly performed. Wagner relates how enthusiastically two of these compositions were applauded in St. Gallen when given under Liszt's own direction. Liszt, in one of his letters, tells how he conducted the "Preludes" and the "Hungaria" at Budapest. The first, he says, had to be repeated, as the applause would not cease, and the other "had something better than applause—men as well as women were in tears." Walter Bache, after producing "Mazeppa" in London wrote that it was "an enormous success. . . . The audience wanted it again, and would not be quiet until Manns made a speech, saying it was impossible to repeat it." I might cite many other similar incidents, but these must suffice as a hint to conductors and players.

LISZT AND A GROUP OF PUPILS.

PATIENCE WITH PUPILS.

PERCY GOETSCHIUS, MUS. DOC.

Surely, many qualities are essential to the well-equipped and successful educator, but not one that is more essential than the quality of Patience. Indispensable are Knowledge, impartive Tact and Patience, and the greatest of these is Patience.

This every teacher, every thoughtful reader, knows so well that it seems time wasted to repeat it here. But the teacher views the matter, naturally, from *his* side of the case, and seldom, possibly never, thinks of looking into the question from the *pupil's* point of view; and it will not be time wasted if anything can be said that, by appealing to the sense of justice, may render the teacher's exercise of patience easier and more effective.

Every teacher has, indisputably, much to endure from some of his pupils; for many are careless, inattentive, indolent and even constitutionally rebellious. But has the scholar nothing to endure from the instructor! *Whose* fault is it, if the pupil becomes restless, rebellious and finally indifferent, when plied with tasks not accurately fitted to his needs; perhaps much too difficult; imperfectly explained; or, for some reason or other, utterly distasteful to him? The earnest teacher will find the necessity for patience decrease in proportion to his success in making the tasks attractive to his pupil, and this can be done without any fatal concessions. As long as the average scholar finds his work interesting and sympathetic, he will not excite just impatience; and is it not very largely indeed the *teacher's* fault, if such sympathy and interest be not sustained?

I repeat, there are some pupils that no angel could reach or permanently benefit; but they are the exception and not the rule. And when a pupil of ordinary character and aptitude fails to advance and grows discouraged or morose, it behooves the educator of that pupil to ponder the situation most conscientiously and thoroughly and discover whether the fault be not with himself rather than with the pupil.

Passing more lightly over the commonly recognized reasons for patience with pupils, namely, because impatience is unbecoming, and because it merely makes matters worse, I would lay great stress upon the less obvious reason above intimated. For my part, I have often (particularly in earlier years) been arrested, in the heat of a disposition to scold, by the mortifying discovery that the burden of failure rested with me. Gradually have I learned how important it is to fathom the pupil carefully and to select tasks well within his grasp; to explain what lies beyond his intuition so minutely that any subsequent lack of apprehension goes to his debit account and not to mine; to be assured that he understands precisely what and how much he is to do and how he is to do it; and especially to choose that one of the many present phases of the necessary task which is most likely to appeal to his particular taste and disposition, as far as compatible with that other vital condition—the *systematic* pursuit of some perfectly definite aim.

That this demands patience, and a great deal of it, goes without the saying; but it is both more natural and more easy to exercise patience where our personal ambition and self-esteem are involved.

The teacher whose patience is dictated or reinforced by the consciousness that it thus concerns himself, at least to a large extent, will be less likely to misconstrue the true *quality* of patience that is needed. It should not be Resignation, that bridles and silences the impulse of just rebuke; it should not be a spirit of Leniency, of over-generous or possibly cowardly Indulgence that appears to reduce the friction and the need of patience; nor should it be Indifference that steels our nerves and renders us impervious to the temptations of wholesome impatience; nor that quality of patience which Josh Billings, in one of his quaint proverbs (anent the fisherman), thinks he should call laziness. None of these. But an active, vital, vigilant patience that holds all disturbing impulses in check, in order that the mind can secure impartial and unimpassioned judgment; a patience constantly alert to discern the true causes of apparent failure and to operate upon them impartially, whether the blame be found with the pupil or with self; a patience that wastes no energy in undignified and fruitless outbursts, but strikes the nail upon the head with one well-directed and determined blow; not a haughty, frigid patience, but an introspective and thoroughly honest patience.

This is the quality of patience that every educator, who would be a power in the propagation of the art, must exercise with his pupils and—with himself.

A living death was in each gush of sounds,
Each full of rapturous hurried notes.

—*Keats.*

"How divine the law of Nature is, which has so connected the immortality of beauty with patience of industry!"

THE Teachers' Forum

Conducted by N. J. COREY

This department is inaugurated for the purpose of uniting the many teachers who read THE MUSICIAN in a bond of professional brotherhood. It is to be their medium for the interchange of ideas, experiences, encouragement, discouragement and difficulties. The fullest correspondence is invited. The questions will be answered and suggestions given by the conductor and the contributions of those who wish to gain new light or to present their methods will be printed. We propose helping ever teacher who will permit us to do so; we intend to do everything possible to overcome the isolation with which you are burdened. Will you co-operate with us?

No conditions are attached: the department is open to *all* MUSICIAN subscribers. Address all communications to the Teachers' Forum, care THE MUSICIAN, Eighth and Locust Streets, Philadelphia, Pa. Do not hesitate, but be among the first to ask help, or to give some other teacher a suggestion. Let us know what you would like to have treated in its columns.—Editor of THE MUSICIAN.

'The gates of art are closed unto none; who so entereth thereat, though he seeketh perfection, yet shall he not find it."

—Ancient Egyptian Papyrus, 3580 B. C.

WHY THERE ARE FEWER PIANO STUDENTS.

N. J. COREY.

"Musicus" would like to know why there is an apparent decline in the number of people studying the piano as compared with twenty-five years ago, maintaining that there are not proportionately as many students of the piano as then.

At first glance such a question seems surprising and somewhat ambiguous. We are constantly making claims as to the vast advance in musical taste in this country during the past quarter century, and the great elevation of the standard of musicianship among amateur players. Music houses claim that a hundred copies of Beethoven's Sonatas and similar music of a high class are now sold to a half dozen copies in those days. Piano manufactories are, some of them, claiming an output of a hundred instruments a week, all of which must go into homes and someone must learn to play them, and piano factories now number in the hundreds. In face of all this, such a question as that at the beginning of this column appears somewhat superfluous. It would seem as if the number of piano students must have vastly increased, and so they undoubtedly have, and the number of teachers has proportionately increased also. The number of music students was never so great as at the present time. There is music of some sort in almost every home. And yet there is some reason for the question of "Musicus," who is indeed not so far adrift as might at first seem likely. Music study has very much changed in aspect, in some respects to the detriment of the teacher, and in some respects to his advantage. It must be remembered that the population of the country has enormously increased during the time stated, and therefore any remarks made must be understood as proportionate. Although there are in reality many more students, yet there does not seem to be so many. Twenty-five years ago almost every young lady seemed to be playing the piano, while not so many were paying any attention to singing. Now it is the general impression that it is the singing teachers who are overcrowed with pupils, while such is the case with but comparatively few piano teachers. There must be some cause for the change and transference of interest. Among the children there are doubtless as many piano students as ever, if not more. But such is not the case when these children have grown up.

In my own mind the cause for this is not far to seek. It is to be found in that much vaunted raising of the standard of taste which we are working so hard to cultivate. One would think this would increase the ranks of piano students, but it has rather had an opposite effect, incredible as it may seem. The cause lies in just this, that now people will not tolerate the sort of music that was the standard of excellence a quarter century ago, and the average pupil finds the task of pleasing a far more exacting taste a much more difficult one than formerly.

Twenty five years ago the standard of taste was represented by such pieces as the "Maiden's Prayer," and the "Mocking Bird," two pieces that many of the present generation have never heard, nor even heard of. But a few years ago these compositions represented the acme of excellence, and a young lady who could play them was considered a finished pianist She had graduated, and had nothing farther to learn. She was the envy of all her aspiring younger friends. An evening gathering that was obliged to disperse without having heard the "Mocking Bird," was almost a failure. At all "socials," when the time came for music, it was the "Mocking Bird." When a person was asked in regard to his or her music, the question was invariably—"Do you play the Mocking Bird?"—or the "Storm," another equally indispensable piece to all accomplished players.

Now, while these things were pretty and tuneful, and required a certain amount of finger facility, they were far from the class of music described by dear old Dr. John on as devoutly to be wished "so difficult as to be impossible." Imagine them beside a Liszt Rhapsody or a MacDowell Sonata! One might easily hope to climb to the top of one's art as recognized at that period, and not be reckoned absurdly ambitious. A few years study and practice, a few appearances in concert, and one was ready to be turned loose upon the public as a finished art product and a competent teacher! The long and arduous preparation and the high standards of Europe were comparatively unknown. Foreign travel and opportunities for culture abroad, were confined to the privileged few, and only those living in a metropolis could hope to hear all the great musicians who came to us. Indeed, not nearly so many came, for the rewards were small, and the appreciation smaller.

Just here, a word might be said for what it means to a sensitive musician—and all good musicians are sensitive—to appear before an unsympathetic audience. Unsympathetic, principally, in America, from lack of educational opportunity. So great is the strain of alien conditions that many artists prefer much less money, and a congenial environment, to the possible rewards of an American tour. Europe still keeps well in advance of us in art, and retains the best models in every branch. It must be so. An old civilization, with government subsidies, naturally leads a new, restless, as yet somewhat chaotic evolution, where everything depends upon private enterprise, and fortune is often in the hands of the uncultured. In Europe the conditions are made, here, with us, they are in the making. But we have evolved enough to be no longer content with our former standards. Foreign travel and outside talent have helped us to ascend, if not to lead. The piano student to-day, has to listen to Paderewski, and Joseffy, and Stavenhagen, and to realize that the point of excellence to which these players have attained is the forward mark at which all students must aim. We begin to understand that art is not for a month, nor a year, but a lifetime; that study is not an affair of graduation after a brief course. The sentence, "to learn to play the piano," is vital with new meaning in the twentieth century. And the consequence is, that many are deterred by lack of talent, or means, or opportunity, from entering upon so arduous an undertaking. And it is an excellent thing that this has come about. For we had too many pupils and too many teachers, of a certain sort. The advancement of art in America has been said to depend upon many extraneous things, and can be fostered or checked by these things to a certain extent. But the real soul of the matter—the vital tissue of this advancement—lies in the quality of brain material worked up in it. It is untrammeled intelligence which is the real and godlike gift of a free country to its people, and it is this intelligence applied to old problems, which has enabled Americans to solve so many of them satisfactorily. When the finest and highest type of American gives him or herself to art, the impetus will be lasting, and results achieved as wonderful and astonishing as those in commerce or mechanics, or upon the battle field. "Musicus" may rejoice and be glad if the ranks are being, not thinner, but weeded. We may have less in quantity, but far more in quality. And when we consider the reward of patient endeavor attainable to musicians in the present stage of American development (how little can be made by any of us comparatively, however constant our labor, and complete our consecration, and abundant our enthusiasm), I think we shall feel that the man who deliberately chooses music for his life work should at least be held in the esteem Agassiz was when he declared that he had "no time to waste in making money." We builders now are not so very far from the foundation, and will know little of the joy of the decorators and finishers who will follow us. But we are being recruited from better and better material. The study of the piano will not decline; indeed, its orchestral capacities are still undeveloped, except in rare and highly cultivated players. There are new worlds to conquer, and there will be many to attempt them, and the calibre of those making the attempt will be of a nature commensurate with the high order of its demands.

Too much stress cannot be laid upon the fact, or rather truth, that piano playing should be taught harmonically and the pupil be made to write from the very beginning. Imagine a school in which reading is taught without writing: the pupil left without any capacity to express a mental image while being taught to form one! Yet this is precisely what ensues when pupils cannot write. To make the scales as one learns to play them, to learn the value of notes and rests, and the meaning of all primary definitions as to staff, measure, etc., by writing and rewriting, to add common chords to scales, etc., and so at every step of the way on and up, to have and to hold definitely and tellibly, or rather transmitably, every particle of one's knowledge—this is really to master thoroughly. All this seems simple and obvious enough, but first principles are always simple to those who have progressed beyond them. Axiomatic truth seems almost too true to need statement; yet axiomatic truth, to those who have not apprehended it through scientific application, is absolutely a mental impossibility. A slight review of what the preliminary statements of algebra or any exact science conveyed to us when we began the study of them, will explain my meaning. The first principles of American art are embodied in these things. For an art demands a school and a school demands composers, and a composer must write. Merely being able to render the great thought of others is not enough. It is essential, for without it, the crystallized genius of bygone centuries could not be made soluble, and become the portion of those to whom we play the great compositions which are our noble heritage. But when we pass, what is to be left to represent our period? Is there to be a blank opposite our names and places? Are we to figure as the age does in literature, for instance, that succeeded the Elizabethan? It is not to be supposed that the sacred fount of inspiration is a sort of Vesuvius, subject to internal convulsions periodically. It is more reasonable to infer that no one can go on living amid the thoughts of genius without coming to have kindred ideas; and that all very good players and musicians have more or less ability to compose. Were writing taught us as early and as carefully as it is to the Germans, we should have a school of art, for the American tends to expression from the very freedom of intellectual atmosphere before spoken of. Granting even, that only a proportion of players will write, who can tell upon which of our pupils the mantle of Elijah will fall? And even if universal facility of expression should lead to what George Eliot calls "unnecessary authorship," there will be no serious harm done Indeed, it is the standard of comparison which establishes value; and so the veriest dullard serves his purpose, if only as an antithesis to Shakespeare. Good, better and best, are obtained by contrast with bad, worse and worst. It is all a question of degree. Let us then endeavor to give to every man, as far as lies in our power, the ability to enter upon his most valuable possession—the full use of his faculties, and their best and highest transmission. The piano, so taught and so studied, will not decline in eminence of musical position. When the player is taught to *think*, and to express an original personality, there will be a stamp upon his work which will arrest and hold the attention of both the trained and the untrained ear. For the power and the consequent dominance of mind is something which makes itself felt universally. It is apprehended by even those who are unable to understand it, but who are dimly conscious of being in touch with something greater than themselves, to which they are yet in some sense akin. Standing in the gloom of that twilight of the gods which we call Ignorance, they are awed by

unseen presences—they are moved to reverence what they scarcely discern. An intelligent pupil, in the hands of an intelligent teacher, may hope to hold and inspire both the classes and the masses through an appeal to the cultured and the dormant intellectuality which his mastery of his instrument will give him. The only real decline in piano playing will be a decline in the quality of the pupils and teachers. Of this, we need have no fear. It is my confident belief that the present century will show as marvellous results artistically, at its close, as the one just past has shown in commerce and mechanics. To which I add the pious wish, which can scarcely be granted, that we may all be here to see the delightful consummation!

PIANO PLAYING IN PUBLIC.

JAROSLAW DE ZIELINSKI.

Piano playing may be considered from two sides, mechanical and emotional. A young student who has studied in a perfunctory way a lot of Czerny served up by his teacher, lands finally on one or two *morceax de bravoure* which, after a long struggle, he succeeds in playing at a public exhibition. It goes without saying that the mechanical part of the performance is bad, while the emotional side, the ability to comprehend and interpret the inner meaning of the work, whether it is a transcription by Boscowitz or a fantasie by Jaell, is absolutely wanting. But what else could be expected from the youthful prodigy (?), when the parents themselves think that "two bits" per hour, once a week, is a "good enough price for lessons to a beginner;" and so the musical taste of the promising youth goes steadily to waste as well as his other tendencies which are trained from the start to consider the cheap article practically as good as the more expensive one! To be sure, that by means of constant study and merciless labor for a lengthened period, any piano student may acquire great finger dexterity, and become even a piano virtuoso; but that would not make of him a musician; he would have merely learnt to play the piano!

However, there is an intelligent class of piano students who do their work with good teachers; not such as, according to the report of the oldest settler, "used ter play fine, only haint had no time of late years ter practice;" but who study with teachers who do play, and know how to do it most acceptably before large and critical audiences in which personal friends count for very little. Such playing requires first, solid technical work, then a certain amount of emotion; the student, if at all ambitious, listens to the work of the master, and in a short time learns to shun with horror the miserable bungling performances of third rate amateurs who should confine themselves to entertaining their near relatives at home.

It is a well-known fact that nothing of importance can be accomplished in this world without being worked for, although I did hear the other day a young woman (of goodly proportions and apparently possessing a sufficiency of gray matter) tell a younger friend that she never took but one term of lessons on the piano (present age about 26), but that she "could play anything;" that means everything from Bach to, and beyond, Liszt! In the average drawing-room where Sousa's marches and Wiggins' two-steps are the limit, "playing anything" may have some shadow of a meaning; but outside of those soda-water places it may be well to consider that pianism is viewed quite differently. First it was Bach, then Moscheles, Chopin, and finally Liszt; the latter created so many hitherto undreamt of things for the piano that it is not easy to find a pianist whose art is so great, so wonderful, as to enable him to do justice to all composers, regardless of the difference in their styles. If, like Carl Reinecke, for example, he has devoted himself to Mozart, there is an inconceivable charm in his reading of a sonata by that master; for the requirements are technique, a fine singing legato, a crisp, pearly staccato, and, withal, intelligent phrasing. Such playing, combined with the emotional is the golden axis called by some "musical expression." In Anton Rubinstein, who to begin with had a marvellous technique, there was power, feeling and passion, and he smote the piano players, even as Samson did the Philistines; yet he was strongly dependent on his disposition, and if he did not feel like playing, the audience had to suffer. He played Schumann, Raff, Beethoven, or whomsoever, just as he himself understood them, and while such license could hardly be placed in the hands of every player, with Rubinstein it was the outpouring of a magnificent genius. Widely different from him is Vladimir de Pachmann; there is technique again, but clothed in velvet, and his soft, sweet tone produced with that caressing hand of his, makes of him a Chopin player *par excellence;* he can also play a Bach fugue or the Schumann toccata, though not like Arthur Friedheim of the iron touch and marvellous technique! This touch and technique are admirably suited to the style of music he plays (Liszt, Rubinstein, Schumann), but this style is different from that requiring the deep conception so indispensable to the playing of the great classics.

Genius is sometime—but not often—developed without the direct aid of science, but more often does a scholastic training become simply invaluable when pursued by one of talent as a *means to an end.* Thus mechanical exercises requiring great exertion and concentration of strength in slow practice, will strengthen the muscles of the fingers; while much time given to exercises which perfect touch, kindle and musically refine the imagination, cultivate the sense of form and promote the knowledge of rhythmics, must develop a reverence for the masterworks in musical art; and if the bump of reverence is stronger than that of conceit, we get beauty as intended by Schumann, Chopin, Rubinstein, or any other composer, and not *bizarrerie.*

In all art works and their performance there is something that is called repose, which constitutes the true test of genius; a pianist's work may have merit, but still lack repose; that is, equality of individual tones, a correct blending of tones, and a correct movement. To the mechanical work belong the most difficult combinations of runs or arabesques, trills, double-notes, chord-successions in rapid tempo, and most startling octave passages; but after all they are only an empty display of a brilliant technique. Blend, however, the technical detail with the emotional which embraces repose, and we have artists like Eugene d'Albert, one of the best Beethoven players of to-day; to be sure, his touch may not possess the fascination of some, but it is free from exaggeration, and always in sympathy with the composer's intentions. The old masters have left no especial instructions in regard to the manner they intended their works to be played, no doubt considering it safe to intrust their inspirations to the care of conscientious artists; and great is the player who, instead of being bent on compelling us to accept his individuality, causes us to receive with gratitude the natural cheerfulness of Haydn, the humor and semi-oriental fervor of Mendelssohn, the deep romanticism of Schumann, the dreamy poetry of Chopin, or the melancholy gloom of Beethoven.

I have in my mind a noted pianist whose Chopin playing is good, full of rare delicacy and ease of execution, but it is almost totally devoid of passion and fire; yet the same artist plays some things of Liszt and Moszkowski in a manner that is really entrancing. No doubt that the clearness and delicacy with which every note is articulated (and this is technique, or the mechanical side of piano playing) is at the bottom of this charm. Some pianists consider it their duty to play Schumann's Etudes Symphoniques, just because the other fellow plays them; they err in this as they do in their playing of Beethoven. To play these two giants one needs more than finesse and technique: grandeur and fire for the former, and character for the latter are the *sine qua non* equipments without which these two masters might as well be left alone. Whenever I hear a player tackle Schumann's Etudes Symphoniques, playing the different variations almost absurdly slow, especially so as regards the finale, I always wonder why he does not try next Chopin's Opus 60, for "mortals rush in where angels fear to tread." This Barcarolle is one of Chopin's greatest compositions, and one of those works which requires absolute technical and emotional power to make the immense difficulties fade into nothing, revealing only a perfect tone-picture.

Thus it is not merely a question of manual labor and grim determination, but also of infusing a work with warmth, passion, fire, enthusiasm—and above all possessing temperament! Without temperament piano playing falls flat, it fails to carry us away; it may be good, correct, deserving praise, but nevertheless it is flat. There are some who may object to this view, refuting the emotional element entirely, and preferring the calm, cold manner; but just the same, uncertainty of expression is about the worst thing that can be known of a performer.

Having spoken of the playing by leaders in the profession, something must be said of the *dilettanti* who, if not overestimating their own resources, will agree with Lord Bacon who says, that "knowledge which is drawn from particulars, entereth more easily into particulars again." This, of course, is true in regard to technique, which if properly developed will enable its possessor to enter deeply into the secret beauties of his art, and acquire the pleasure of "true artistic rendition." Exercises and scales practiced for gaining merely dexterity and celerity of manipulation will not teach expression, any more than the brain can by its own occult power produce its emotions upon the keyboard. These musical emotions—being physical and psychological qualities forming a distinctive feature in the effort to produce them—are subject to the mental, muscular and nervous action of the player; a perfect control of these brings even the young to an early realization of the possibilities of the æsthetical and intellectual in piano playing.

Consider carefully correctness, which among other things includes a strict observance of rhythm; be intelligent, and if you have a sensitive heart enter into the spirit of the piece that you play; a bravoura etude of Moscheles is not like a nocturne by Chopin, Field or Cui; nor is a Tyrolienne by Wely like a mazurka by Chopin or Liadoff. The one tickles the fancy, the other charms the intellect. The flashy (!) player has no use for a dreamy movement which lies well under the fingers; it offers no opportunity for gymnastics, and its qualities are such as he cannot comprehend; when displayed by others he calls them "mannerisms" or "sickly sentimentality."

Consider the composer, and if he asks you to play "with great expression," do not make it an occasion for displaying the looseness of fingers and wrist; there is no better test of a player's fitness for his work than a slow movement, and if you know how to sing it soulfully at the piano, the worst backwoods town will listen to you with respect and admiration; it is not always the jingle of dance tunes that catches the masses.

Ye flaming Powers, and winged Warriors bright,
That erst with music, and triumphant song,
First heard by happy, watchful shepherd's ear,
So sweetly sung your joy the clouds along
Through the soft silence of the listening night!

—*Milton.*

A TRUE INCIDENT.

Mr. Van Cleve, in his article, "The Triple Aspect of Music," says: "My Lady Lou really has a touch of sweetness in it." So thought one of my brother organists, prompted by the same (?) broad view expressed by Mr. Van Cleve, but alas, without his nice discrimination of time and place. He, the brother alluded to, is choirmaster and organist in one of the largest of our churches and holds his place in the hearts of the congregation by giving them the music they like. In his choir is a pupil of mine with a beautiful contralto voice, whose musical taste I have as carefully trained as her voice. After a few months' engagement in his choir she began to be very hard to please in the choice of her songs, objecting to my taste as being "above the heads of the people."

One day a member of this church said to me: "Did you teach Miss P—— the song she sang in church Sunday?"

"I don't know. What was the song."

"If she were not your pupil I should say it was ragtime."

When Miss P—— came in later I asked her what she had sung, she replied: "Something in manuscript the Professor asked me to sing. It seemed to me a rather silly setting of 'Jesus, Saviour of My Soul,' but everybody seemed to like it."

A few days afterwards the Professor confided to me that it was "My Lady Lou!" but "*played in a sacred* way!"

I should say this incident fulfilled the three sides of Mr. Van Cleve's triangle. It was an "amusement" to those who knew the tune, on "educating" down to the heads of the people (alas, that there is such an education) and a spiritual "exaltation" to the blissfully ignorant preacher who thanked the singer, with tears in his eyes, for the song which was so "appropriate to my sermon."

C.

Were it not for music, we might in these days say, the Beautiful is dead.

—*D'Israeli.*

"The great purpose of Music, which is to say a thing that you mean deeply, in the strongest and clearest possible way."—*Fors, ix, 15.*

THE MUSICIAN.

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Communications are Solicited from all interested in the teaching and study of music, and in furthering the success of THE MUSICIAN. All articles or communications intended for publication should be clearly written on one side (only) of the sheet. Those which cannot be used will be returned.

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The Publishers of THE MUSICIAN do a General Music and Music Publishing Business. They can supply anything in Music.

THE MUSICIAN AND THE MUSIC TEACHER.

A long time ago Byron said: "The best of prophets of the future is the past." The truth of this assertion is manifest, and it is a particularly valuable augury when a succession of years has been productive of a steady forward movement, a constant increase in efficiency. With this issue, THE MUSICIAN closes its sixth year, and both editor and publishers feel they can confidently assert that the six years have been characterized by a steady progression toward better things.

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If Byron's words be true, a recapitulation of some of THE MUSICIAN's achievements during these years is in order. Taking up its work at a time when interest in music study was steadily growing, it determined to make its policy practically educational, and to this policy it has adhered. In developing this educational policy, it has put into practice a number of features that had not before been offered to teachers and students.

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First, it was determined that all classes of musicians should find its pages helpful. Second, it sought out and attached to its interests a class of writers whose experience and endowments made them valuable mentors for students. Many of these writers it introduced to the musical reading public. Third, it was not content to move along the same old lines, and it set about systematizing the subjects of interest to musical readers, and began carefully arranged and definitely planned courses of reading and study, in which every vital point would be emphasized and the unessential relegated to the background. Out of this grew the first collegiate course of study ever offered by a music journal to its readers. The *New Education* has brought into many homes and studios real instructions in the essentials of music work. BIOGRAPHY, both of the Masters and Moderns; The MASTERY of TEACHING MATERIAL; Studies in HISTORY, FORM, HARMONY and MELODY, DEVELOPMENT OF THE PIANO, MUSICAL LITERATURE, PEDAGOGY, and other subjects, have been placed before readers of THE MUSICIAN in a way to do them the greatest good.

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In addition to these special studies, its regular departments have presented throughout the six years, an immense variety of matter all of which has been chosen for its real value. THE MUSICIAN was the first journal to recognize the claims of young readers, and its CHILDREN'S PAGE is used by teachers in their class work with their younger pupils. Women's Clubs turn to its WOMAN'S PAGE for suggestions and advice. In the matter of illustrations, THE MUSICIAN first made a feature of them.

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Accepting Byron's statement that the past is the best prophet of the future, musicians and teachers can be assured that THE MUSICIAN will not only maintain its standard, but will reach toward still higher ideals. Indeed, the editor is able to say that plans already consummated promise a still greater advance during the seventh year than has been made at any time in the journal's history. Writers are being secured to prepare articles on special subjects, the departments will seek to get still more at the root of technical, interpretative and pedagogic problems. The children will be aided in their studies and the teacher of elementary grades will find unusual help through the interest aroused among the young pupils and in the articles which will be contributed on this phase of music teaching. The *New Education*, announcement of which can be seen elsewhere, will be devoted to ELEMENTARY TEACHING. Particular care will be exercised to make this year's study a most emphatic assistant of the teacher of children.

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Of the subjects announced last December, a very large number have been published during this year, in many instances several articles being contributed on the same subject. Articles on the others are being received and will be printed during the coming year. In fact, some of our strongest writers will discuss these subjects during 1902.

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In view of these facts, we announce that THE MUSICIAN for 1902 will more than ever be the music teacher's assistant. Each issue will be planned and completed with this object in view, and in all its departments it will be made practically helpful, an inspiration and a means of intercommunication between moulders of musical thought and the body of earnest workers who are doing yeoman service throughout the land.

FREDERIC ARCHER.

Frederic Archer died at his home in Pittsburg, Pa., of cancer of the stomach, on Tuesday, October 22.

We have grown to expect that all musicians of eminence who, coming from another country, make their homes with us, are Germans. Frederic Archer, an organist and musician of sterling attainments, came to this country in 1880 from England. He was born in the city of Oxford, famous for the great university, in 1838. He received his literary education there, and was a precociously musical boy. At nine years of age he could play well. He became a chorister at Margaret Chapel—now All Saints Church—London, in 1847. Returning to Oxford five years later, he was appointed organist of St. Clement's Church and also of Merion College Chapel. After study and travel, he entered fully upon his life work. In 1862, he gave daily organ recitals at Albert Hall and Crystal Palace, and made tours of the chief cities of Europe.

In 1863, he became joint conductor with Sir Julius Benedict of the London Vocal Association, a chorus of 400 picked voices. He also became a lecturer at the Royal Polyclinic Institute. After various appointments, he became organist at the Alexandria Palace, where he gave 2000 recitals on the great organ, without once repeating a program. His audiences frequently numbered 20,000 people. Later, he took entire charge of the musical affairs of the establishment, conducting the daily popular and classical orchestral concerts, the monthly festivals (with orchestra and a chorus of 2000) and weekly operatic performances. He was also examiner in Glasgow University.

In 1880, when the Palace was closed, he came to America, and after a short visit to London, took up his permanent residence here. He was associated with Henry Ward Beecher at Plymouth Church, Brooklyn. He gave ninety-two recitals in New York, at Chickering Hall. His musical labors in this country have been numerous and important. He founded a music journal; in 1887 became conductor of the Boston Oratorio Society, giving the first performance of Gounod's "Redemption," in this country. He also held positions in Milwaukee and Chicago. In 1895, he removed to Pittsburg and took charge of the musical activities of Carnegie Hall. During the performance of his duties as city organist, he played (up to 1898), 223 recitals, giving 1,365 important works, 623 being organ compositions and 742 orchestral transcriptions.

In 1896, he founded the Pittsburg Symphony Orchestra, now under the direction of Victor Herbert. He also gave a large number of lectures on musical subjects. As an organist, he had great technical ability and was careful to interpret the composer's meaning. His broad musicianship made him master of legitimate orchestral effects, and his registration was remarkable. He was a writer of some distinction, publishing an organ school and contributing to Grove's Dictionary of Music and Musicians, Scribner's Cyclopedia of Music and Musicians, Riemann's Dictionary, and other works.

Mr. Archer won a high place in American music life by ability and increasing activity, which, after all, are the keys to success in all cases. Pittsburg has lost a valuable musician, whose influence extended beyond the confines of that pushing city.

HERO WORSHIP.

The tendency of human nature to elevate, to a high degree of sanctity, the belongings of those who have won eminence is so widespread as to make allusion to it exceedingly trite. The most unimpressionable of us are inclined to feel little thrills traveling up and down our bodies when we enter into the presence of something that has been familiarly associated with famous persons. Visitors to Cambridge, Mass., will stand almost reverentially before upright slabs of stone on which is written the commemoration of some noted event in American history. And as they pause before the Washington elm, so named because under its branches Washington took command of the Continental Army, perhaps the strongest impression, after curiosity is satisfied, will be that which comes from the strong wire surrounding the tree to prevent its being carried away piecemeal by relic hunters. That Americans, whose patriotism it should be supposed, would protect everything that stimulates memories of courageous deeds and patriotic events, must be prevented from destroying an historical landmark is a forceful commentary on human nature. Yet the apologist can find excuse for the desire one may have to possess some token of an important event.

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The musician is not unlike his fellow-mortals, and is often made the butt of jokes because of his tendency to hero worship. Apropos of this thought is the following, reprinted by the *Musical Record and Review*, from the *Signale*. Under the caption of Bayreuth Luxuries some exceptionally enjoyable things are offered. The list is as follows:

"A bed in which it is guaranteed that the singer Niemann slept, twenty-five years ago, per night, 50 marks.

"The same on the night of the Jubilee, 25 marks extra.

"A bed built in exact accordance with the Master's direction for the Brunhilde rocks, per night, 65 marks.

"A room with a window looking in the direction of the tree-embowered Villa Wahnfried, 100 marks.

"A room similarly situated but without a window, 50 marks.

"A quart of mead served in a horn like that used in the "Gotterdämmerung," 7 marks.

"A portion of goose (a la "Lohengrin"), 5 marks."

The sarcasm of this excerpt is a merited rebuke to a tendency unduly to worship heroes and their belongings, which we may well ponder.

With the Christmas number of THE MUSICIAN, editor and publishers send holiday greetings, with the hope that each reader of the journal will find it helpful and encouraging, and that the coming year may be the best of his or her professional career.

THE NEW EDUCATION.

ARTHUR L. MANCHESTER, Editor.

ANNOUNCEMENT.

Again we have reached the close of a year's study. More has been left to the student during the present series. There have been fewer questions, and a consequent greater necessity resting upon the student for self-examination. This has purposely been done. The four years of work preceding this should have given our students an independence that enables them to make conclusions for themselves.

It would be interesting, and instructive also, if we could examine all our students in the work done during the entire course of *New Education* work. This is not feasible, but we would very much like to know what has been the gain to those who have persisted in the studies. It is certain that no more valuable opportunity has come to teachers and students generally than that afforded by the *New Education*. And it is equally certain that if there has been no permanent gain the burden of failure must rest upon the students.

With the close of this series the work in its present form is concluded. In the January issue the *New Education* will continue on lines very similar, yet with some modifications. The questions will not accompany each instalment, and while the articles will be so written as to permit of questions at stated intervals, their chief aim will be to furnish assistance in the daily work of the teacher of children. To this end subjects, writers and method of development have been most carefully selected. The general topic will be "Elementary Teaching." The sub-divisions are as follows:

I. Kindergarten Methods and Their Applications; twelve articles.
II. Teacher and Pupil—A Pedagogic Relationship; twelve articles.
III. The Child and His Music Study; twelve articles.
IV. Music for the First Three Grades; twelve articles.
V. The Teachers' Self-Development; twelve articles.

These subjects have been placed in competent hands, and our students may be assured that the year's course will prove unusually helpful to them in their teaching. No pains will be spared to make it the best of the entire series. The articles will be supplemented by readings from outside sources, and correspondence is invited to the end that the fullest amount of good may be had.

The rules under which the work has been carried on heretofore, will still hold good. While papers will not be sent in each month, all correspondence will be subject to these conditions, and when the questions are answered the papers should comply with them. They are subjoined for the sake of clearness.

1. Address all communications for the *New Education* Department, thus: THE MUSICIAN, New Education Department, 8th and Locust Sreets, Philadelphia, Pa.

2. *Do* NOT *roll your manuscript.*

3. The answers must be sent as soon after the issue of the journal containing the questions to which they relate as possible, and before the next succeeding issue. No papers are to be held until end of course. New members can join at any time by sending names and answering questions contained in current issue.

4. Write only on one side of the paper.

5. No two subjects should be written on one sheet. All sheets pertaining to one subject should be independently fastened.

6. Write name and address on back of *each sheet* of paper.

The questions are intended to suggest a thought beyond the mere expression of the words in the text; the highest purpose a question can serve.

The editor will welcome letters from teachers which contain:

(*a*) Suggestions as to what will make this department more valuable, the suggestion being dictated by the teacher's individual experience.

(*b*) Statements regarding the application of this work with pupils as well as in one's own effort to secure a broader education.

(*c*) If there is any line of thought of practical value to you, and likely to be equally practical to others, let us know it.

(*d*) All such suggestions must be sent to the office of THE MUSICIAN, addressed according to direction given in regulations.

[NOTE.—*New Education* students are specially requested to avoid enclosing *anything* relating to their business with the Hatch Music Company with their *New Education* papers. The failure to comply with this rule causes great trouble. Kindly keep this matter in mind. We wish to call the attention of our students to the necessity of *fully prepaying postage on their papers.* We have been compelled to pay additional postage on a large number of those already received. This should not be, hence we request our students to take care that sufficient amount of stamps be affixed before mailing.]

The names of those to whom certificates are given for the work to this date follow.

L. P. Dobbs.
Inez Jay.
Louise F. Howard.
Mrs. F. C. Hinckley.
Amy E. Conkling.
Mary S. Thomas.
Mrs. C. W. Holmes.
Mrs. Helen Thayer-Bryant.
Mrs. W. Nicklin.
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Mary Blymer Reilly.
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Blanche M. Davis.
Mrs. Nellie A. Porter.
Kate L. Deering.
Della Roberson.
Mabel M. Finley.
Charles F. Dryscoll.
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Mrs. S. Irving Alard.
Carrie Dell Hosmer.
Inez Powell.
Bessy M. Guskin.
Annie Baldwin.
Myrtle Elliott.
Blanche Brown.
Emma Edwards.
Ruth Carolyn Evans.
Sybil Avery.

THE ARTIST-TEACHER.

WILLIAM WILSON.

What is an artist? it may be asked. The word is variously employed. Some use it to describe a painter. With others the word artistic classifies people who prefer ancient to modern furniture in their homes. As often as not it merely means that they have done away with one conventionality to substitute another; they have got past the ingenious burgess stage, but have fallen instead into the pitfalls laid by what they understood to be the higher education. They are held to live an artistic life, when the only evidence is that they have overfilled their houses with bric-a-brac, that their pictures are a mixture of passably good and very bad, that they have amongst other curiosities a library of books encased in bindings of a kind that absolutely forbids an approach to intimacy. It is even possible that there may be some who attend Symphony and Quartet concerts with hope no higher than that of being classed as people of artistic tastes. Here, however, it is well to draw the distinctive line; for some occult reason or other, the word is not commonly used to describe the conditions that surround the musician, the poet, or the "litty rat." They are seldom accused of being artistic.

An artist in the fullest sense, that implied when we say, "Ah, yes; so-and-so is an artist," is an enthusiastic doer; rightly or wrongly he believes that, as Schubert said: "Er kann 'was." He cannot get along without the faculty for taking pains, nor is he complete without the quality left out when it was said that genius is that faculty. He must have gifts for the work he takes in hand and for learning the use of means to attain his end. He must have a number of minor advantages, the gift of not enjoying his ease too much in his inn, the gift also of not enjoying it too little, yet of paying some attention to his health, of paying also his way if he wishes to have it clear; in fact, it is well for him if he does not realize at first how many qualities he is expected to possess. One thing, however, he speedily comes to learn and that is, that although he may have his pleasures, they are not in the same direction as those of other people, they chiefly lie in his work which demands his whole attention; he must live for it and it alone. He is naturally liable to be misunderstood. There are times, of course, when the conditions are apt to become too many for him; on such occasions he has a genial custom of kicking over the traces; but on the whole, he sees his end, sees also that it is unattainable, yet strives toward it with all his power.

Those who have looked for him in various fields have found him to be a rare bird indeed. They can think of cases where his gift was clear enough if only there had been capacity for endurance, of some where endurance did much to atone for lack of gift, of few that combined the two in sufficiently strong, decided way to ensure them fame.

Teaching is one of the experiences that artists usually undergo, for they are not always possessed of money and still more rarely of the faculty for keeping what they have. There are those who are unfitted for teaching, who take to it unwillingly, because the need for money presses on them. They are apt to continue unwilling, and become the merest hacks in consequence. The teacher who loves his work is rewarded, for in striving to know another, he learns to know himself. The wise parents are reputedly those who teach their own children and learn to profit from them.

In the profession of music the element of lesson giving always was an important factor; even the undoubtedly successful public player would appear to be tending more and more, as years go on and the nervous strain of modern life increases, to devote to it at least a portion of his time. Of these the two chief examples in recent years have been Franz Liszt and Theodor Leschetizky.

Although of the numerous pupils of the former, several have written about his teaching, Liszt the man is on the whole more familiar to us than Liszt the teacher; we therefore incline from knowledge of the one to form an idea of what the other must have been. His genius cannot be said to have lain chiefly in the direction of imparting what he knew; he probably succeeded more in inspiring his pupils with the desire to play than in giving them practical information on the subject of how to do so. The knowledge he received from Czerny he used in his own way—his respect for him as teacher was unbounded—but, without in any way seeking to depreciate his influence, it may be said that, broadly speaking, in his relations with those around him he himself was more the genial artist than the pedagogue. Leschetizky, if less conspicuously a musical figure in the world, is in one respect unique—he possesses, in a supreme degree, the unusual gift of teaching—when he encounters a pupil with an equally powerful gift for being taught, he obtains results that attract attention. Even those who study what they are pleased to call his "method," in vain, do not leave his sphere of influence entirely without profit; they have better fingers than they started with, though they have not learned how to use them. If an absolute ignorance of the subject entitles one to speak, it may be suggested that this is more a characteristic of his influence than of that of any other living master.

Leschetizky abundantly satisfies the one test to be applied to the artist-teacher; he knows his subject thoroughly and he seeks to impress it in all its ramifications upon his pupils; he has no secrets; what he knows he tells most freely; indeed, he touches in this, as it seems to me, the very highest mark, for his very naiveté in so doing is proof that the act is less a thought than a felt necessity. He may have his moods (it would probably not be overstating the case to say that he certainly has), but efficient piano playing to him is all in all, and I cannot think that those who have appealed to him as artist have ever found him wanting.

It is not suggested by this that either Liszt or Leschetizky, or any one else, would think it worth while to impart unnecessary information to pupils of the rank and file. Students inspiring possibilities are rare—there is an abundance of those who have gone through sufficient tribulation to justify them in their own opinion in calling themselves pupils of Leschetizky—there are a few of the other kind.

The man who has closely connected himself with any form of art study, is the one of all others who knows that its possibilities are unbounded. He has learned to keep the wide horizon; he would as soon think of having secrets from those he taught as he would of denying, or even failing to acknowledge his complete indebtedness to those from whom he learned. The one who is capable of either, whatever his success may be, has determined for himself the place he will hold in the estimation of those who respect the title artist, and hold it to mean something noble, something dignified, something which implies that mere vanity, mere desire to pose will be held back, will in fact, be set aside by the better satisfactions that it has to offer.

QUESTIONS ANSWERED.

[Under this heading THE MUSICIAN will be pleased to answer any questions submitted by its readers which may be of general interest. *All questions must be accompanied by the full name of the questioner.* Answers will be published without such names. Those who send questions should take care to state clearly what information is wanted. Only such questions as will be of interest to general readers will receive attention in this column. All others will be answered privately, for which purpose stamps should invariably be enclosed.—ED.]

O. H.—Notes marked with a bracket, as in the following example, are to be played with the same hand, although the two notes may be in different clefs:

M.—The violin strings are tuned G, D, A, E. When the instrument is held in the natural—or 1st position—the forefinger, when correctly placed, will produce the sound A from the G string, the next finger will produce B from same string, and the third finger will produce C, and in similar fashion on all the other strings. If the hand slides slightly along the neck of the instrument, the forefinger will produce the sound B; the next finger C; the next D. This is a new position—the second. If the hand moves farther along the neck the forefinger will be in position to produce the sound C—the other fingers following as before. Thus we have another position—giving increased control of the fingerboard. Each shift of the hand toward the body of the instrument gives a new position.

L. O.—Massenét wrote an opera entitled "Don César de Bazan," which is the same theme as "Maritana," by Wallace. Spohr wrote an opera on incidents from "Faust," but it was not long-lived, and now is unknown. Schumann wrote music to words from "Faust," but not in operatic form.

Francis—The left hand is indicated by the letters L. H. (English), M S. (Italian), and M. G. (French): The complete terms are, left hand; mano sinistra; main gauche.

Maris.—Mendelssohn died at the age of 38 and Mozart at 35.

Fino.—The Serpent is an obsolete instrument made of wood, having a cupped mouthpiece similar to a bass trombone. The name was derived from its peculiar shape. It is said to be still in use in old French churches, altho' discarded in orchestras. Mendelssohn, Rossini, Verdi and Wagner have written for the instrument.

Florence.—Thalberg was one of the few prominent musicians whose career was in an atmosphere of wealth. He was the natural son of Prince Dietrichstein; born in Geneva, 1812. His success as a pianist was phenomenal in Europe and the United States. His compositions numbered ninety. For a numher of years he lived at Naples—as a wine-grower—and died there in 1871.

Tournoi.—The Erard harp takes its name from the original maker Sebastien Erard, or Erhard as it was originally, who was born at Strasburg, 1752. The first piano made in France was the work of his hands—he also invented the double action for the harp—this was in 1811. The fine repetition action for the piano has made him famous throughout the musical world, and the instruments from the great Erard factory have no superior. He was 79 when he died at his *chateau* near Paris.

Carrie.—There are more than five hundred published works. Those with opus numbers extend to one hundred and thirty-eight; those without bring the list to two hundred and fifty-six. Some of the single numbers contain twenty-six compositions.

Martin.—The letters u. c. are abbreviations of *una corda*, an Italian term to designate the use of the left hand (soft) pedal. The Germans use *mit verschiebung*, and the French *petite pedale* for the same purpose.

Cantus.—The old English Round "Sumer is icumen in," is said, upon fairly good authority, to have been written in the thirteenth century. It has, also, Latin words. The original MS. is preserved in the British Museum.

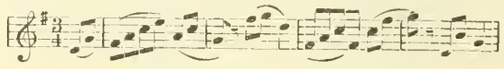
E. J.—Others have met with the same difficulty in finding a relative minor for the key of E. This arises from the fact that the key of C♯—seven sharps—has been ignored; which should not have been the case. *On the piano* the keys used in the scale of D♭ are the same as those used for C♯, but the scales, theoretically, are not the same, altho' made practically so by the temperei scale. There are seven letters in music, each capable of change by sharp and flat; there are seven sharps and seven flats and a key group and scale for them. It is a mistake to teach that six flats (or sharps) is the limit, especially with the use of the modern chromatic harmony.

E. F.—Henry W. Ernst, the celebrated violinist, was born at Brunn, May 6, 1814. His death occurred at Nice, in October, 1865. He was a pupil of Mayseder and De Beriot. His concert tours were very successful throughout Europe. The Elegie, concerto in F♯ and Othello fantasie are known universally and greatly admired by performers and the public.

Tomkins.—A Tonal Fugue is one in which the answer, instead of following the Subject interval for interval, sacrifices the closeness of the imitation so as to conform to the tonality of the scale, which is considered more important.

Lehrer.—The Leipzig Conservatory of Music was founded by Mendelssohn under a grant of 20,000 thalers by the King of Saxony. It was opened on April 1, 1843. Among the teachers were Schumann, Hauptmann, David, Pohlenz and Becker. Later Moscheles, Gade, Richter and Plaidy were associated with it. The first name on the list of pupils is Theodor Kirchner. The Thomas-schule is also famous for its music and is an institution of which the Leipziger is justly proud.

Salto.—The Ländler is a national peasant dance of Austria, Bavaria, Bohemia and Styria. It is supposed to derive its name from Landel, a district. It is a slow waltz; a country dance. The time signature is 3-4, or 3-8. Occasionally it is accompanied by voices.



This is an example of a Styrian Ländler.

REVIEWS.

VOX ORGANI. Edited by Dudley Buck. Published by J. B. Millet Company. Four volumes, each 128 (9 x 12) pages. Bound in cloth. Price, $20.00.

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RULES

1. MSS. marked "Young Composer's Column" must reach us by the 10th of the month to ensure notice in next issue.
2. Each MS. must bear the full name and address of the writer; the initials will be used unless a *nom de plume* is added.
3. Stamps must be enclosed if MS. is to be returned, but it is to be distinctly understood that the Publishers assume no responsibility for any MS.
4. No charge is made for the examination of any MS., and compositions of any nature may be submitted. The criticisms will be general and of such a nature as will be helpful to those honestly desiring frank and unbiased criticism.
5. No criticisms will be sent through the mail.

E. N.—(480 to 484). Your pieces are all musical and your melodies and harmonies show you to be possessed of a good deal of talent. Much that you write is, however, crude, and you—as you well know—need to study a great deal. To go through all your pieces would take too much space; we therefore select the quartette and chorus, "Love Divine" for notice, promising that the kinds of errors pointed out are common to all the MSS. Do not make a piece by stringing together a series of sentences in related keys. In "Love Divine," you have bits in F, B♭, D minor, F, C, G, C, F. These are not joined, nor do they develope one out of the other; they are single, unrelated fragments. In other words, the piece has no form. You may point out anthems constructed in this way, but that simply proves that some unworthy music is printed. Avoid bad progressions like the fifths in meas. 4, p. 1; meas. 15, p. 1; the octaves p 2, meas. 4; bad spelling of chords (A♭ for G♯) p. 3, meas. 4; C♯ for D♭, p. 3, meas. 11; if the tenor and soprano double the melody, you ought to have a second tenor, otherwise you only have three parts (p. 5. meas. 7). The writing all through is ragged and coarse. We think your best piece is the male quartette, and your poorest, "A Rose Whispers." This is full of all sorts of errors in harmony, wrong spelling of chords, etc., etc. There is no doubt that you have a good deal of talent, nor is there any doubt that you need a great deal more study before anything you write will have strength enough to win its way. We say this to spur you on, not to discourage you.

Rohilla—(485). We are glad to note in the Galop a distinct advance over previous efforts; keep on writing and spoiling music paper! We are sure that your perseverance will be rewarded.

H. W.—(486). Like Rohilla you are persevering. Formerly you had no sort of comeliness in your work. It was like the universe before the creative fiat, "without form and void" Happily you are working out of that, though the mazurka is the only thing you've done that has been satisfactory. The Nocturne you start well enough, but on p. 1, lines 5 and 6, you get yourself in a mess. On p. 2, lines 6 and 7, are very unsatisfactory, too. The Coda, p. 3, has a great deal of power in it; we like it. You are improving, but your form is not clear yet; work away and good fortune attend you.

V. W. B.—(487). The "Country Dance" is a jolly good piece rather impracticably arranged for piano. It is really an orchestral piece, is it not? We do not think that you could avoid a good deal of disagreeable blurring while using the pedal to sustain the long notes in the left hand. In the fourth measure the dotted half-note (minim) in left hand, is wrong. The piece is all right, but it will not be popular if published as you have arranged it. It will take too large hands to play it. You are a good musician.

G. B. N.—(488). The "Moonlight Reverie" is an arpeggio etude. Pages 1, 2 and 3 are to be considered the introduction we suppose, followed by the melody on pp. 4 and 5. The introduction consists of arpeggi for the right hand, the melody consists of argeggio for the right hand and for both hands with melodic phrases interjected. This is a familiar type of piece and while not unpleasant to the ear if well played, has little positive value. At the same time it may be the earnest of much to come that will be good and important. Compare your piece with any popular ones of the arpeggio type and see how by varying the rhythm, by changing the melody from right to left hand, or *vice versa*, by stopping the arpeggi for awhile, and by other expedients, the piece gains contrast and color. You have no tempo indication, nor in the first four pages is there a single expression mark. Send us something more from your pen.

THE OPERA.

August Spanuth.

"Let us go to the Opera," does not sound unlike a challenge to have a good time; there seems to be a tingle of frivolity in the very word Opera, and so one should not blame our good ladies for insisting on wearing their best frocks at the Opera. Frivolity and luxurious dresses match, they appear to be children of the same mood of life. Since two hundred years back the world has been accustomed to look upon the Opera as the most gorgeous musical entertainment rather than as the purest and highest achievement of musical art. At all times, even before Gluck and Mozart, there have been serious composers of Operas, men who aimed higher, who tried to elevate the standard of Opera, but in comparison with those who catered to the public's taste, they were few and far between. There is no gainsaying that the great bulk of Opera writers had only the one purpose in view, namely, to entertain the audiences in a more or less artistic way.

WITTICH AS KUNDRY.

And yet the modern Opera, originating in Italy during the sixteenth century, was undoubtedly intended to restore the antique drama of old Greece to life again. But from the very start the poets did not seem to take much interest in the scheme, and to write a "libretto" was generally considered an inferior proposition. To name one of the very few exceptions, Goethe may be recalled, who did not think it a humilating task to write a second part to Schickaneder-Mozart's "Magic Flute." Other great dramatists laughed at the thought of conceding genuine dramatic value to a conglomeration of arias, duets and choruses. Their principal argument was, that in real life dialogue, etc., was not sung but spoken. A very superficial argument, indeed! Or is it, perhaps, any less unnatural and unreal, if our dramatists write their tragedies in verses?

No wonder that under such circumstances the writing of "libretti" became an industry, a more mercantile than poetic occupation, and the merchandise they turned out was frequently not worth musical composition even by a third rate musician. Of course, there were good and bad librettos, or rather better and worse librettos, but none seems to have been so bad but that some musician was anxious to compose music for it. The greatest composers had struggled with poor librettos. Mozart especially had succeeded in turning inanity into wisdom, naughtiness into innocence and grace, through the divine power of his music; was not that encouragement enough for any musician to go and do like him? The composers were anxious to compose, and the librettists were anxious to furnish the occasions for composing; the former wanted opportunities for the display of their musical talents, they wanted verses for an effective aria, for a passionate duetto, for an extended finale, and the librettist made all these paraphernalia to order. The efforts of two such inadequate factors could never have resulted in the resurrection of the old Grecian drama.

The attitude of the public, however, had never been a very critical one. Almost indiscriminately it accepted such Operas as offered pleasing music, music that lingered in the ear or that stirred the nerves, no matter whether the situation called for quick action or for a long suspense. It is a fact that in a hundred poor Symphonies not so much poor music can be found as in ten poor Operas. On the other hand, we must not forget that in spite of weak and thoroughly insufficient libretti our great composers have given us a long list of masterpieces in this strangely incompetent form, which has been known more than three hundred years as "Opera in musica" (Work in Music).

If so many composers have erred in their operatic efforts, following the ephemeral taste of the public, and the alleged smart advice of the "knowing" librettists, they still have given ample proof of the distant possibility of developing Opera into a real drama. There is, for instance, hardly anything more powerfully dramatic, even in Shakespeare's and Wagner's works, than the tremendous prison scene in Beethoven's "Fidelio," while otherwise this work is full of musical conventionalities, indispensable to the conventional form of the libretto. Pizarro, Rocco, Jacquino, and even Marcelline, are not lifelike characters, but only Opera-dummies. They could not inspire a man like Beethoven to exercise his greatest power of perception. But that bloodstirring situation in the prison, when the faithful wife, with her own body, protects the unfortunate husband against the dagger of his arch-enemy, ignited Beethoven's very soul. There are other examples galore of a partially conscious and partially instinctive striving for a higher form of dramatic expression in Opera, and sporadically we find them even in composers who carefully calculated the effects they wanted to make, and seldom gave way to a spontaneous outburst. The gifted Meyerbeer is one of them.

GULBRANDSON AS BRÜNHILDE

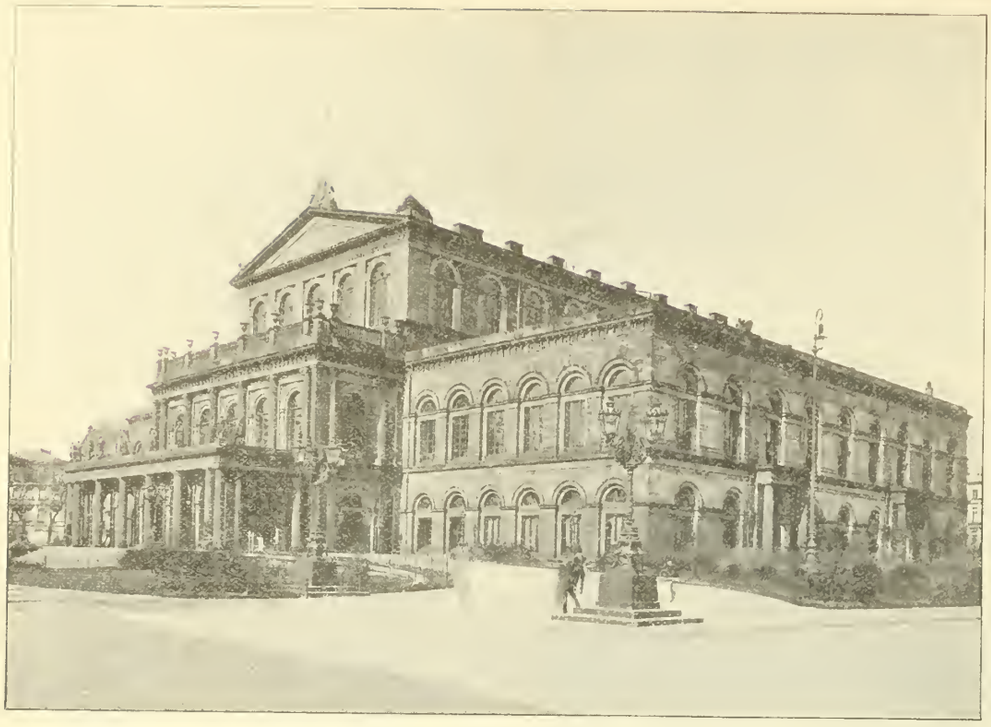
The dawn of reform could first be observed in Germany, and the reason can easily be detected. A tremendous musical fertility had sprung up in Germany with the beginning of the seventeenth century, and while the real musical ingenuity was overwhelmingly strong, the sense of form did not keep pace with the wealth of ideas. Furthermore, it was the fashion of the time, owing to the innumerable little German Sovereigns, all apeing at Louis XIV to imitate outlandish manners. Even old man Bach searched for more variety of form among the piano pieces of Couperin. Several German composers of that period had learned to master the Italian form of Opera to such an extent, as to enable them successfully to compete with the Italians themselves. But this narrow and unflexible Italian form became gradually exhausted, and at the beginning of the nineteenth century, Weber and Marschner accomplished what just about one hundred years earlier Keyser and Handel had unsuccessfully tried in Hamburg—the creation of a genuine German Opera. Among the other nations, only France had succeeded in somewhat resisting the otherwise dominating influence of the Italian Opera, though she was by no means free from it, there being a considerable similarity between the French and Italian Opera. While the French Opera kept many essential features of the Italian, the latter, during the second half of the century, borrowed some characteristic features from the French Opera.

Weber and Marschner, however, entered an entirely new field; they opened the door for the supernatural, and thus paved the way for the Music Drama of Richard Wagner. It is remarkable that in spite of the introduction of super-human characters these romantic Operas seem to reflect far more real life than the conventional Italian Opera. The secret is easily discovered. Instead of introducing historical personages, or heroes and heroines, taken from celebrated novels, the librettists of the German romanticists are satisfied with a rather plain every-day people, and in the plot they do not go beyond the line of probability. Murders are, therefore, less plentiful in those romantic Operas. If thus they lose somewhat in theatric effectiveness, they make up for it through the genuinely human feeling and bearing of the single characters. These characters are convincing without great names and great costumes, all the more so because the music makes use of its inborne witchcraft and furnishes an irresistible atmosphere. Furthermore, the instrumental adornments of the vocal numbers are done away with, and the dramatic expression is made a superior law to that of pure musical beauty.

DISTINN AS SENTA.

No other school of Opera has exercised so great an influence upon the further development of the Opera as the romantic. The French cultivated a most delightful style of Comic Opera, and the names of Gretry, Adam, and more especially of Auber, belong in the golden book of music. But their influence upon the progress of dramatic music was wiped out by Wagner. To the modern ear they do not appeal, except in a sort of historical way, which certainly does not exclude delight. Although we badly need new Comic Operas—do not mistake them for the article thus called in America—he who writes us a modern and vital Comic Opera will not start where Auber stopped. Nor is it beyond doubt that he will have to start where Wagner arrived in his Meistersinger. But the succession of Wagner does not need to concern us as yet, for the musical world has not completed the process of entirely digesting him, and a considerable part of the twentieth century might still be absorbed by this process.

Wagner's Music Dramas have endeavored to make a unity of action, word, music and scenery; they have brought us nearer to the ideal of the old Grecian drama than any previous attempt in this direction.



OPERA HOUSE IN HANOVER.

To dwell upon its characteristic features, to point out its importance and significance for our modern music is not the object of the present article. It may suffice to state that no musician can escape its powerful influence, whether he is engaged in absolute or in vocal music. Even those adverse to Wagner's principles will have to study his works with assiduity, and nobody, not even the most conservative one, could now write an Opera in the pro-Wagnerian manner. Against his will his pen would deviate from the old formulas. Wagner's influence having been so overpoweringly great, the musical world has been very much concerned about the proper way to perform his Music Dramas. Ever since the "Festspielhaus" on the little hill at Bayreuth opened its doors to a marvelling world in the summer of 1876, there have been revolutionary movements in the more important operatic institutions all over the world. The orchestras have been lowered according to Richard Wagner's theories of the most desirable dynamics. Unfortunately the fact was overlooked that without the sounding board on top of the orchestra only little improvement could be accomplished. But first and foremost, Wagner's Music Dramas have revolutionized the style of singing and acting. At present we see the most illustrous exponents of the opposite style, of the bel canto, a Jean de Reszke, a Marcella Sembrich craving for the satisfaction to appear in Wagnerian roles. From a despised revolutionist, Wagner has become the apostle of a new creed, whose enemies are rapidly dying away. Even his opponents will have to admit that with his Music Drama Wagner gave us specimen of unadulterated art, that he elevated the Opera stage above the level of a half artistic and half frivolous entertainment. To be sure, the atmosphere of frivolity has not yet been entirely driven out and probably never will be, for there is a constant and entirely justified desire for a less severe sort of dramatic music, but nevertheless the progress has been very marked and universal. Our swell audiences at the Metropolitan Opera House do not even complain about the complete darkness of the house when a Wagnerian Music Drama is given; and yet there are cynics who insist that our society frequents the Opera for the chief subject of showing their dresses and gossip. If this be true, they certainly accomplish very little, sitting for four hours in a darkened house and being compelled to listen to one of those exhibitions of heroic passion and heroic deeds Moreover, no singer would dare in these post-Wagnerian times to refuse his or her part as written by the composer and ask him to alter it to suit his or her voice or caprice.

America, having made such rapid strides towards musical progress, is still very much behind in the way of Opera as far as quantity goes, and very big cities have to be content with a few Grand Opera performances during all the twelve months of the year. This is a sad state of affairs, and a fundamental remedy seems to be far off as yet. New York alone can boast of a regular three month season of Grand Opera and of performances which in some essential points cannot be equalled anywhere else. Only *one* company being available to dispense competent operatic performances over the gigantic area of the Union, every music lover on the Hudson, on the Mississippi and on the Pacific is anxious at this time of the year about the prospects Mr. Maurice Grau has to offer. His company of artists does not differ very much from that of last year. He again seems to have engaged all the available prominent singers of Europe. It may be, however, that he will give us less Wagner Opera than formerly, owing perhaps to the extensive travelling of the company. Jean de Reszke does not return, but Alvarez, from the Grand Opera in Paris will try the American climate and American audiences once more. Van Dyke and Dippel are also with us, and a new tenor, de Macchi will be heard. Among the baritones the return of van Rooy will be looked for with pleasure. We will undoubtedly hear his "Flying Dutchman" after his making such a deep impression with this part last summer in Bayreuth. Unusually numerous, even for the dimensions of Grau's operatic enterprise are the sopranos. There is Ternina, Gadski and Eames, as well as Sembrich, Calve, Breval and Sanderson, not to make mention of the lesser lights. The principal altos and basses are again Schumann-Heinke, Homer, Plancon and Edouard de Reszke. We will miss Mancinelli at the conductors desk, his place being taken by Sepilli; Walter Damrosch and Flon are to conduct the German and French Operas.

Concerning the repertoire nothing new will be introduced to the cities visited before the twenty-third of December, when the New York season begins. The almost continuous travelling would not permit the hard work of rehearsing new Operas New York, however, and those cities whose turn comes after the Metropolitan season, are to hear de Lara's "Messaline," and Paderewski's "Manru." The first of these two Operas will be given chiefly because it affords Emma Calve an opportunity to display her particular histrionic talents and—because the very wealthy Princess of Monaco takes a lively interest in what she considers the masterpiece of her friend, the composer, Mr. de Lara. When the Opera was given in London last July, the house remained half empty in spite of Calve and Tamagno being employed in the principal parts. The other novelty promised to us, Paderewski's "Manru," has been performed in Dresden during the last summer, and also in Lemberg. The Opera is fiendishly difficult for the solo singers and for the chorus as well, and Mr. Grau's forces will have to work like beavers, if they intend to equal the Dresden performance in correctness and smoothness. In general, the repertoire will run along the same old lines as before. But for the season of 1902-3, Mr. Grau intends to give a complete Wagner-Cycle, with the exception of Parsifal, of course, and to engage for it the most formidable cast of singers that has ever been gathered for a similar purpose.

"What other things I hitherto have done
Have fallen from me, are no longer mine;
I have passed on beyond them, and have left them
As milestones on the way. What lies before me,
That is still mine."

—*Michael Angelo.*

DOGS AND MUSIC.

An interesting article might be written on the attitude of dogs towards music. Prof. J. K. Paine of Harvard once had a dog who could stand anything except Schumann—especially a Schumann trio. When that was played, he set up a dismal howling. A Holland newspaper relates an amusiug incident that occurred at a recent concert in Appingedam. A well-known basso was about to sing an air from "Cavalleria Rusticana," when a dog approached the stage. When the singer uttered his first notes, softly, the dog growled and showed his teeth. The crescendo enraged him so that he began to bark furiously, and when the climax was hurled forth, the dog's patience was exhausted. He leaped on the stage and made for the calves of the basso, who had to save himself by jumping on to the piano.—*New York Evening Post.*

STATUE OF MARSCHNER BEFORE THE OPERA HOUSE IN HANOVER.

ON MEMORIZING.

RICHARD HOFFMAN.

So much has been said in praise and admiration of the remarkable musical memories of some of our modern artists, especially the pianists of recent date, that it would appear like rank heresy to raise any dissenting voice against these achievements.

But while it enhances in great measure the perform ance of the soloist, I have always maintained that it was out of place in concerted music. There are too many involved in the perfect rendering of a concerto, for instance, for the piano player to take the responsibility of doing his or her part without notes.

Not often, but occasionally, I have heard great artists break down from loss of memory in the performance of concerted music or in a difficult sonata. I recall one instance of a pianist of great fame taking a modulation on the second page of Schumann's G minor Sonata, which brought him abruptly to the last page of the movement. He realized what he had done, suffered his awful moment, then honestly threw up his hands, pantomiming that his memory had failed him. He began again and played it through correctly, but nervousness, caused no doubt by the first breakdown, made him play so fast that the effect of the composition was ruined. The anxiety caused by this effort of memorizing, I think, should answer for the excessively fast "tempi" that prevail in the more modern interpretation of standard works. I remember watching de Pachmann listening to D'Albert's rendering of the "Finale" of Chopin's B minor Sonata with both hands curved behind his ears, thus indicating that he had great difficulty in reading the notes at such a speed as they were being played. Deliberation and reserve force are as necessary to the pianist as to the orator. Without them the audience is exhausted and its attention overstrained.

The originators of playing programs at heart were, in a measure, compelled to do so by imperfect or failing sight. Von Bülow, who conducted all of Wagner's operas without score, was so near-sighted that he could see nothing, even with glasses, except at such close range as to make his attitude and appearance grotesque. To play in public without notes became a necessity. His memory was cultivated to as high a pitch as it was possible to attain, but even with him it has at certain times played him false. I once heard him break down at the end of the first page of Mendelssohn's Prelude and Fugue in E minor, just as the tempo begins to accelerate. He lost the thread of the parts completely and coolly went back to the beginning. The second time there was no mistake and all went well to the end. This loss of memory and finding it again by a fresh start is a mystery still unexplained.

Chopin played even his own concerto with the notes before him and some one at his side to turn the leaves. He suffered from great nervousness when playing in public and would not trust himself to any of the treacherous tricks of memory.

In citing these instances I would not discourage any musician from giving much time to the cultivation and training of a musical memory; but in order to be quite safe and able to extricate one's self in case of accident, a thorough knowledge of harmony is indispensable, that the various modulations and changes of key may be followed intelligently. Dr. von Bülow contended that a good memorizer should be able to play the left as well as the right hand part of any composition alone, but for myself I prefer studying the fabric as a whole and keeping the entire structure in mind. Some adepts see before them the printed page as they play and know the exact bar before turning over. My own plan is to play the composition often, day by day, until it is well impressed upon the brain, then to study the copy carefully away from the piano with the eye alone, noting carefully the modulations and all intricacies of harmony. There are so many different ways of accomplishing this object that it is hard to decide which is the most effectual, and it must be left in great measure to the individual to discover the method best adapted to his own needs.

I had a very unpleasant experience myself with Schumann's Novelette, No. 1, which I once played as an "encore" without any previous preparation. I dashed into it with a good deal of spirit, but when I arrived at the fugato passage in D flat, I found I could not remember the way out, nor how to reach the key of A in which I knew the second subject was repeated. Here was a quandary, but I kept on playing the fugato intermezzo, it must have been eight or ten times, while trying to recall the combination, when suddenly it dawned upon me and I recovered from my dilemma and its attendant agony of mind. Of such experience is made the *mauvais quart d'heure* which, in its short but poignant suffering, leaves a man old before his time.

Unless the practice of memorizing is pursued in early youth, it is hopeless to try and acquire it later in life. The long sonatas and fantasias I learned and stored away in my brain as a boy, come out now like the slides of a magic lantern and with as little effort. Although I never rehearse them and seldom play them, unless they are called for, while more recent acquisitions fade away or must be constantly gone over if I wish to retain them.

The orchestral system for convenience in rehearsing and for saving the soloist in his lapses of memory is to letter or number all the orchestral and solo parts every thirty-two bars corresponding with the score, so that if the piano player loses his way the conductor signals to the orchestra to stop, and starts them again when the guilty soloist reaches a corresponding bar. In this way many slight deficiencies of memory are bridged over.

Charles Hallé was the first to play all of Beethoven's pianoforte sonatas by heart, and he accomplished this feat for many consecutive seasons, but his memory failing on some occasion he gave up the effort, and when I heard him give the sonatas, in London, he played from notes, using a patent attachment to each page, previously arranged, and turning the leaves himself by means of a pedal worked by the right foot. This was an invention to do away with the necessity of having some one beside him who might turn the leaves too soon or too late to suit his convenience. To avoid this annoyance the modern artist has trained his memory to be his servant and, except in concerted music, the audiences of to-day seem to demand that all programs must be given without notes. It is a marvel to me how many players of inferior merit have accomplished this art of memorizing—so far in excess of their musical interpretations—utterly without charm or beauty of touch they still grind out their interminable programs with the accuracy of a pianola and with scarcely more of individuality. Charm, in playing, is as elusive and difficult to describe as charm of manner. If you have it an audience will overlook an occasional slip of memory. You have, in some way, penetrated its inner sanctuary and so established a mystic bond of sympathy between yourself and your hearers, which pardons all.

Rubinstein had this intense magnetism about him which disarmed criticism. I once heard him flounder through a whole page in the first movement of Beethoven's C major Sonata. *He* did not go back for a fresh start but, knowing that he must reach the "dominant," made a dive for it and, gaining this point of safety, went on without further disaster. He alludes, in his writings, to these lapses of memory before an audience, describing such moments as terrible and overwhelming. But no one could be so presumptuous as to criticise Rubinstein for an occasional slip of memory; he stands alone in his magnificent achievements, and we would be only too grateful for the privilege of hearing him "forget" again. Still, I cite this instance that none need despair, reserving to myself the wish that so many would not presume.

OPERA HOUSE, AT HAMBURG.

THE EFFECT OF AMBITION.

MARIE BENEDICT.

Ask yourself what is the effect on the individual, of the constant mental vision of a goal to be won; of an ideal, toward which he must strive with his best life powers, if he would reach even the borderland of its complete attainment. Challenge your imagination to picture the desert, the wilderness, the abode of barbarism and savagery which the world would have been without this influence, which is forever impelling men upward and onward, which, through the ages, has ever been leading them to exploration of new continents, to the development of hitherto unknown powers, to investigation of untried fields of knowledge in every department of existence, the force which, in a word, has made our civilization what it is to-day, and you may have some slight conception of the effect of ambition; and of the incalculable debt which the race owes to this much abused, and much maligned mental activity. For ambition, in its noblest interpretation, is aspiration. It is the intense desire for, and the unremitting determination to attain to higher levels of thought, of expression, of accomplishment in any line of study; without which the individual is like the sailor with neither rudder nor destination; drifting lazily on the placid sea, but stranded on the first shoal, wrecked, perchance, in the first storm, for lack of the power to hold steadily to a chosen course, no matter how great the difficulties, until it shall bring him to the chosen goal.

Or, bringing the application down to the music student's special field, ambition is that secret, but all powerful something without which any and all accomplishment, except that of driving the teacher to the verge of insanity, is rendered absolutely impossible; and this latter result is not generally held to be the end and aim of "taking lessons."

Let your ambition be to acquire the ability to express somewhat, if ever so small a part, of the beautiful, as it is mirrored in music. In other words, to learn to play well; to interpret as perfectly as may be, whatever you undertake to play. Let your study include that too often neglected factor in musical growth, the listening to the interpretation of genuine music by genuine artists, as well as faithful, unremitting practice.

HOW TO TEACH.

JOHN S. VAN CLEVE.

As we look backward over the wonderful expansion and growth of our heavenly art of music in the modern world, during the past two centuries, which just about cover roughly its entire history, so far as the general public is concerned, we are struck first by the enormous development of its schools. Consider for a moment what a small and circumscribed thing was music in the days when the piano was not, and the violin was a new thing; when there was no such form as the sonata, no such thing as a symphony, an orchestra for any purpose non existant—at least any combination of instruments which we would dignify with that noble name; when even the organ, though the oldest and most perfect of instruments, was a mere crude set of whistles compared with the modern wonders in that form. Yet that was the time when J. S. Bach was a young man. During this period of two hundred years development, the speed of the evolution of music has been like the fairy story of modern electricity.

If we investigate the subject how to teach, the first thing which confronts us is the question how to know. The art of music has increased, multiplied, and differentiated its creations till it is now the work of a lifetime to be a real expert in any one of a dozen departments. In all this unfoldment, however, there have been two distinct tendencies, the one toward the development of mechanical skill, the other toward imaginative and poetic expression. The climax of the first tendency is the virtuoso; of the second, the composer. In between these two, sharing their knowledge, and effectively coöperating with them, stand the critic and the teacher. The critic is the conduit between the virtuoso or composer and the general or the listening public; the teacher is the conduit pipe between the composer and the young learner. A man may fulfill any one of these functions, or may combine two or even all of them in his own person, but there never has been anyone who ranked equal to himself in all. Thus, Beethoven was a virtuoso, but far greater as a composer; Liszt was great as a composer, but more singularly illustrious and preeminent as a virtuoso. Hanslick was greatest as a critic, while Leschetizky is most celebrated as a teacher. A thousand other illustrations more intricate and more subtly shaded than these might be cited, but it is not necessary.

Narrowing our view to that seemingly small but really vast realm, the region of pianoforte music, we find two tendencies so determinately fixed that they seem at times to be antagonistic, the one to the other. The virtuoso pianist, like the virtuoso vocalist, has always had an enormous advantage, when it came to attracting pupils, over those teachers who were devoid of this reputation, but this is only a mark of the crudity of the public judgment. Thus, Thalberg received three guineas ($15) for an hour's lesson in London, and John Field a sum nearly as great in St. Petersburg. Yet one need scarcely say that no lesson so given could be really of commensurate advantage to the student with the keen, clear instruction of teachers whose work is really teaching.

As time has gone on, the division and subdivision of specialties in music has made us realize that few, if any, can be equally good as teachers and as artists. Chopin was a shining exception, but there were few if any others among the greatest ones.

We are beginning as a nation to awake to the idea that it does not follow that he who is the most gifted and dextrous artist, is, by that very fact, without other abilities, the most capable teacher. We begin to realize that it is no more necessary to be a virtuoso in order to teach well, than it is to be a poet or novelist in order to teach English literature. It is quite doubtful whether Longfellow or Hawthorne would have been able to do effective work as instructors in the arts which they so brilliantly adorned. While Beethoven was able to be of help to persons like Czerny and Rietz, he was certainly not a good teacher. It is very easy, however, to stumble into pitfalls when trying to blaze our pathway by analogies and generalizations. The competent teacher need not be a brilliant virtuoso, but he must be at least a comparatively good performer. One must, as teacher, first of all know his subject, must be familiar with the tracks up the mountain to be climbed, and as one could by no means be a teacher of French or German who could not speak or write those languages correctly, even if not an orator or actor in them, so the piano teacher should be practically educated as a performer. I should say that a course of lessons taking one over the entire outline study of the keyboard idiom should have been completed, and at the least, good selections of a dozen or more varieties of piano music should have been made, to build up a moderate repertoire.

There is here a crumb of comfort for those who are not geniuses, for, just as it is sometimes urged, with truth and cogency, that the native Frenchman or German is not the best teacher for the tyro, but on the contrary, a person whose vernacular is that of the learner, so the best piano teacher will not be the one who learned technique as a duckling learns swimming, but rather, a person who has wrought out painfully and patiently the very same details over which the student is now progressing. Often when listening to a pupil at work upon things now small and simple to him, there will spring up to the lips an irritable word, but memory will hold up her magic mirror, and there stands the faithful likeness of a similar hour, long forgotten as to its weariness and pain, but not having been removed from the mind where its tiny granule of increased skill still lodges.

Then, as to the question, "How to teach," he first answer is to know, and to know thoroughly. There need not, indeed, be a vast field covered, your domain may be but a garden, but you must know its soil.

If you wish to be a good teacher you must know the particular specialty which you teach, with all the familiarity of a carpenter with his tools. But, in the second place, you must know several topics which lie contiguous to your specialty.

To make this thought clearer by an example: if you teach piano, a little acquaintance with the laws of the artistic voice, or the violin, would be of help. If you do not quite see how, recall what Chopin used to say to his students. Suppose you are hearing your pupil recite a nocturne or a song without words; if you have never concerned yourself with the voice, and do not hear it in the ears of your imagination while the piano is sounding it in the ears of your body, you may set it down as absolutely certain that the playing of your pupil, tho' as correct and exact as a music box or a pianola, will be absolutely dead and cold.

Again, if you attempt to interpret Beethoven, or teach the interpretation of Beethoven, you will miss much of the beauty of the work unless the orchestra, at least in its main features, be familiar to you. Beethoven so constantly thought in the phrases suitable to the orchestra, that the very instruments of the band seem constantly to make themselves heard through the sounds of the piano sonatas. If you can guess where the clarinet, the oboe, the cello, the trumpet would sing, your reading of the sonata will be shaded and colored by that inner process of your mind without being aware of it. This illustrates how two of the fields contiguous to the piano realm may help materially and obviously.

No one who has the temerity to undertake to teach dares to omit theory study. I wonder how many hundreds of times I have been asked, with a wistful weariness in the young questioner's voice, if it is really necessary to take a course in theory, if one does not intend to compose. The piano teacher absolutely must be a theorist, and a good one, if the teaching is not to be dull and lifeless. There are, it is true, geniuses who catch at the composer's thoughts as if by intuition, but these are very few, and unless you are enough of a theorist to follow and dissect the composition as by an unconscious process, there is no chance of your work escaping a certain vagueness and indecision, for you will not catch the slight changes of thought and feeling which the composer has entrusted to his notes. Do not then ever allow the lazy question to arise—must I really study theory? Of course you must.

Having your equipment of special, collateral and theoretical knowledge, now comes a long procession of questions as to what one should do. I would say here, that no really good teacher should do much playing for pupils at lessons, except when a thing has been thoroughly mastered, and it becomes necessary to give finish and interpretation. If you play for beginners, you only encourage that mental indolence and catch-as-catch-can style of study which is the bane of our art.

If your pupil be talented and gifted with a good ear, the evil will be still greater. Compel the pupil to exercise the powers of the mind, all of them, and especially the mathematical ones. Just here is the breaking point of many an otherwise brilliant pupil. Singers are especially weak in their knowledge of the simple rudiments of the art. Rare, indeed, is that singer who does not at some time or other say, "Time always was hard for me."

Have a plan, but not a cast-iron one. Let your plan be a chart, not a gridiron; a landscape, not a paddock; a tendency and direction, not a machine and a groove. Have a general notion as to all the things which are requisite to a reasonably good pupil, and insist upon these constantly and repeatedly, but do not be a mere pragmatic phrase maker, or a martinet of a stern and austere militarism. Never let your pupil escape from the scales, but keep them from galling the flesh if you can. Let your technique be made as pretty as may be by all manner of devices, such as playing the scales in canonic form, by plaiting them over each other, by reiterating the joins, by changing the weight, the speed, the degree of legato and staccato, by changing their dynamics, and in all the ways you can get wind from every point of the compass. Cultivate all sorts of desirable moral qualities. Thus, be gentle yet firm; genial yet dignified; eager yet patient; learned, but not pedantic; versatile but not desultory; systematic but not inflexible; reverent to all great classic things, but not bigoted or narrow toward all new things which are good.

Finally, cultivate a kindly and friendly relation between yourself and your pupils. Make them feel that they are taking you by the hand as children, to travel into a land of "Fairy," as Spenser said.

Music does demand much toil and many weary hours of drudgery from her votaries, but how wonderously she does reward the brave and faithful who endure the trial.

ON FINGERING IN PIANOFORTE PLAYING.

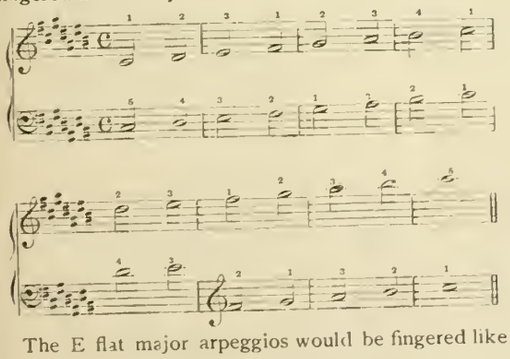
E. R. KROEGER.

There have been many remarkable advances made in the art of pianoforte playing in the last half century, and none more so than in fingering. This has been defined as "the method which governs the application of the fingers to any keyed instrument," and includes the proper indication by figures as to the fingers necessary to use. It is but a short time in the history of musical art that three fingers were chiefly used in scale and other figurated passages, and the thumb and little finger almost altogether avoided. It remained for Johann Sebastian Bach to give the thumb in particular its place in a systematic method of fingering and his innovations became laws, which have been closely followed down to the present day. A few comparatively unimportant features of Bach's fingering were rejected by his son, Emanuel Bach, who had so great an influence upon his immediate successors, Haydn, Mozart, Beethoven and Hummel. The development of the instrument had considerable to do with the progress made in fingering. Sebastian Bach wrote for the clavichord, an instrument decidedly superior for polyphonic playing to the harpsichord. Consequently his "clavier" compositions are mainly preludes, fugues, inventions in two and three parts, suites, partitas, etc. While some of his preludes and allemandes contain considerable "figure work," yet the bulk of his pieces are those in two, three and four part counterpoint, wherein the compass is rather limited. Necessarily the method of fingering is of a different nature from that required by compositions in which extended scales and *arpeggios* play a prominent part. There is considerable linking of the hands and tossing of a part from one hand to the other. Changing of the fingers on the same key and musical crossing are necessary to preserve the integrity of the parts. But in the compositions of Haydn and Mozart we meet with a great deal of "figuration," as both of these composers preferred to write for the harpsichord, an instrument very much lighter in action than the clavichord. With the advent of considerable scale and broken chord movement, a methodical use of the crossing of the thumb had to be made. Beethoven followed along the lines in fingering of Emanuel Bach, Haydn and Mozart, but added some of the Bach ideas in gliding and changing of fingers, as he wrote entirely for the pianoforte, an instrument greatly superior in sonority to the harsichord, and thus capable of rich expression in polyphony. The three great *etude* composers of this period, Clementi, Cramer and Czerny, had a marked effect upon setting a systematic and satisfactory method of fingering. Their *etudes* abound in all kinds of figure work and demand great skill and ease in the crossing of the thumb. The compositions of Hummel contain many graceful runs, which are very effective even at this day. Schubert's piano works contain little that was new to the pianists of the early part of the last century. Some of his figurated

pieces are very grateful to the player and others are awkward. Weber made some innovations in the art of fingering. His extraordinary pianistic ability caused him to seek for new combinations, which he early discovered, greatly to the advantage of piano playing. Mendelssohn's figuration was along well-established lines, but Schumann, with his extraordinary widespread chord effects and novel combinations of homophonic and polyphonic ideas, was very instrumental in bringing about marked changes in fingering. However, it is mainly to Chopin and Liszt that really "modern" fingering owes its existence, and this is largely due to letting the wrist play a prominent part in the performance of scales and *arpeggios*. Chopin recommended a distinct bend of the wrist to his pupils in playing scales, a method entirely opposed to the ideas of the most celebrated pedagogues of that period—Moscheles, Kalkbrenner, etc. Even at this day there are those who claim that in the C major scale, for instance, in passsing from the fourth finger on B to the thumb on C in the right hand—the hand should be absolutely stationary, a method opposed to its natural conformation. Liszt achieved many of his remarkable effects by a very free play of the wrist. He held it quite high, thus enabling him to make crossings impossible to those who maintained a level or a depressed position of the wrist. Another feature which was so conspicuous in his playing and which is one of the great points with modern artists, was the use of the damper pedal. By skillfully employing it in certain instances, the hand can be taken from the keys and the tone carried by the use of the pedal. This enables the player to use an entirely different method of fingering than he would were he to depend upon the fingers alone without the aid of the pedals.

The early editions of pianoforte compositions contained little or no indication of fingering, so almost everything was left to the player. But with the advent of the Chopin-Liszt fingering and the scientific—if I may so term it—use of the pedals, it was found necessary to edit the works of the masters according to modern ideas in this respect. There is no question in the writer's mind that for the use of students only the most carefully edited compositions should be selected. Let an immature pianist use his own judgment in the fingering of certain passages, which would seem to follow upon the most natural lines, yet he will get some fantastic fingering when it seems impossible to go wrong. Artists, however, will generally prefer to use editions with no indications of fingering whatsoever, as they prefer to use their own system.

The pianist to-day should be able to play as readily in one key as in another, and to use a similar fingering for a piece played in C sharp major as in C major. To do this a high degree of skill in crossing the thumb under the third and fourth fingers is essential. For practice in this sort of work the Daily Studies of Carl Tausig are to be recommended above everything else. In these Tausig takes a certain "formula," beginning in the key of C, and uses it sequentially in the remaining eleven keys with the same system of fingering. Following upon this line, the writer heartily recommends practicing all the scales, arpeggios and seventh chords for the different keys, with no alterations of fingering. The C sharp major scale would then be fingered in this way:



The E flat major arpeggios would be fingered like this:

Also passages from the works of the great masters should be selected and played in the remaining chosen keys with precisely the same fingering (if possible) as that used in the original. This method of work will give a facility in technic impossible to secure otherwise. To the skilled pianist of to-day every key should be equally difficult, or, rather, easy. And he should be able to execute a passage equally well in C sharp, E flat or F sharp, as in C major. No student can really be said to have achieved artistic results until this can be done.

HANS ENGELMANN.

Among the great number of contributors to THE MUSICIAN, Mr. Engelmann ranks as one of the most popular. His compositions are original and full of melodious simplicity, and he has the happy faculty of eliminating all unnecessary difficulties. As a writer of teaching pieces, and especially of pieces in the first and second grades, he has few equals.

Mr. Engelmann is a prolific writer—his last published piece being Op. 540—but he never slights his work; each composition shows extreme care and conscientious thought. The 540 referred to above do not include the compositions published under a *nom-de-plume;* these number several hundred.

HANS ENGELMANN.

Not alone as a composer and arranger has he gained an enviable reputation; as a teacher his methods are modern, and based upon the best systems.

Mr. Engelmann was born in Berlin, Germany, in 1872. He was educated in the public schools of that city, and at the age of seven years began the study of music under some of the best teachers in that noted musical center. Later on he took a course at the Leipzig Conservatory.

He came to Philadelphia eleven years ago, and since then has made this city his home. He perfected himself in harmony, under the tuition of Herman Mohr, and immediately took up his life-work of teaching and composing. At first it was a struggle but, diligently performing the kind of work that never fails to bring proper results, he has succeeded beyond his most sanguine expectations.

Among a number of his compositions that have became great favorites with teachers and the music-loving public, we mention the following:

Farewell, My Dear Old Home—Reverie.
Whirling Dervish—Tarantella.
Cavatina in B♭.
Albumblatt in D.
Magic Spinning Wheel—Tarantella.
Dance of the Snowflakes—Caprice.
The Village Church—Sketch.
Serenade Orientale.
Mercedes—Spanish Bohemian Caprice.
Prelude in E♭.
Forest's Greeting.
Homage to Chopin—Impromptu.
Chapel in the Village—Reverie.
Dance Boheme.
Dance Hongroise.
Dance Mystic.
Encore—Intermezzo.
Bagatelle.
The Night Before Christmas—Characteristic Sketch.
The Zitherplayer of Annenthal.

In this issue we present "Yuletide Charm," one of his recent compositions. Written especially for this issue, and thoroughly in keeping with the season, we anticipate that it will meet with hearty approval.

SUGGESTIONS FOR TEACHERS.

H. A. CLARKE.

Suggestions for teachers may be divided into two classes: *first*, those that apply to the teacher himself; *second*, those that apply to his work with his pupils.

The first duty of the teacher should be a strict self-examination to discover whether his natural and acquired endowments justify the choice of teaching as a profession. The most important natural gifts are tact and patience—tact to seize upon and turn to advantage the idiosyncrasies of the pupil; patience to go over, unweariedly, the old familiar ground, finding fresh illustrations and new examples, instead of listlessly repeating the same form of words.

The natural must be supplemented with acquired endowments. *First*, the teacher must be thoroughly familiar with his subject; incalculable harm is done in every branch of teaching by half trained teachers. *Second*, he should have a "system," but the system should be very elastic, so that it may be modified to suit the varying temperaments and abilities of his pupils. *Third*—and most important—he should endeavor to develop the musical sense in his pupils.

The modern tendency is to train pupils as though they were intended to become public performers. They are taught to work their way through pieces that require the powers of a Paderewski or Godowski. While it is wonderful to note the results that have been achieved by modern systematic training, these results are unquestionably secured at the cost of musical training. The teacher should never forget that the pupil who learns to play the piano for the pleasure of herself and friends should have a curriculum especially devoted to the attainment of this object, and that it should differ entirely from that appropriate to the candidate for public honors, or for the profession of teaching. The chief thing to be insisted upon in such a course, is the training of the ability to read at sight. The lack of this power is the chief reason why so many pupils who, while under the instruction of a teacher, learned to play a large "repertoire," rapidly deteriorate when the stimulus of the teacher is removed, owing to the irksomeness of slowly picking out new music. On the other hand, if the musical sense and power of reading had been cultivated by giving them a wide range of music, well within their technical ability, their playing would not deteriorate, but possibly improve, after they had passed away from the control of the teacher.

It should not be forgotten that the playing of the great piano works is a matter demanding all the time and strength of the player, consequently they should be left to the great players. Sure it is that the amateur will get and give more pleasure by playing well one of Mendelssohn's songs without words than by feebly struggling through a ballade by Chopin, or a Rhapsodie Hongroise by Liszt. All good music is not difficult, technically, any more than all difficult music is good; but to play good music well is a much greater accomplishment than to play difficult music, even as correctly and feelingly (?) as the Pianola.

We think that if the various reasons for which pupils study music were taken into more serious account by the teacher, piano playing would largely cease being what it too often is—a terror to the neighbors and the dread of the unfortunates who are compelled, through social tyrrany, to "assist" at the performance of some poor girl who has had a composition drilled into her, the meaning of which, and the proper performance of which, lie far beyond her powers.

FOR THE YOUNG PEOPLE.

The Young Musicians' Perseverance Club.

Conducted by ARTHUR L. MANCHESTER.

Well, Club-mates, this is to be your issue. A number of letters have come, and they are printed as a sort of preliminary chat. You are all busy with Christmas "fixings" now, and it will do you good to stop and read these interesting letters. They will show each member what the other has been doing; they contain much that is encouraging, too.

We all extend our hearty sympathy to one of our number, Violet May Smith, who has had a great sorrow come to her. Her dear Father died in August. She has turned to her music and is finding help in it.

The November answers are coming in and we will print the names of those who do the musical mathematics in the January number. We hope that the name of every member of the Club will be included in the list.

The Editor wishes everybody a very Merry Christmas and Happy New Year.

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"I'm going to by and by." That sounds like determination, and that is what the Perseverance Club stands for.

ST. CECILIA'S CIRCLE, MCSHERRYSTOWN, PA.

Dear Editor—I take singing lessons and I am just beginning to go to Circle. I like music very much. I don't play now, but I am going to by and by. I am ten years old. I am

Your little friend, ANNIE M. BUSBEY.

ST. CECILIA'S CIRCLE, MCSHERRYSTOWN, PA.

Dear Mr. Manchester—Sister Mary Clare said you wanted me to write you a letter and tell about my music. She said I must have it all written by Monday. I went to Circle for the first time last Saturday, and we read about when Handel was a little boy and his father was not willing for him to learn music. I go to school to the Sisters of Saint Joseph and I take music lessons from Sister Mary Teresa. She is not cross at all, but she is very particular. I have to keep my arm still and move my fingers and not make them stiff. I am nine years old and I am just beginning music. I just love to practice, and by and by I am going to have a piece. I will be careful to do the Club work every month.

Your little girl, MARY C. KLUNK.

ST. CECILIA'S CIRCLE, MCSHERRYSTOWN, PA.

Dear Mr. Manchester—This is my first year at school. Last year I was in the baby music class and we had singing, and the lines and spaces and some finger exercises, but now I take real music lessons. I have five scales and some exercises and I can play "The Wild Rider," by Schumann, pretty nicely. Mozart is the musician I have for my musician. I have belonged to your Club ever since Christmas. I am seven years old.

Your little friend, GENEVIEVE JOHNS.

ST. CECILIA'S CIRCLE, MCSHERRYSTOWN, PA.

Mr. A. L. Manchester—You have asked the Club members to write to you, so I will tell you how I am getting along in my music. I love to practice and especially a piece that is very attractive. I have finished my first book of Czerny's studies, and am now at the second. Some of my favorite pieces are, Mendelssohn's Spring Song, and a Sonata that I am just learning, by Scarlatti. Now, Mr. Manchester, we have begun a new year for the Club, and I am going to work hard. I think the other girls are trying to do so too. Last year I admit I did not attend the Club meetings as I ought, although I did the work. With best wishes to you for a happy and prosperous club year, I remain sincerely, A devoted Club member. MARY I. MCCANN.

ST. CECILIA'S CIRCLE, MCSHERRYSTOWN, PA.

Mr. Manchester, Dear Sir—As I belong to your Club now, I will not put off writing to you. I will do the Club work and I hope to be an honor to the Club some day. I take music lessons this year and I love it dearly. This is my third year at school and I am almost nine years old. Yours respectfully,

MARIGOLDE SMITH.

ST. CECILIA'S CIRCLE, MCSHERRYSTOWN, PA.

Dear Sir—I have just begun to take lessons and Sister says we are digging the cellar deep. I have started to go to Circle and I think the reading was very interesting. We read out of Thos Tapper's "Music Talks," and THE MUSICIAN. Sister lent me some old copies of THE MUSICIAN so I could read all about the Club. I hope I will have success with my music and Club. I guess I must close for this time.

Yours truly, GENEVIEVE POIST.

ST. CECILIA'S CIRCLE, MCSHERRYSTOWN, PA.

Mr. A. L. Manchester—As I have begun the year both for the Club and for music, I am again afforded the pleasant opportunity of writing to you. I hope to make every effort to succeed in my music and to give more attention to the Club work than I have done. I am now working at the March from Capriccio, Op. 22, by Mendelssohn, and for Technique, Ballad des Bathers, by Paul Wachs, and I take delight in practicing them. Wishing the Club continued success. I remain sincerely, ANNIE L. YANTIS

ST. CECILIA'S CIRCLE, MCSHERRYSTOWN, PA.

Dear Sir—I am one of the new members. Saturday was the first day I went to Circle. I love it very much. I am taking music lessons. I love it very much, too. I think my papa will get me a piano by Easter time. I will try to do the Club work every time.

HELEN POIST.

BLUE GABLES, MCSHERRYSTOWN, PA.

Dear Mr. Manchester—I think it is about writing time for me, perhaps you will say, "Yes, high time and a bit past it." My vacation was rather an unusual one; we did not go away anywhere, nor did we indulge in many picnics either. Like you, we had the pleasure (?) of moving, and although the distance was not a mile, still we were kept full of excitement for weeks. Clearly the red-letter day of the past year for me, was that on which we opened our new home with a reception. My father gave me the honor of christening it. I mean the house, of course. I finished by begging God to bless our new home, which henceforth was to be known as "Blue Gables." Just as I said the last words, the blue electric lights shone out in form of "Blue Gables." Every one said it looked beautiful. Yes, the summer was happy but it ended too soon, as all nice things must. I am now hard at work at my studies and music. I have Heller's "Art of Phrasing." My last piece was Godard's Second Mazurka. I like it ever so much. I am so glad that Anna May Bartlett won the diamond medal in the contest. I am sure she deserved it. I think we can feel very proud of her. With best wishes for our beloved Club. I remain, your devoted Club member,

MARY G. JOHNS.

MCSHERRYSTOWN, PA.

Dear Editor—This is my second year for Club. I like to be in the room when Sister reads out my name. I have a nice teacher. I am eight years old.

I am your little Club friend, LELA V. BUSBEY.

MCSHERRYSTOWN, PA.

Dear Mr. Manchester—I have just begun to take music lessons, and I like it very much. My teacher says I am doing splendidly. I am pleased to be a member of the Club and I will do all I can when I go to it on Saturday afternoons. I hope the Club members will succeed in doing their work and get more members. I have not been at Circle yet, so I do not know much about it, but the girls who have been, say it is very nice. I remain,

Your friend, MARY F. POIST.

URSULINE ACADEMY, WILMINGTON, DEL.

Dear Mr. Manchester—When I saw my letter printed in THE MUSICIAN, it encouraged me to write again. My piano studies are: Czerny's School of Velocity, Op. 299, Book I; Köhler's Twenty Studies in Scale and Chord Passages, Op. 60, and my pieces are: "Air de Ballet,"—Leroy Thomas and "Spring's Awakening,"—Wm. Peacock. And on violin I study C. H. Hohmann Practical Method for Violin, Book IV. I am improving on violin and piano, and I like it as much as ever. With best wishes for the Club's success, I am

Your little friend, REGINA M. N. MAHONEY.

MCSHERRYSTOWN, PA.

Mr. Manchester, Dear Sir—Sister read to us from THE MUSICIAN that you would like to have letters from every one of the members of the Club. It was in the two last MUSICIANS. I am quite late in writing. I like music very much, but I do not like to practice very well. Sister says that if I would only practice well, there would be no little girls among her pupils who could play better, because I put expression in and I like the pretty places so. I got a new piece, it is pretty. I like to go to the Club very much and like to hear the stories read about the musicians, and take great interest in hearing them. I have to close, hoping you like your new home—I like hills. Your friend,

AVA E. MILLER.

URSULINE COLLEGE, WILMINGTON, DEL.

Dear Mr. Manchester—My name was sent in some time ago to become a member of the Perseverance Club. I have not answered any of the questions in THE MUSICIAN, but will try and answer them now. I take lessons on piano and violin and am very much interested in both. I have three Sonatinas for violin and have a pretty piece called "The Brooklet," Henry Kryder, for piano. I practice about an hour and a half every day. I try not give my teacher any trouble. We have a Musical Club at the Academy which meets the first Saturday of every month. We hope this year to get a little pin with the initial of our Club on it. I will now close as I do not want to tire you with my letter. I remain,

Sincerely, MARGIE MONAGHAN.

URSULINE ACADEMY, WILMINGTON, DEL.

Mr. Manchester, Dear Sir—Last month's MUSICIAN containing all the letters, was received and thoroughly enjoyed by me. I was, indeed, delighted to know that Anna May Bartlett won the prize in that contest and sincerely hope she may always be as successful in the future. In regard to my vacation, I must say it was not spent in study, but in just having a "good time." However, I was ready for hard work in September and have been trying to do my best ever since. At present, I am studying "Invitation à la Valse,"—Weber, having just finished "Dancing Waves," by Albert Pieczonka. At a meeting of our Club last Saturday, I was requested to send in the names of Annie Bailey, Eleanor Kane, Alice Gorman, Estelle Cogan, May Von Hofe and Edith Montgomery, who are desirous to become members of the Perseverance Club. With kindest regards to you and best wishes for the success of our Club. I remain,

A devoted Club member, ADA R. MARSH.

Your teacher intends you to keep going steadily forward, so do as she wishes and you will be pleased in the end.

UNADILLA, GA.

Dear Mr. Manchester—I was nine years old Sunday, and I want to join the Y. M. P. Club. I have been taking music one term and this will make my second one. I go to school and am in the fourth grade. You should see the pile of music I have to practice, Five Finger Technic, Etudes, Clementi's Sonatinas, scales, and from one to three pieces at a time. Sometime I think my teacher is imposing on me, but I am always glad to get a new piece. Our teacher has appointed two of her class to write to THE MUSICIAN each month, so you will hear from us often.

Your little friend, MADGE HORNE.

MCSHERRYSTOWN.

Mr. Manchester—you stated in last month's MUSICIAN that you would like to hear from us. I began taking music lessons of Sister Mary Clair last month, I think she is a very fine teacher. I have just been to Circle for the second time, so I cannot say a great deal about it, but I like it.

Yours truly, MAURINE GROFT.

Yes, Bach took out the patent of genius on his Inventions. Despite our musical advance, they have not been equalled since. When this member learns them well, she will like them more and more.

UNADILLA MUSIC CLUB, UNADILLA, GEORGIA.

Dear Mr. Manchester—I come, asking admittance to the Y. M. P. Club. I have been very much interested in this paper, and especially this department of it, since *our* Club, the Unadilla Music Club, started in September. We have hoped to get a letter in THE MUSICIAN before this. I only hope this will escape the waste basket. Our Club has not been started very long, but we are trying our very best to learn something about music and its composers. We meet once every month and so we have a new number of THE MUSICIAN at every meeting. Our last meeting was devoted to the study of Bach. What a truly great man he was to bear all his sorrows and privations with so much fortitude and cheerfulness! I do not thank him for having written his Inventions, tho' I think they are, most undoubtedly, the "crankiest" things I ever saw. I wonder if he ever put a patent on them? At our next meeting we will study Schumann. It brings the tears to my eyes to think of such a great and noble mind being afflicted with that dread disease, insanity. I have read that Liszt believed a piece could be made more beautiful by the addition of grace notes and such things, and I believe it. I am taking his Rhapsodie Hongroise, No. 2, and it is a masterpiece, truly. Indeed, it is almost more than I can master. I see that Jeannie Davis is studying Bach's Inventions. I hope she sympathizes with me. This is enough for this time, so I will close. Hoping to see this in the next MUSICIAN, I am,

Sincerely your friend, MAE COTTON.

WAKEFIELD, MASS.

Dear Mr. Manchester—I was very much pleased to see my letter printed last month. It seems strange yet very pleasant to read letters written by girls so far away. I have been taking lessons on the piano for about two years. I am studying Etudes, from Heller, Op. 47, and some of my pieces are "Maienleibe," by Schulz-Weida; "Rondo Mignon," by Baumfelder, and "Wanda Mazurka," by Fritz Spindler. I am fourteen years old and am in the grammar school. I think it would be nice if the girls would write letters to each other. Enclosed find answers to the questions. I am afraid that the third and fourth answers are wrong, but I tried my best with them. Yours truly,

GRACE A. WOODBURN.

WHITEHALL, MICH.

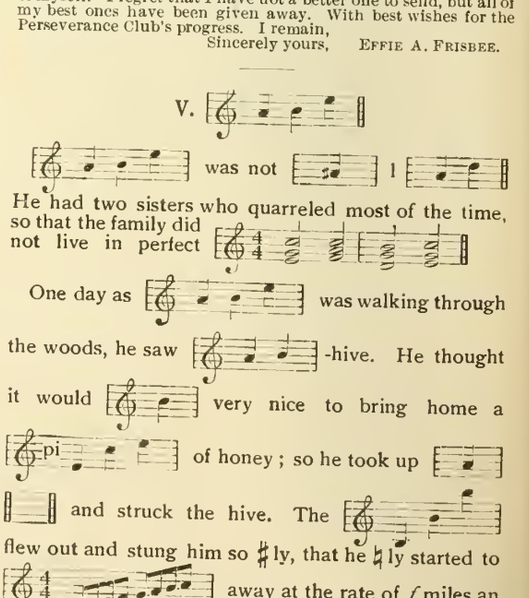
Dear Mr. Manchester and Club-mates—I see that by the October number of THE MUSICIAN that several of the scholars have told how their vacations were spent. On the second day of August, I started for the Pan-American Exposition at Buffalo. We went to Chicago on a boat and took another boat from there for Buffalo. We made short stops at Mackinac Island, Detroit and other places on the way. We had a chance to see some of the places. We were on the water three days. I enjoyed the exposition very much; the illumination was beautiful and the Niagara Falls were beautiful too. We were away from home ten days. The rest of my vacation was spent at home, or at Sylvan Beach, which is six miles from my home. My teacher's music class has musicales every month. At the last one I played a duet with one of the girls, it was "Chimes of Bells," by Geza Horvath, Op. 27, No. 3. Wishing the Club every success possible, I remain

Your friend, DORA COVELL.

MINNEAPOLIS, MINN.

Mr. A. L. Manchester, Dear Sir—Although I have only answered one set of questions, I intend to try and be more responsive in answering them hereafter. I am not attending school on account of my health, but nevertheless I find plenty of things to occupy my time, as Christmas will soon be here, and one must make gifts to help make the day happy. I think it is quite a pleasure to peruse the letters printed on the Club's page, as the majority of the members write very interesting ones. Enclosed is a photo of myself. I regret that I have not a better one to send, but all of my best ones have been given away. With best wishes for the Perseverance Club's progress. I remain,

Sincerely yours, EFFIE A. FRISBEE.



Who can solve it? What is its title, and what story does it tell?

To Miss Vera A. Easterly, Gibsonburg, Ohio.

Yuletide Charm.

(Weihnachts Stimmung.)

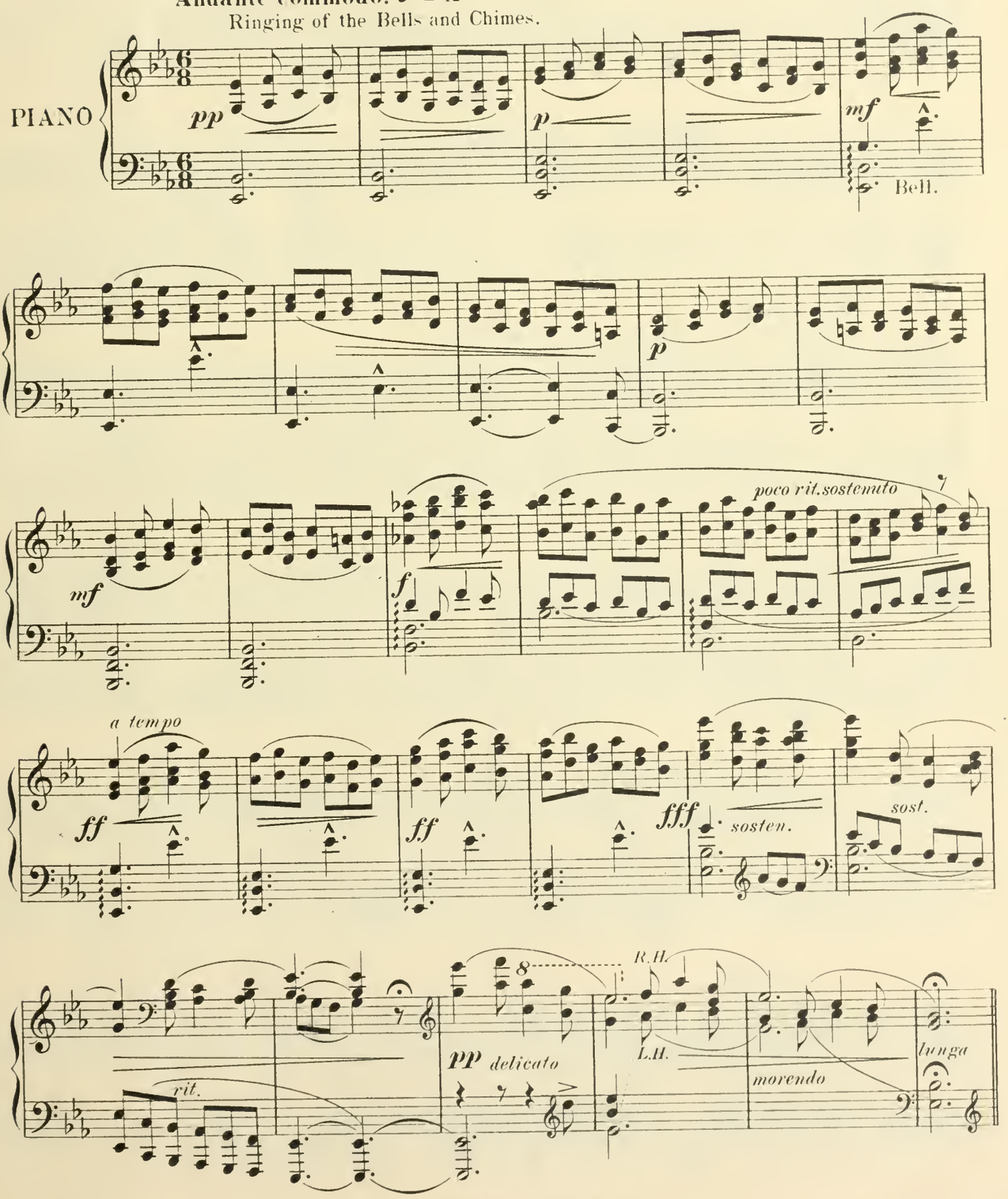
A DESCRIPTIVE FANTASIE.

INTRO.

Andante commodo. ♩. = 42

Ringing of the Bells and Chimes.

H. ENGELMANN, Op. 540.



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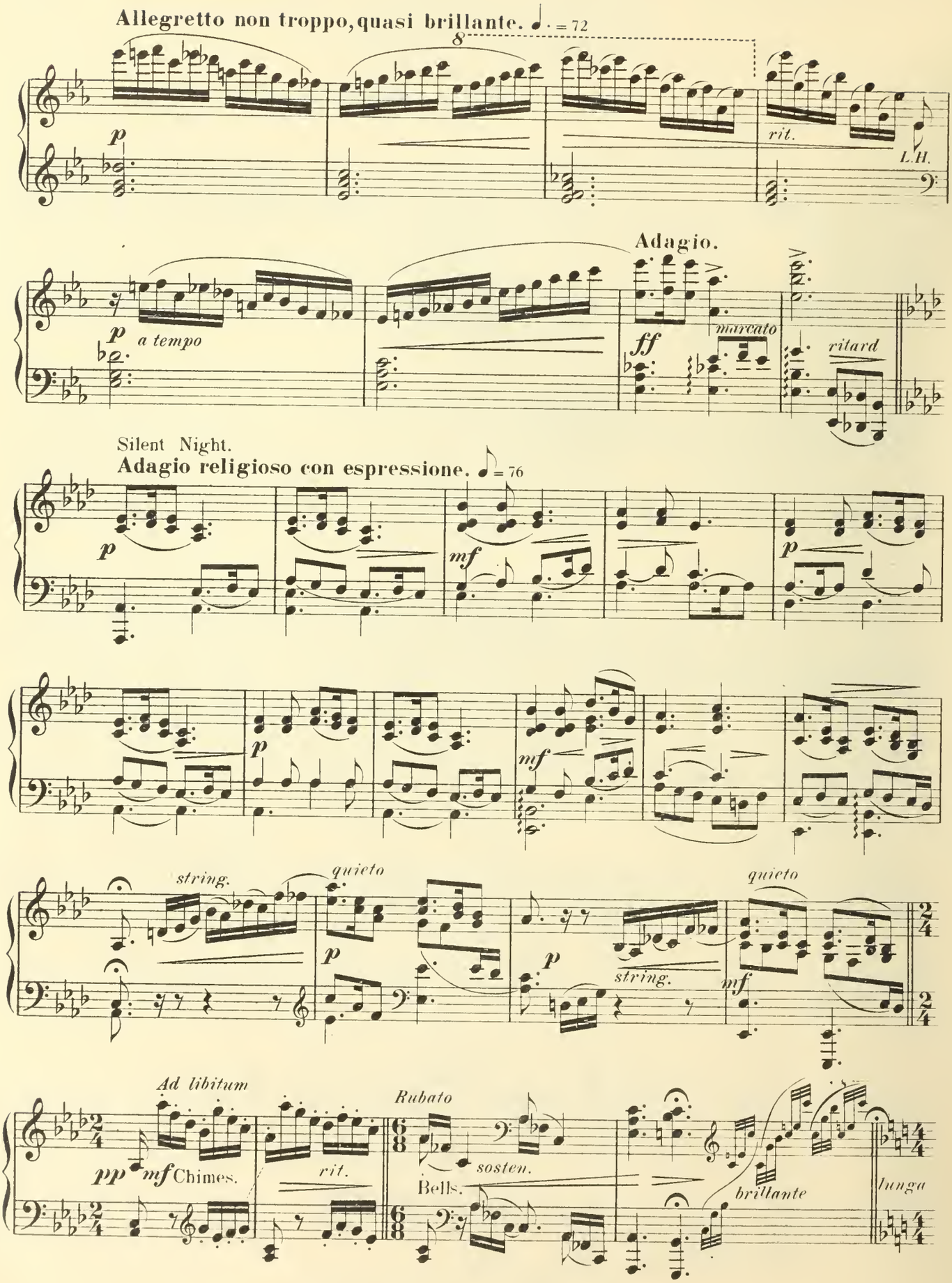
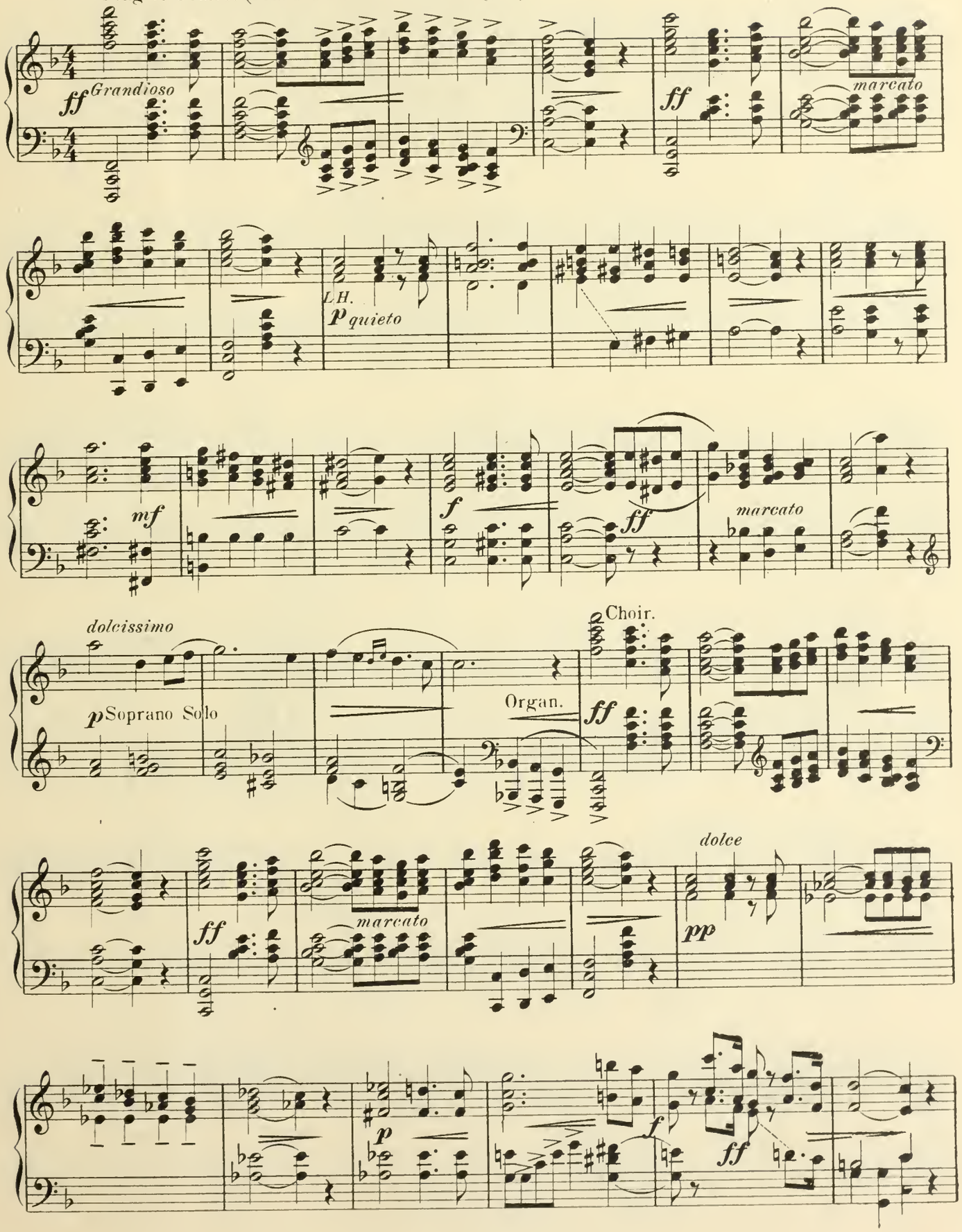
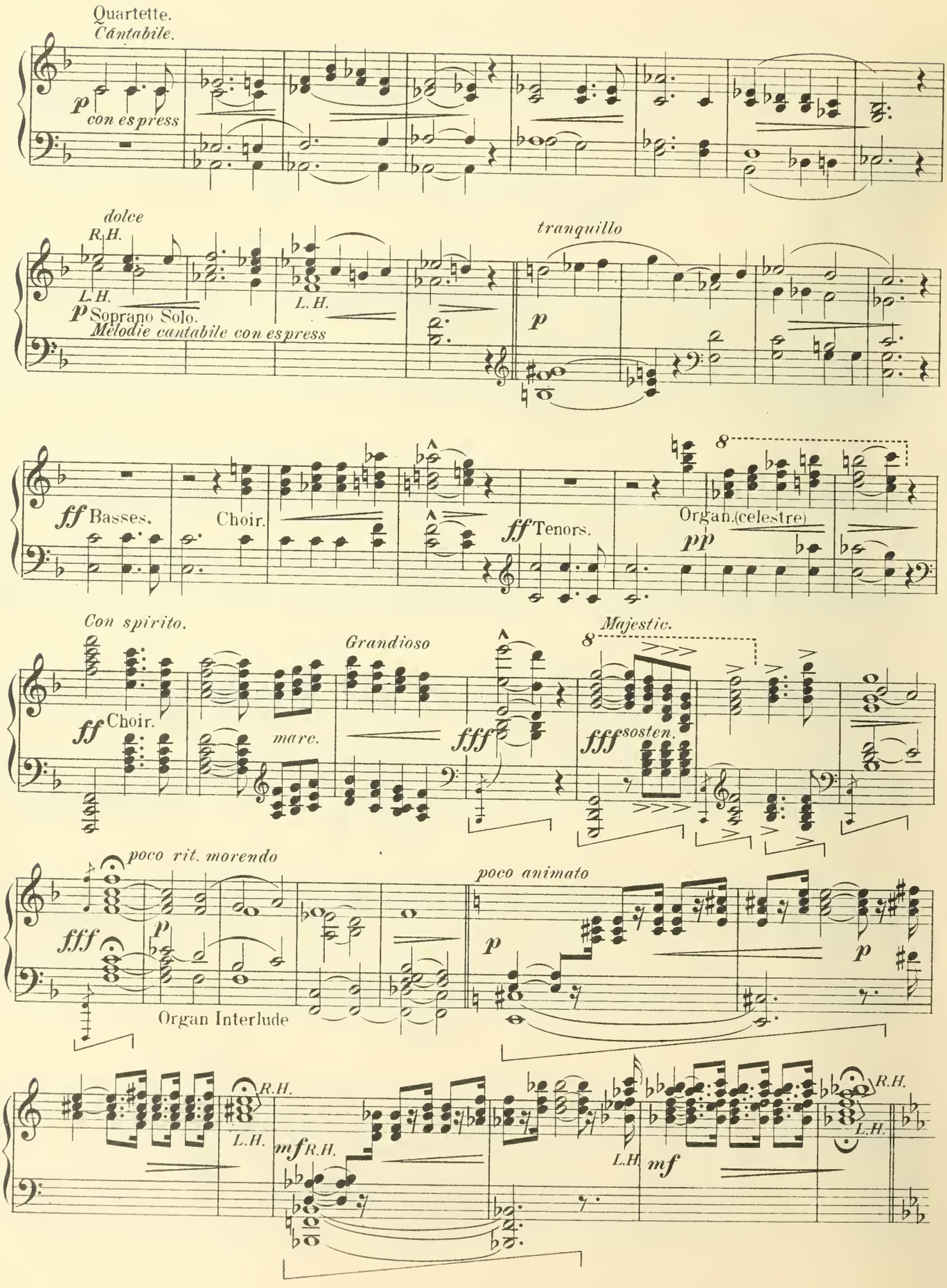
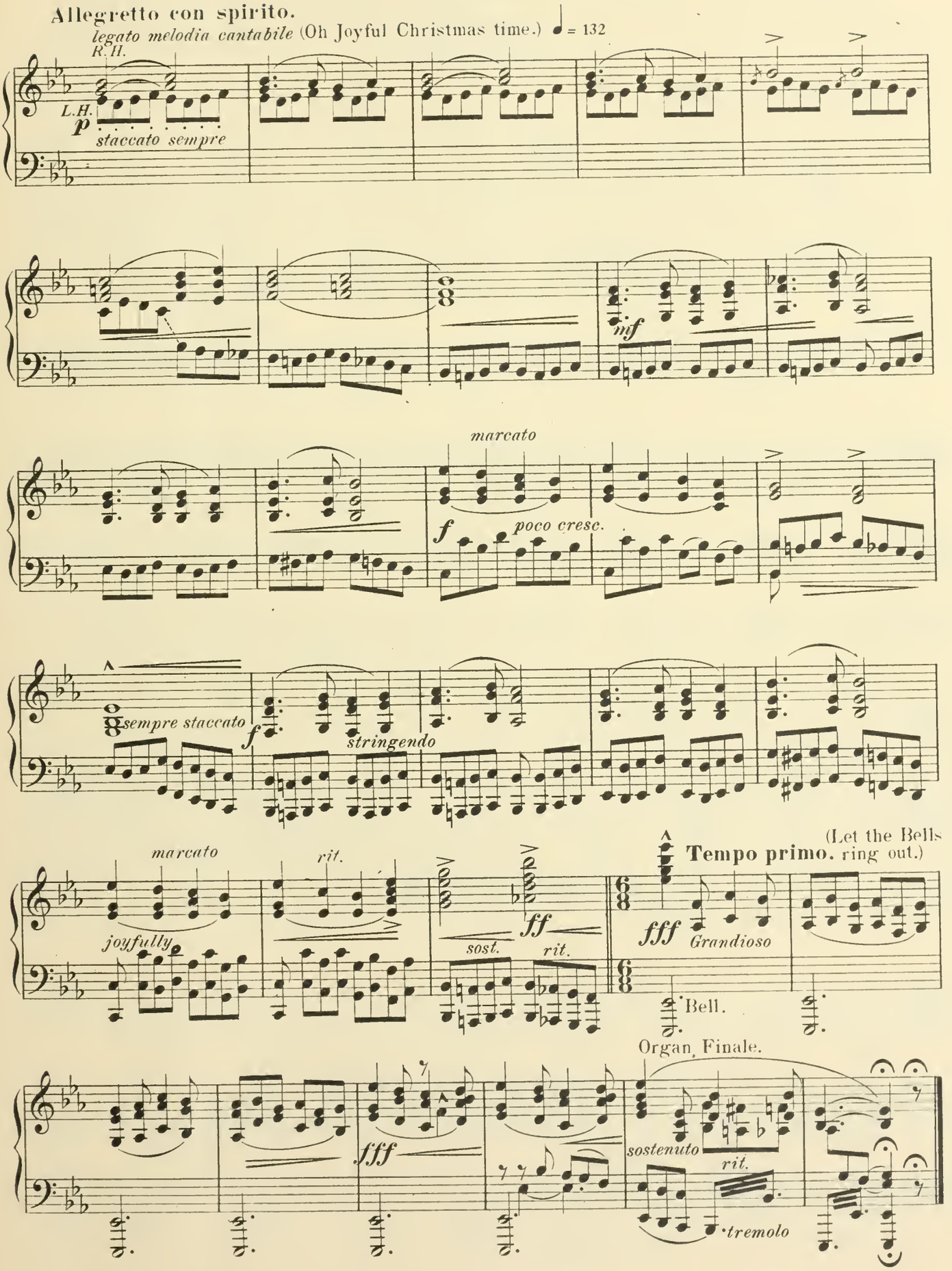

Allegretto non troppo, quasi brillante. ♩. = 72
8
p
rit.
L.H.
Adagio.
p
a tempo
ff
marcato
ritard
Silent Night.
Adagio religioso con espressione. ♩ = 76
p
mf
p
p
mf
string.
quieto
p
p
string.
quieto
mf
Ad libitum
pp
mf
Chimes.
rit.
Rubato
sosten.
Bells.
brillante
lunga

Con spirito. ♩ = 80

Song of Praise. (Grand Church Choir and Organ.)




Quartette.
Cántabile.
p
con espress
dolce
R.H.
L.H.
p Soprano Solo.
Mélodie cantabile con espress
L.H.
tranquillo
p
ff Basses.
Choir.
ff Tenors.
8
Organ.(celestre)
pp
Con spirito.
ff Choir.
Grandioso
marc.
fff
Majestic.
8
fff sosten.
poco rit. morendo
fff
p
Organ Interlude
poco animato
p
p
R.H.
L.H.
mf R.H.
L.H.
mf
R.H.
L.H.


Allegretto con spirito.
legato melodia cantabile (Oh Joyful Christmas time.) ♩ = 132
R.H.
L.H.
p
staccato sempre
mf
marcato
f
poco cresc.
sempre staccato
f
stringendo
marcato
joyfully
rit.
ff
sost.
rit.
(Let the Bells
Tempo primo. ring out.)
fff
Grandioso
Bell.
Organ, Finale.
fff
sostenuto
rit.
tremolo

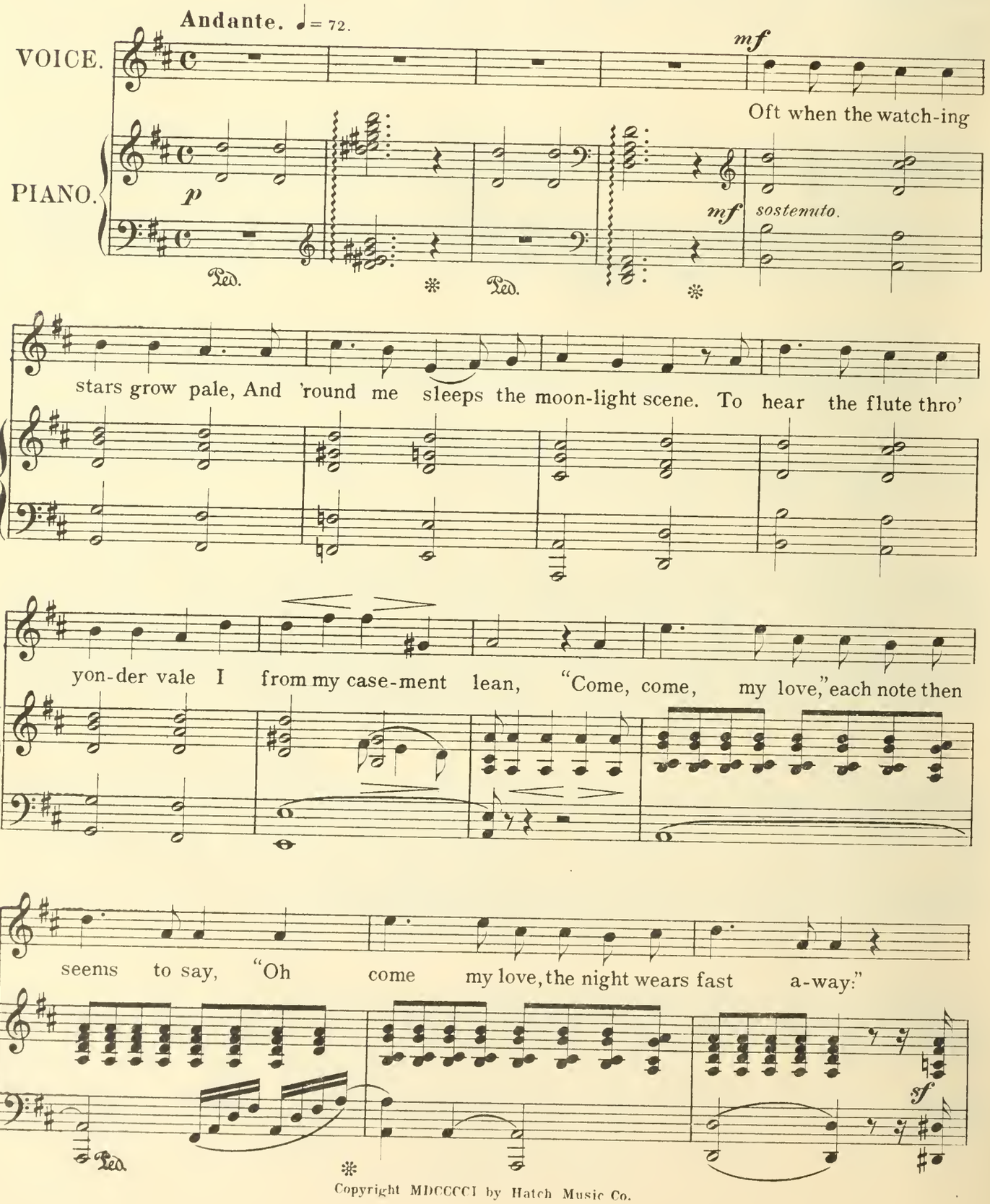
How Oft, When Watching Stars Grow Pale.

SERENADE.

Song for Soprano.

Poem by THOMAS MOORE.

Music by WILLIAM D. ARMSTRONG.



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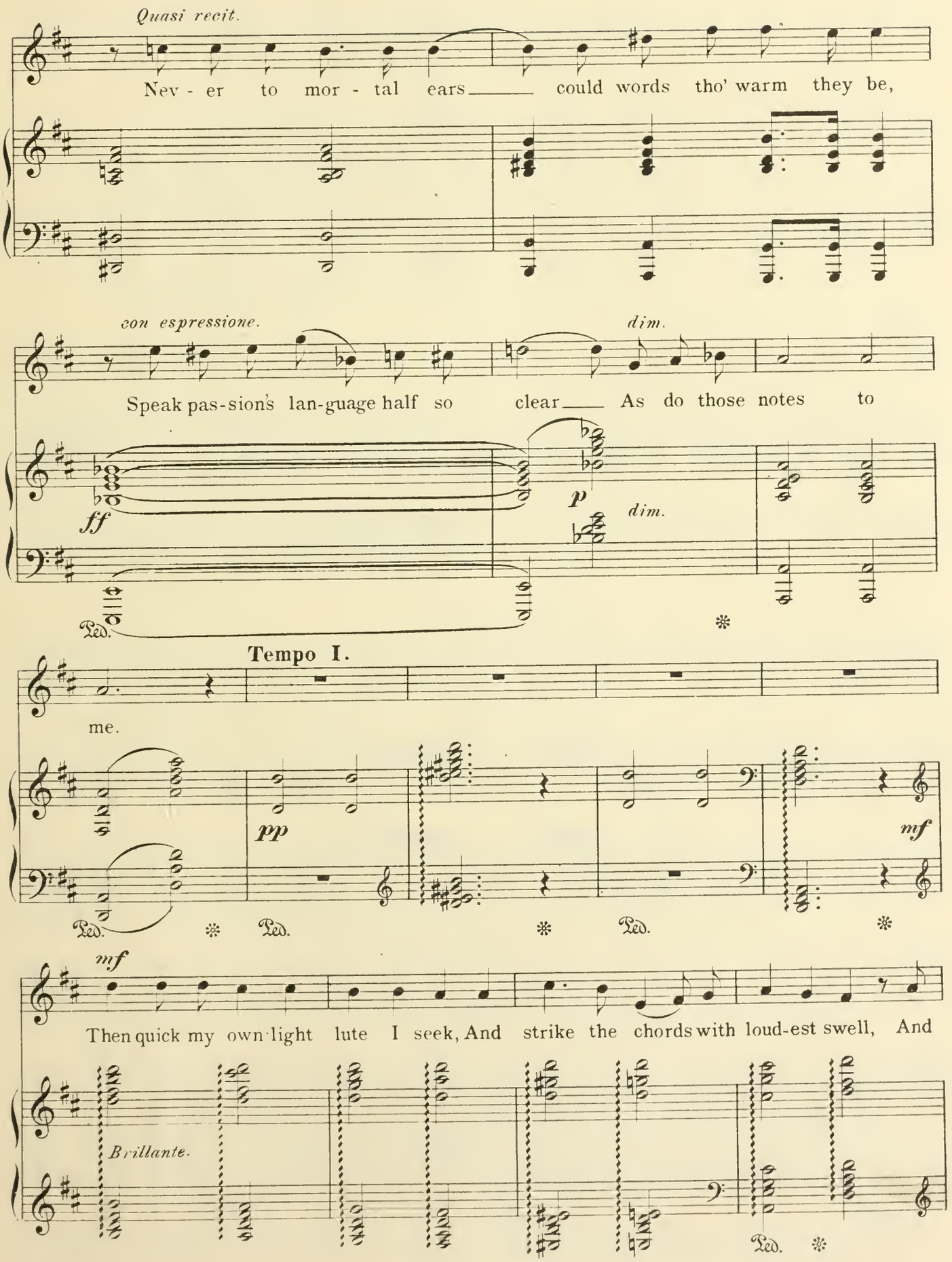
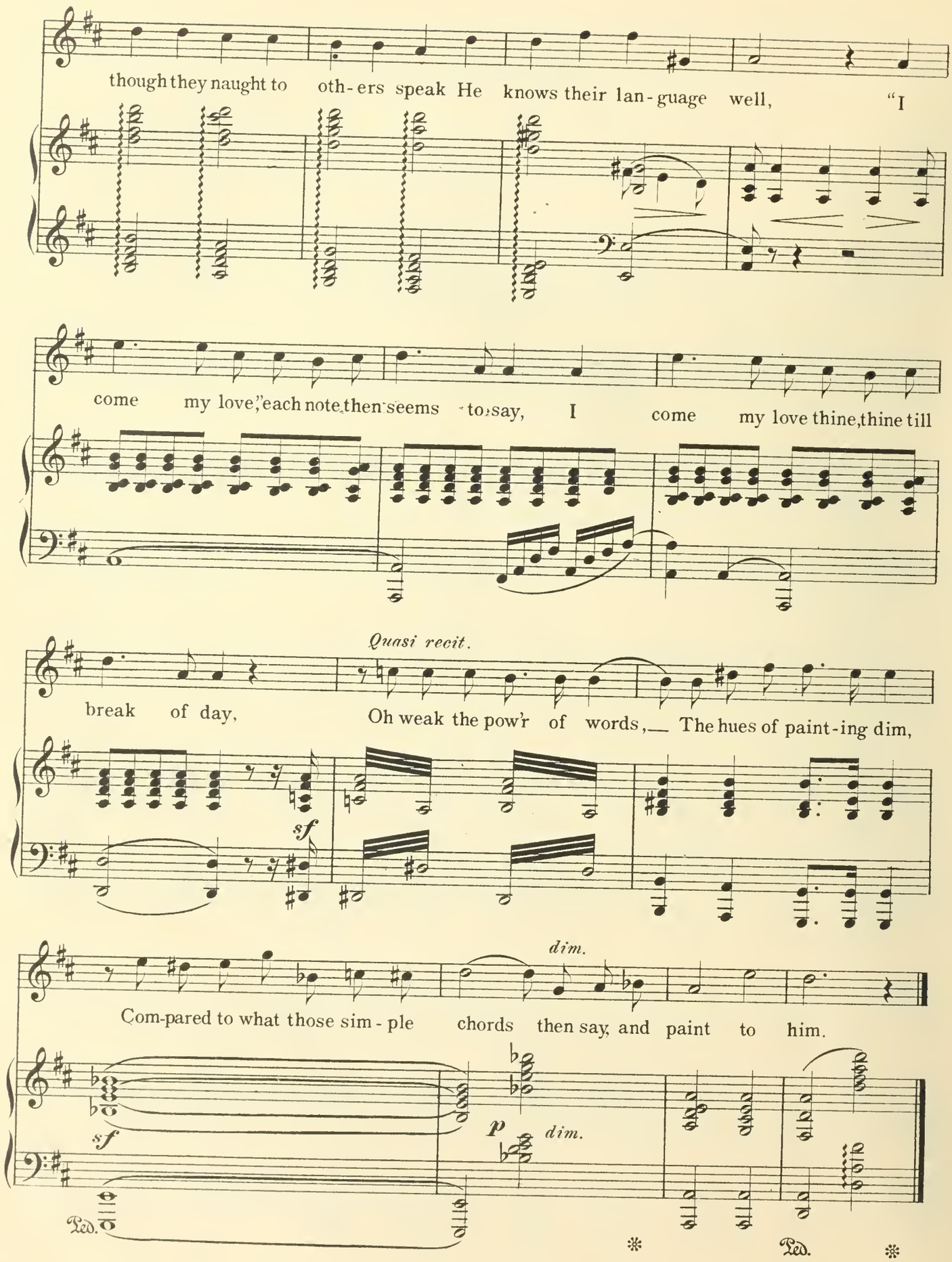
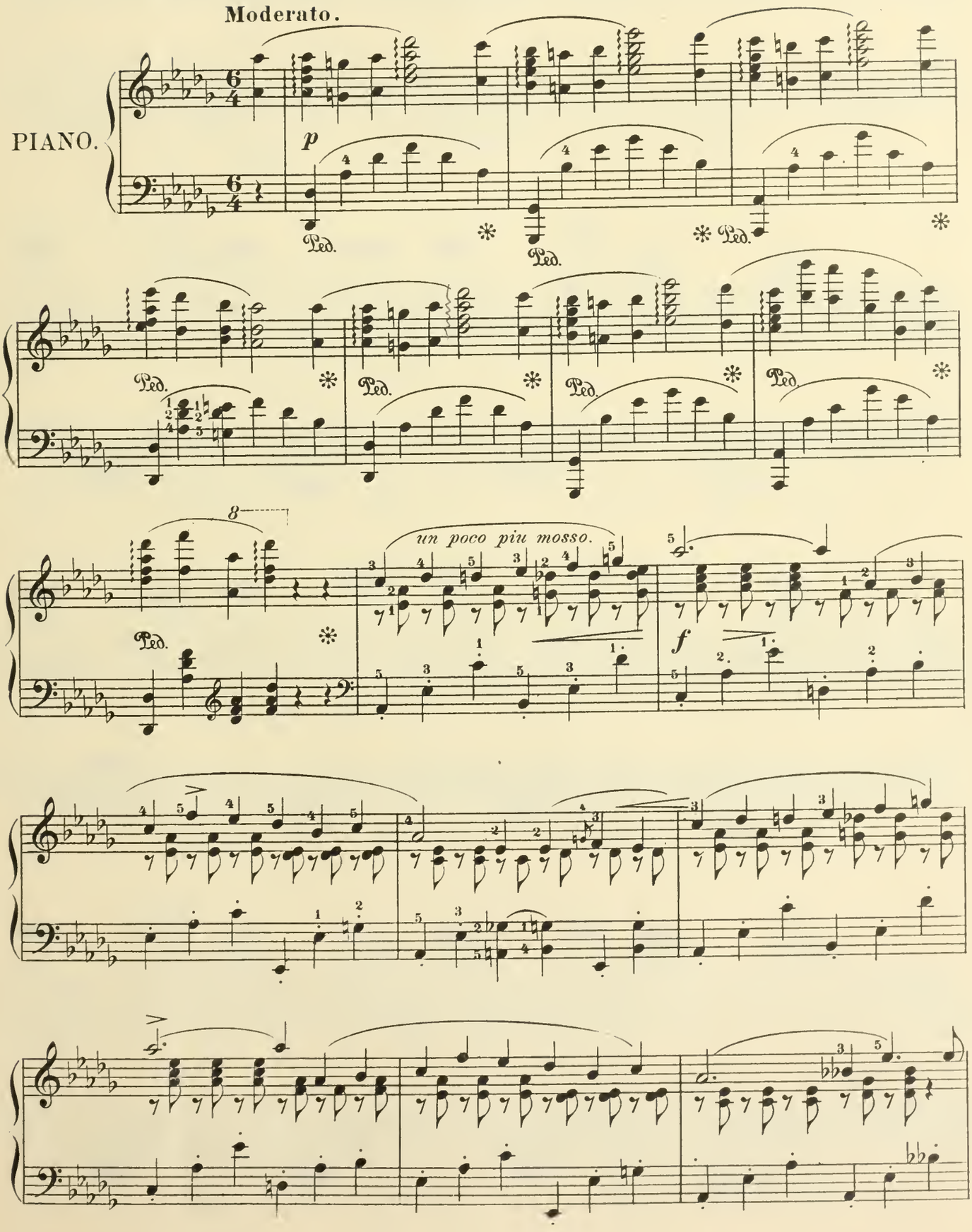

Quasi recit.
Nev - er to mor - tal ears ___ could words tho' warm they be,
con espressione.
dim.
Speak pas-sion's lan-guage half so clear ___ As do those notes to
ff
p
dim.
Ped.
Tempo I.
me.
pp
mf
Ped.
Ped.
Ped.
mf
Then quick my own light lute I seek, And strike the chords with loud-est swell, And
Brillante.
Ped.

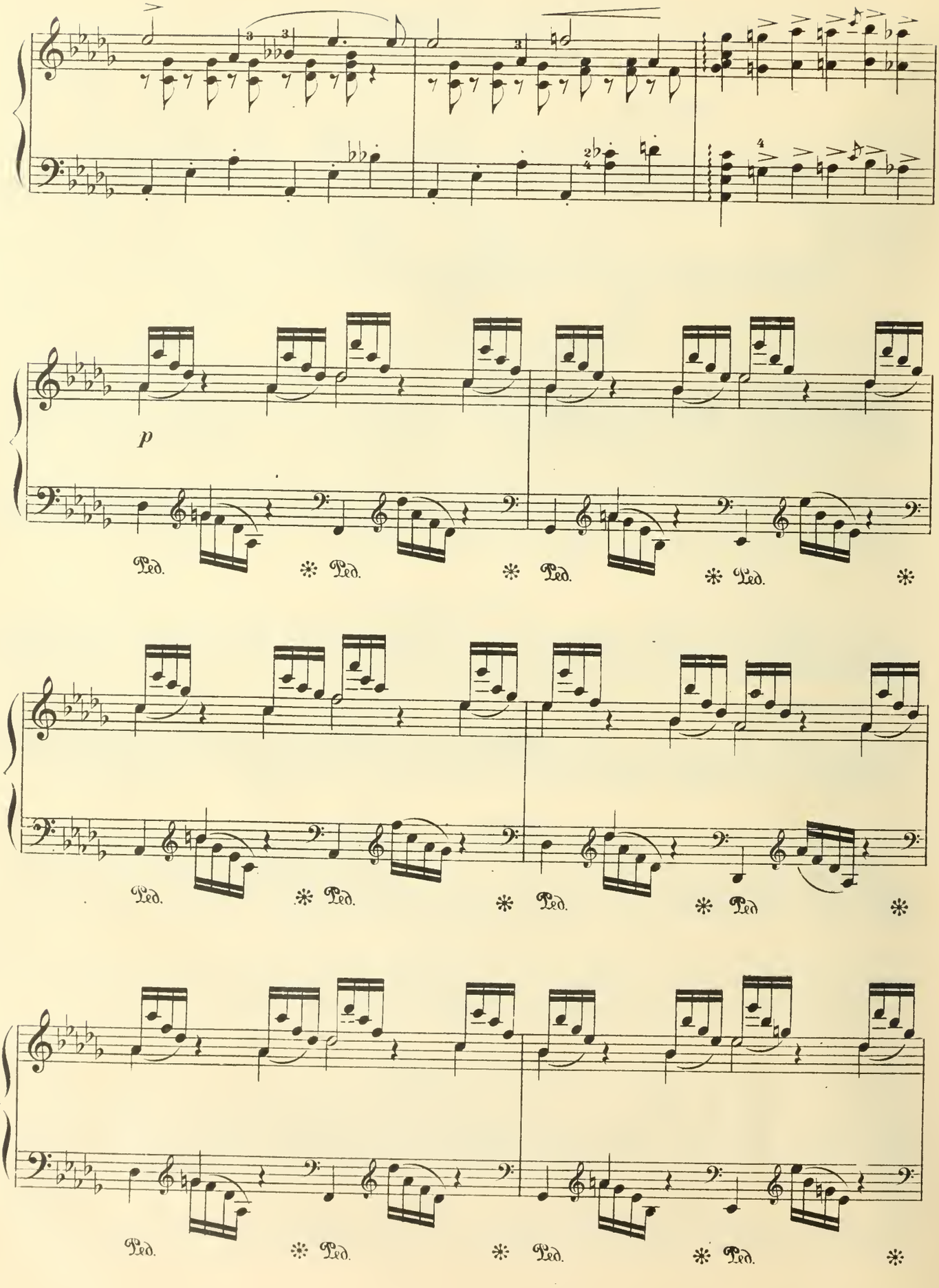

though they naught to oth-ers speak He knows their lan-guage well, "I
come my love," each note then seems to say, I come my love thine, thine till
Quasi recit.
break of day, Oh weak the pow'r of words, The hues of paint-ing dim,
sf
dim.
Com-pared to what those sim-ple chords then say, and paint to him.
sf
p
dim.
Ped.
Ped.

In the Gondola.

(Sweet Remembrance.)

F. BENDEL.

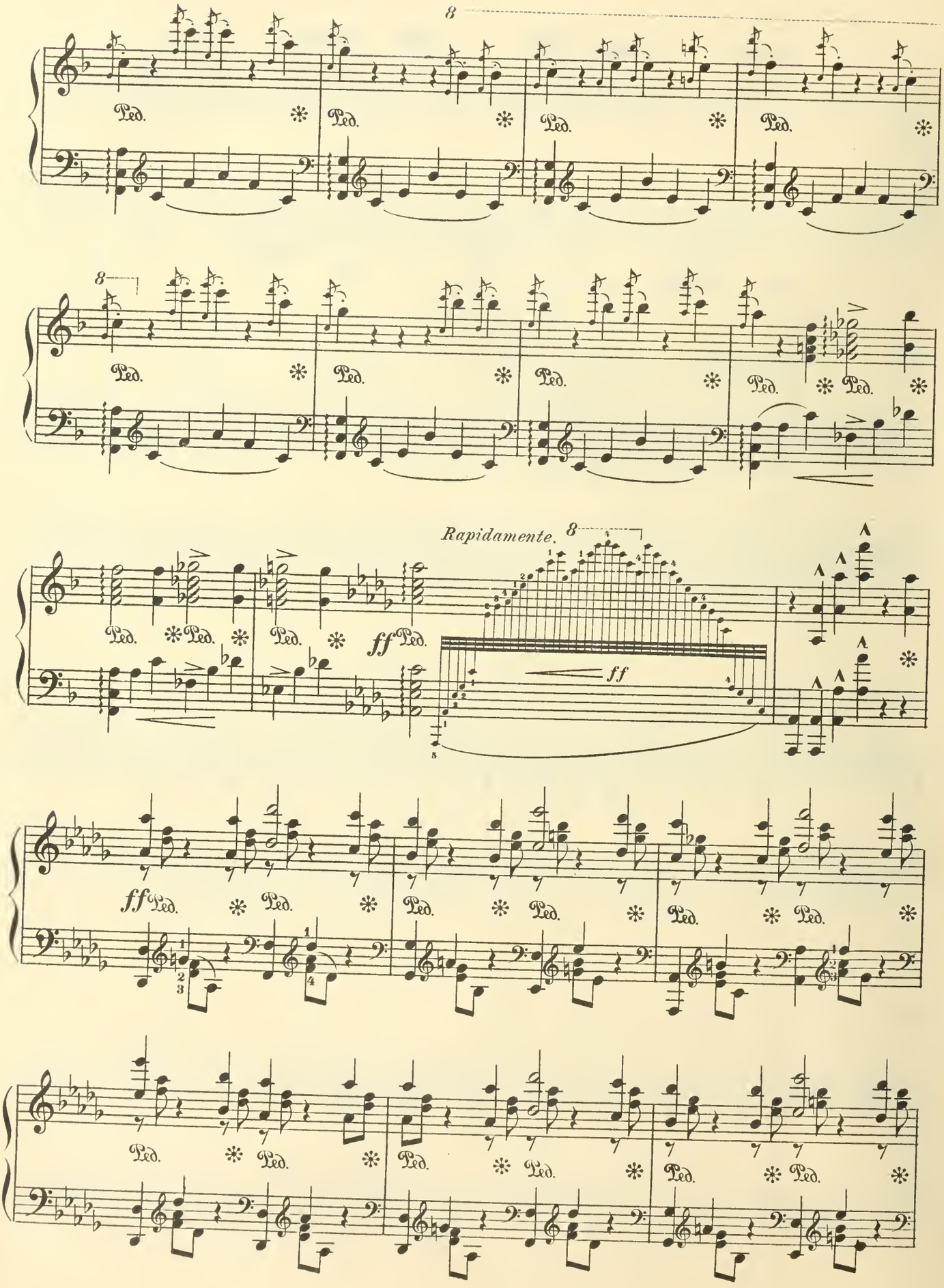


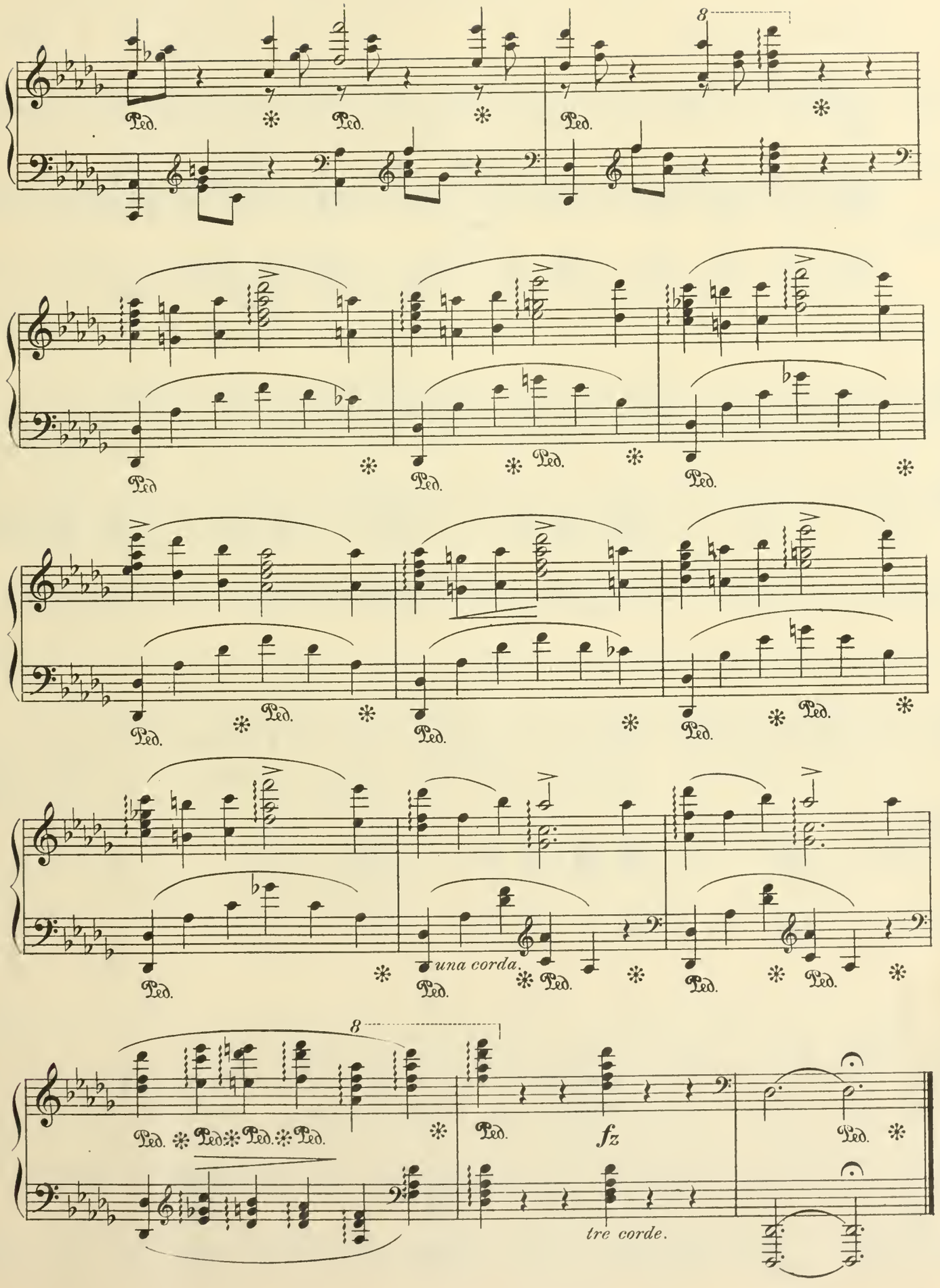

p
Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. * Ped *
Ped. * Ped. * Ped. * Ped. *

8
Ped.
*
Ped.
*
Ped.
*

Marcato e cantabile.
p

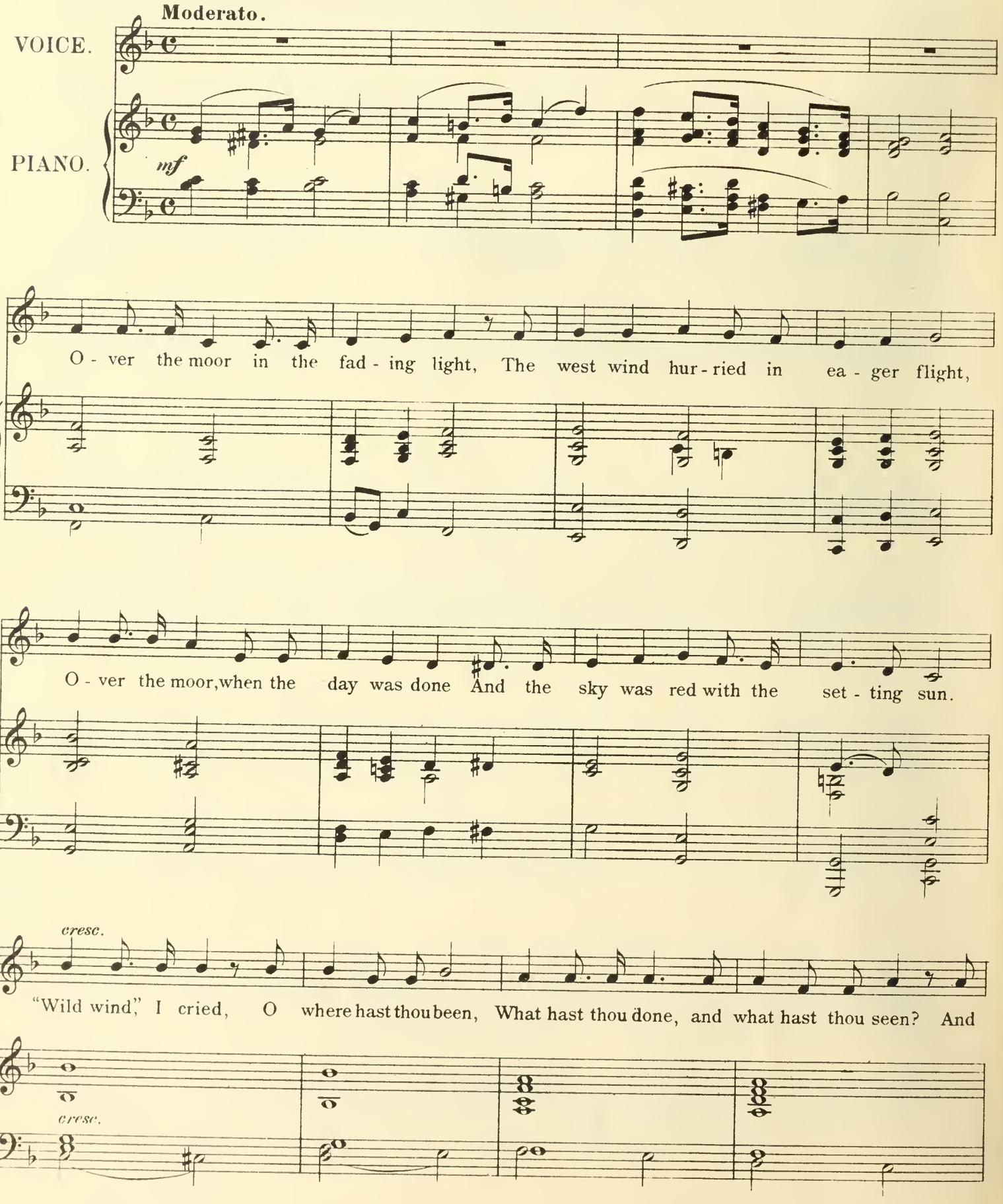
8
f
dim.
p
Ped.
*

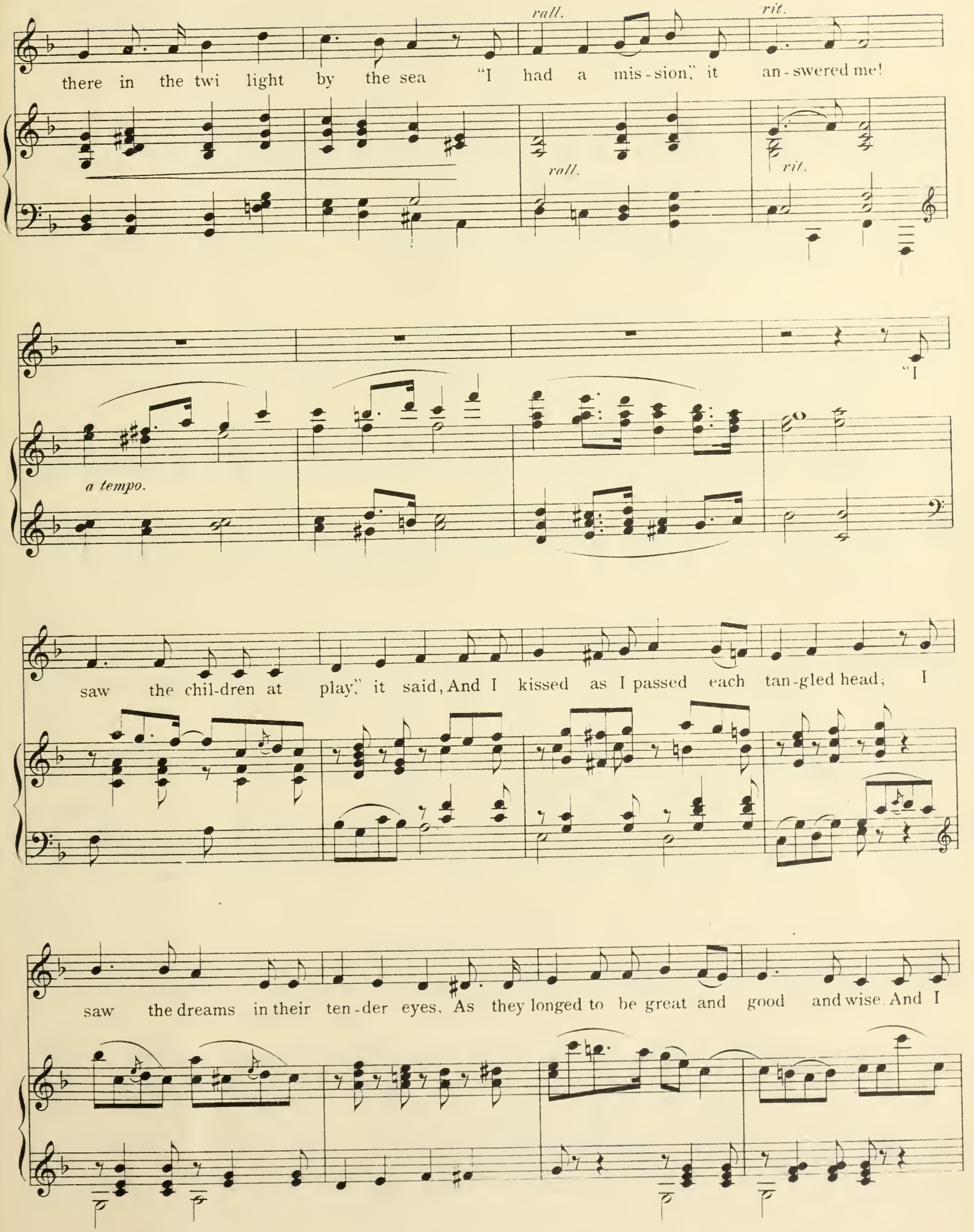

8
Ped.
8
Rapidamente.
ff
ff
ff

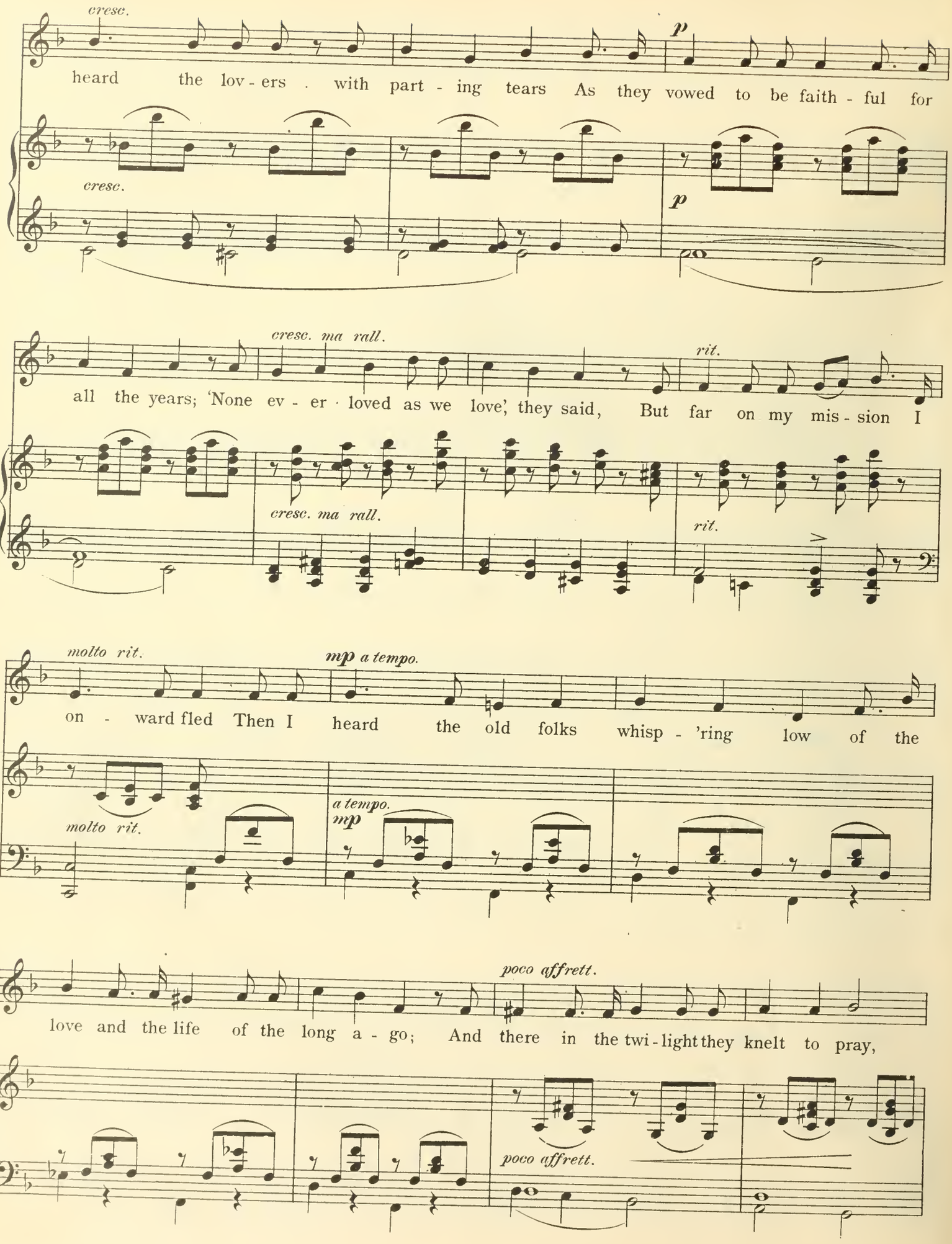

8
Ped.
una corda.
tre corde.
fz

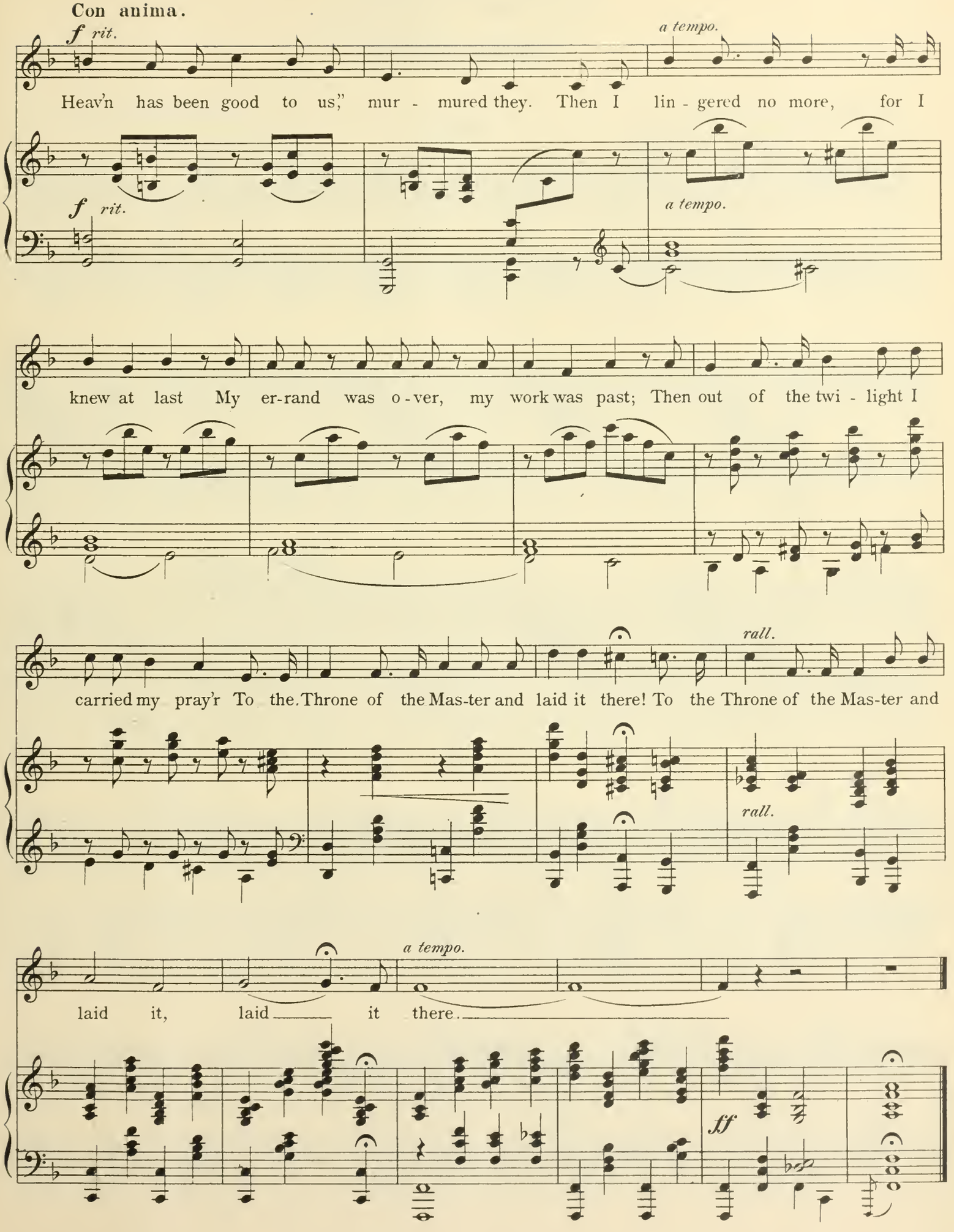
The Mission of the Wind.

Words by CLIFTON BINGHAM. Music by A. H. BEHREND.




rall.
rit.
there in the twi light by the sea "I had a mis-sion," it an-swered me!
rall.
rit.
"I
a tempo.
saw the chil-dren at play," it said, And I kissed as I passed each tan-gled head; I
saw the dreams in their ten-der eyes, As they longed to be great and good and wise. And I


cresc.
heard the lov - ers . with part - ing tears As they vowed to be faith - ful for
p
cresc.
p
cresc. ma rall.
all the years; 'None ev - er · loved as we love,' they said, But far on my mis - sion I
rit.
cresc. ma rall.
rit.
molto rit.
on - ward fled Then I heard the old folks whisp - 'ring low of the
mp a tempo.
molto rit.
a tempo.
mp
poco affrett.
love and the life of the long a - go; And there in the twi - light they knelt to pray,
poco affrett.


Con anima.
f rit.
a tempo.
Heav'n has been good to us," mur - mured they. Then I lin - gered no more, for I
knew at last My er-rand was o - ver, my work was past; Then out of the twi - light I
carried my pray'r To the Throne of the Mas-ter and laid it there! To the Throne of the Mas-ter and
rall.
laid it, laid it there.
ff

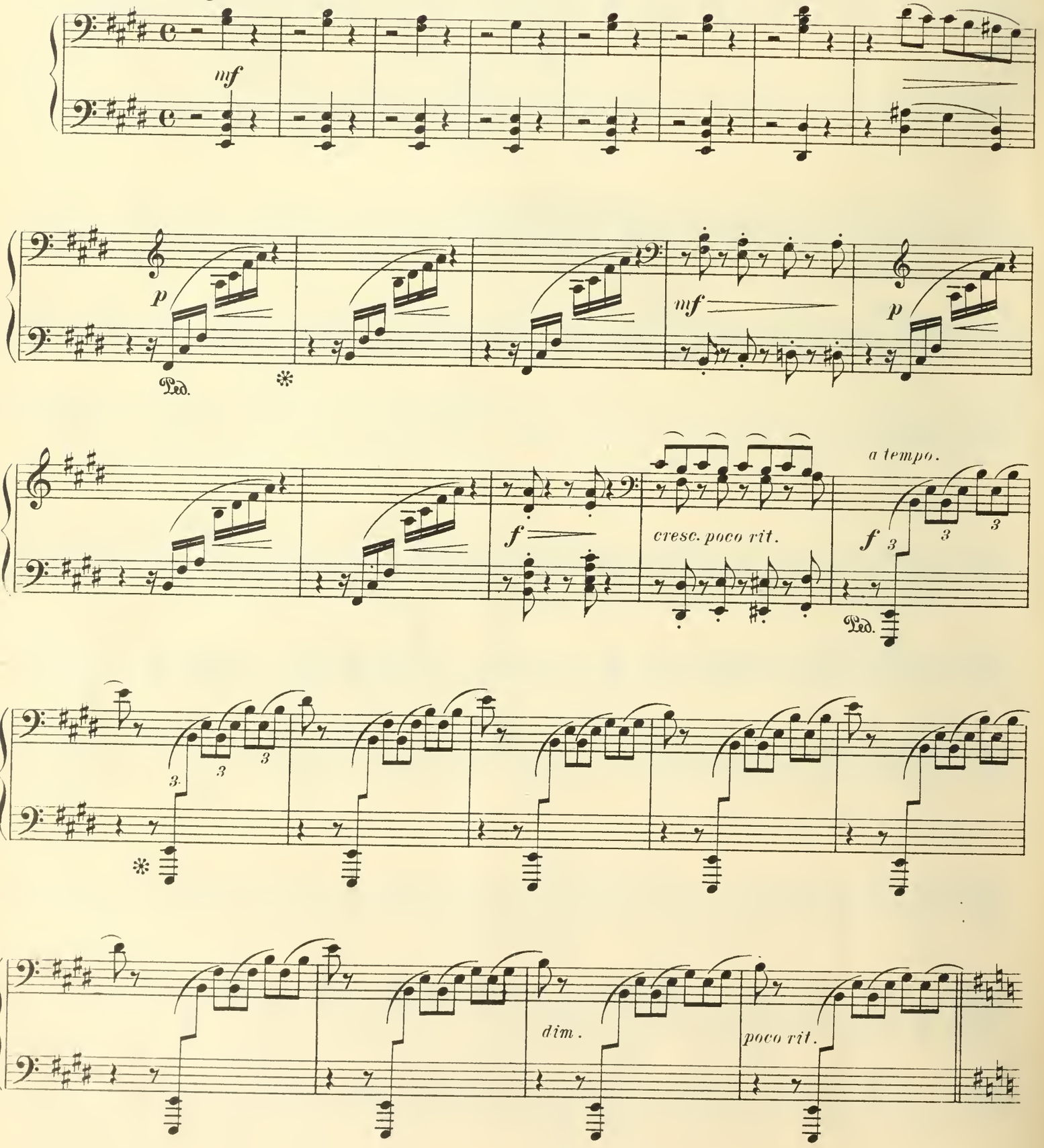
SLEIGH RIDE.

(TROÏKA FAHRT.)

P. TSCHAÏKOWSKY. Op. 37. No. 11.

SECONDO.

Allegro moderato.

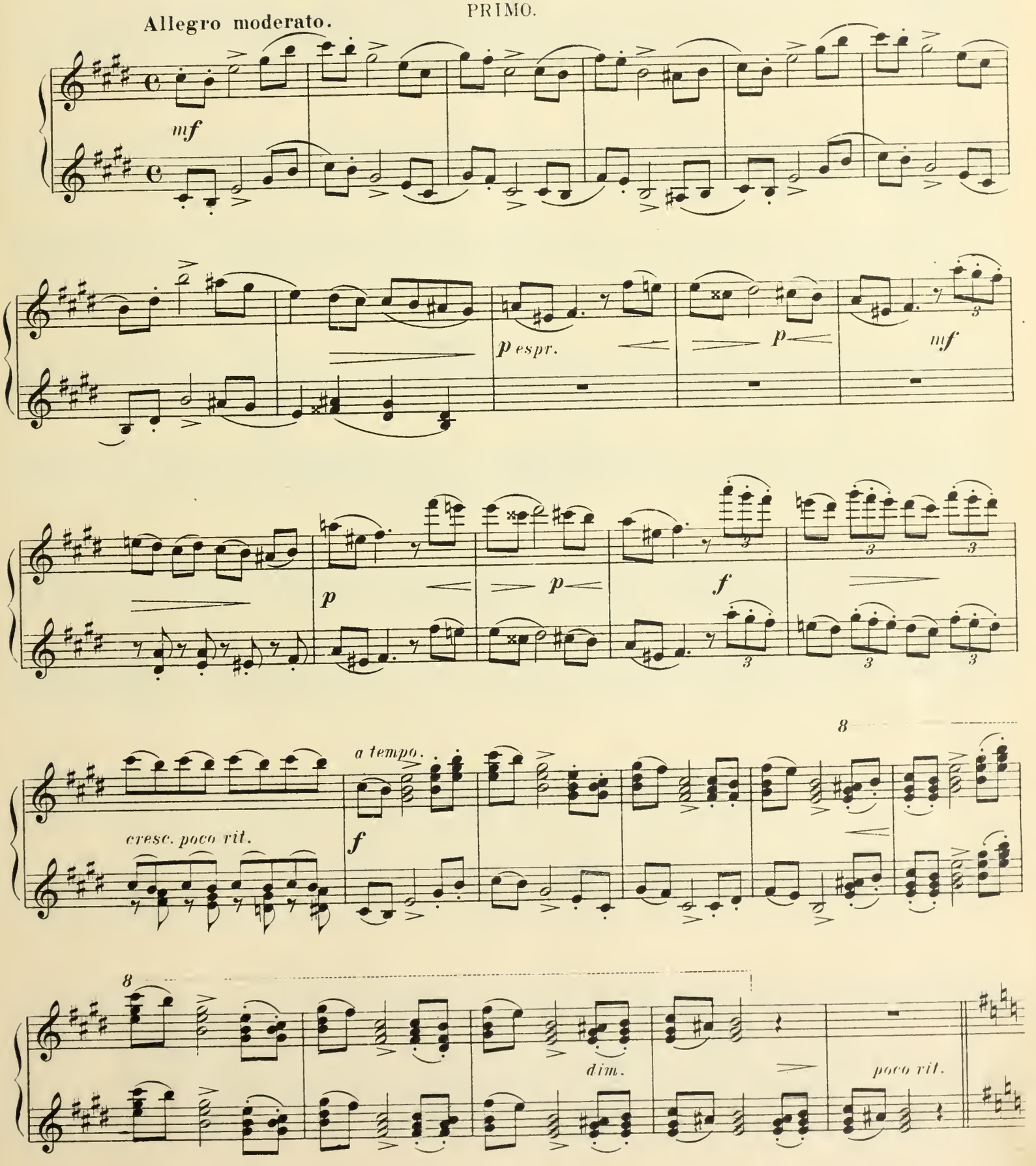


SLEIGH RIDE.

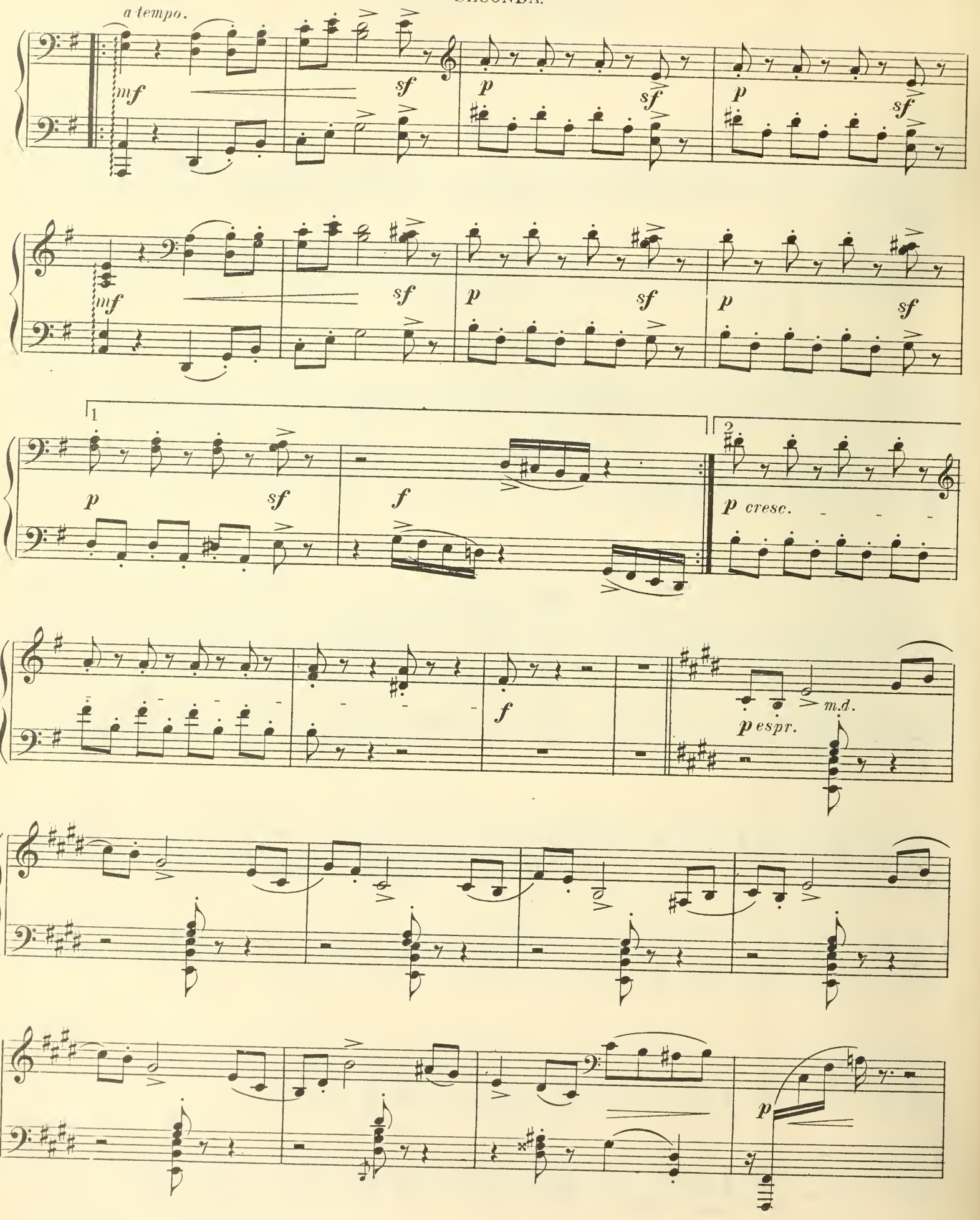
(TROÏKA FAHRT.)

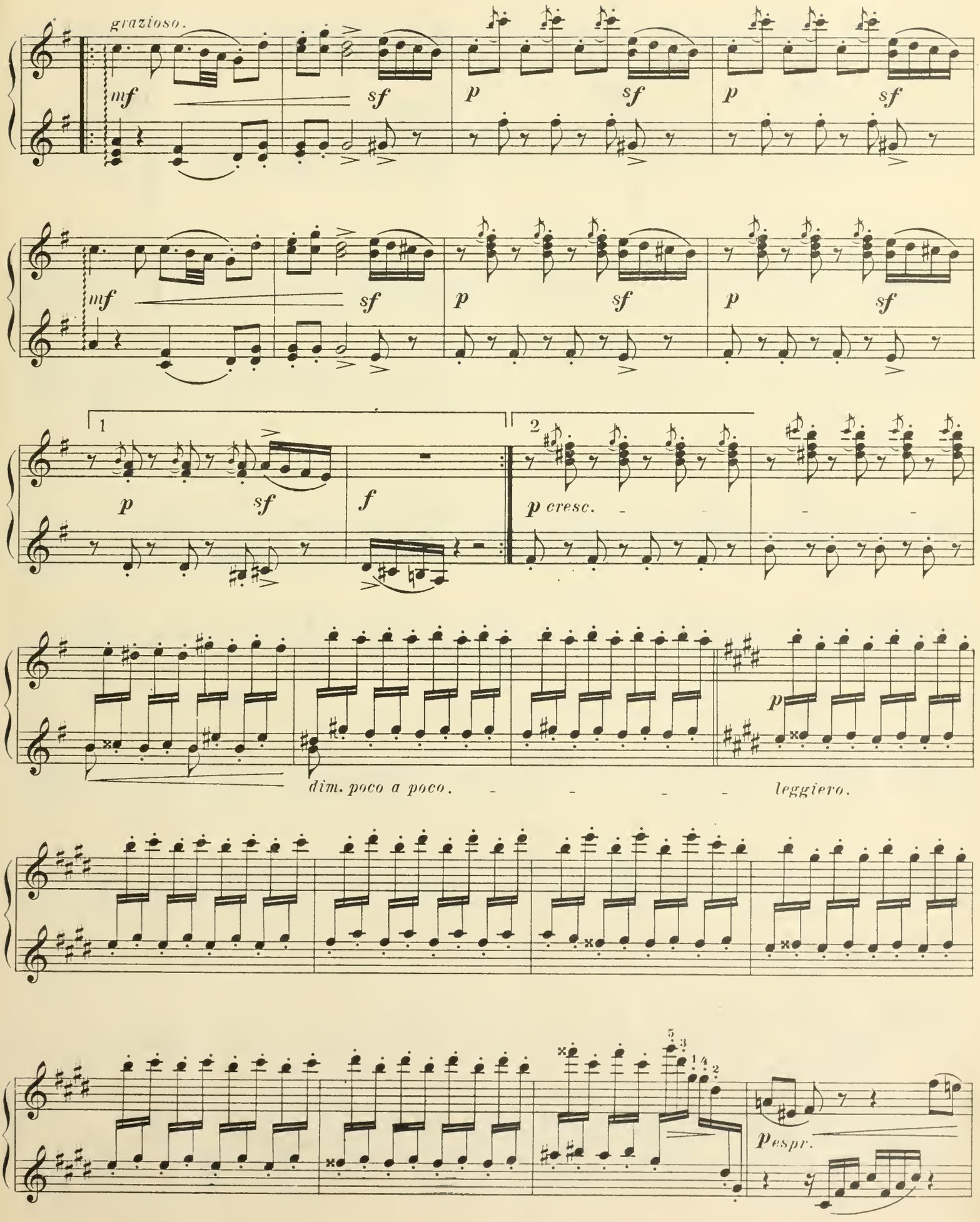
P. TSCHAÏKOWSKY. Op. 37. No 11.

PRIMO.

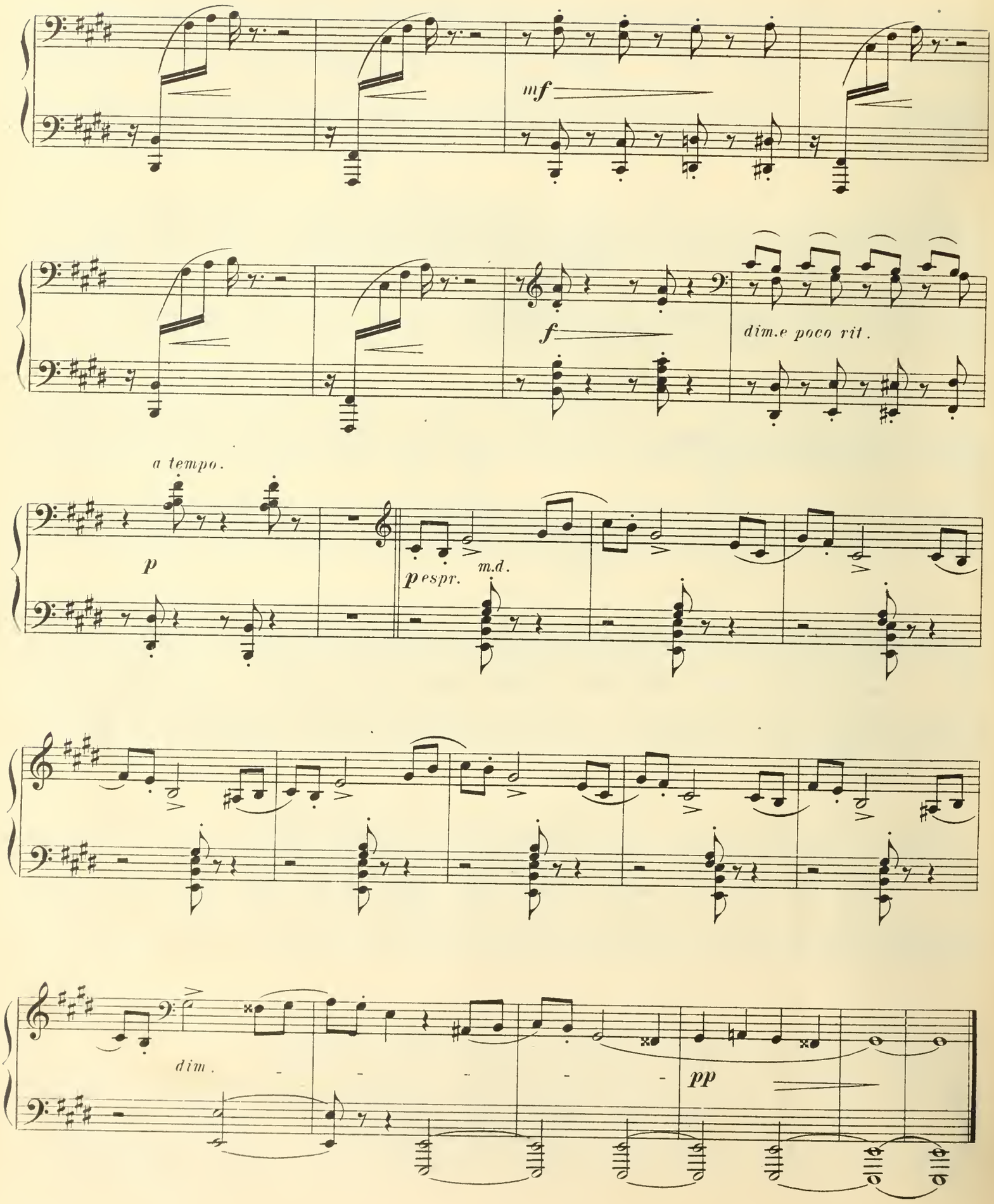


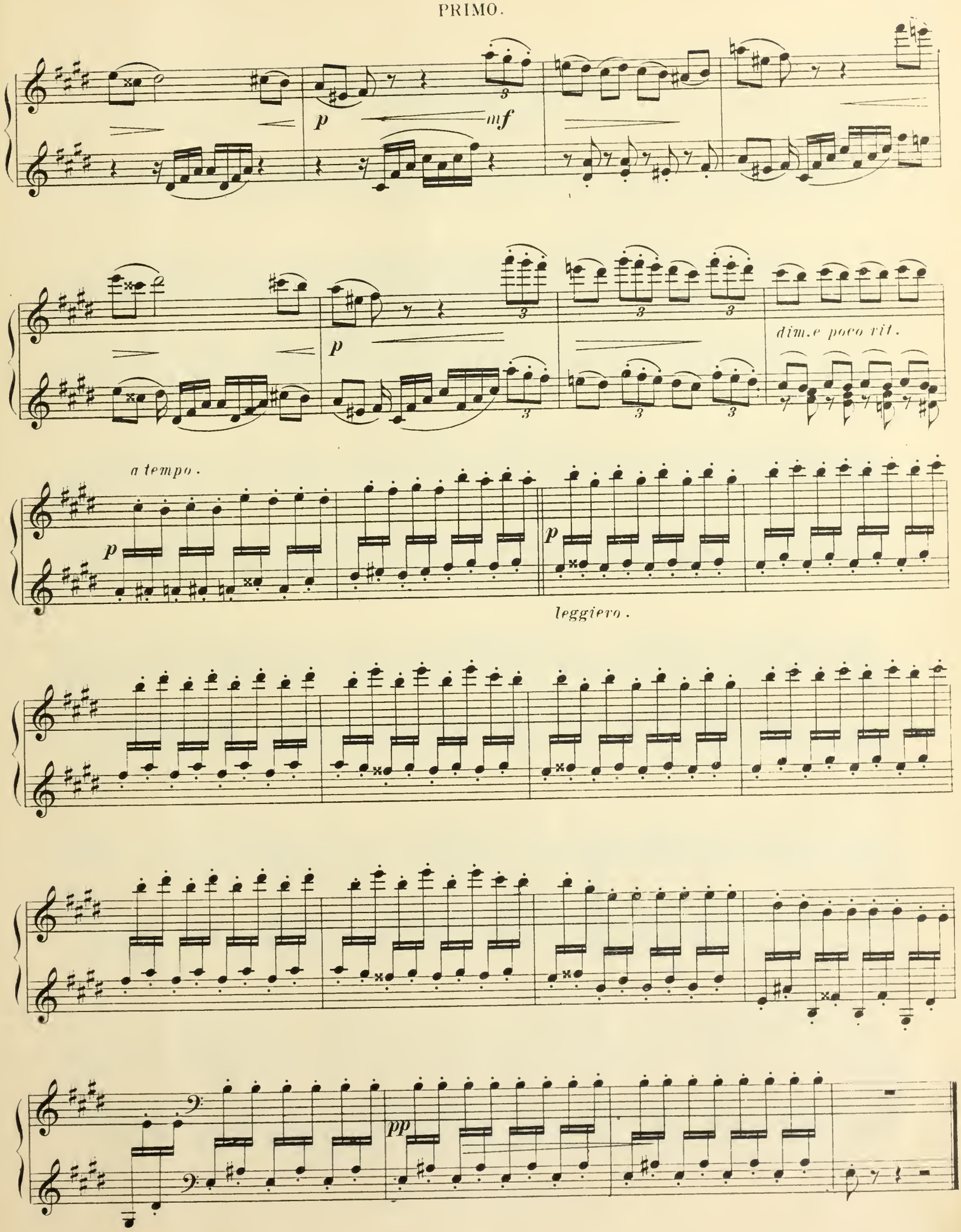
SECONDA.




grazioso.
mf
sf
p
sf
p
sf
mf
sf
p
sf
p
sf
1
2
p
sf
f
p cresc.
p
dim. poco a poco.
leggiero.
p espr.

SECONDO.

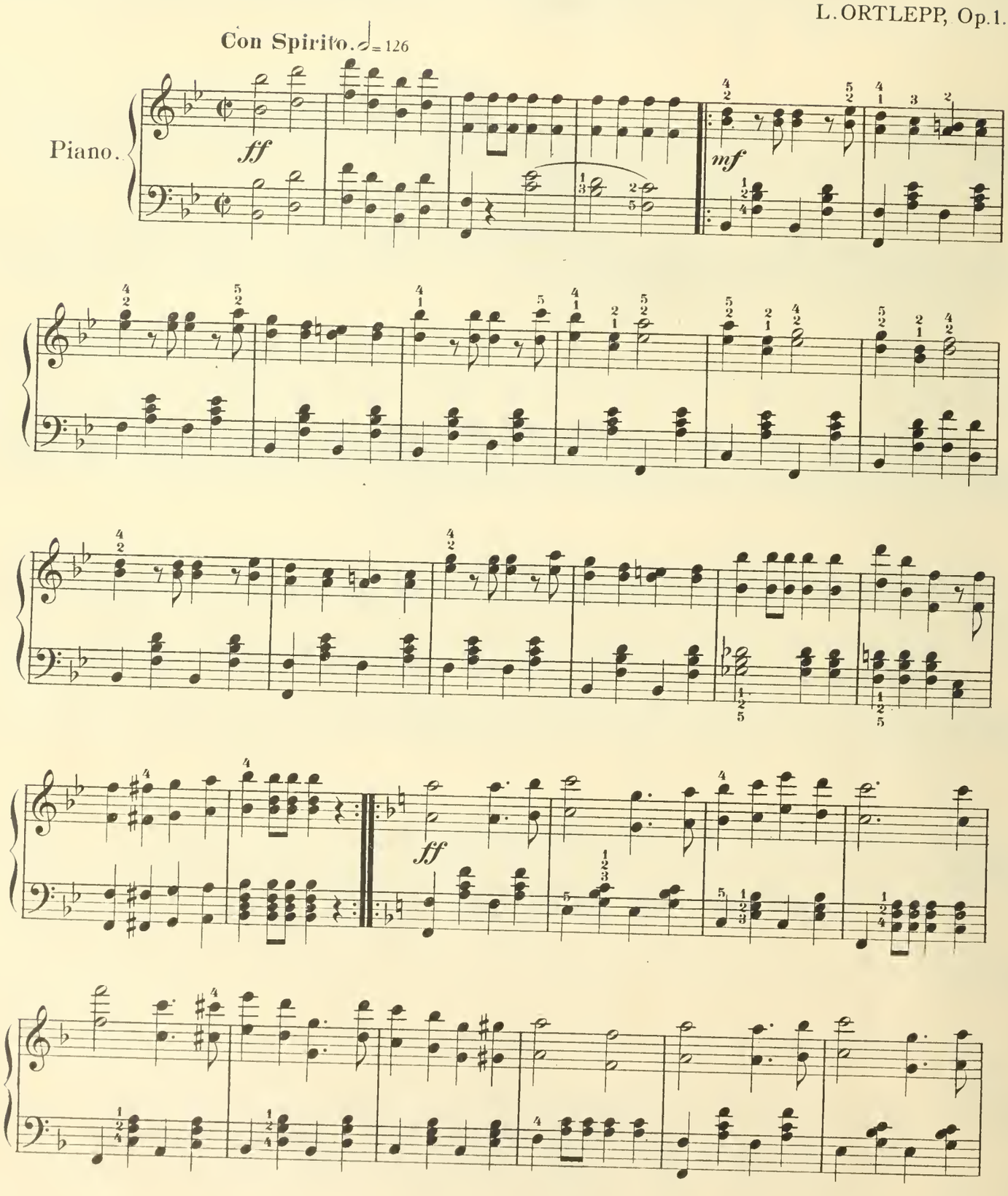



p
mf
p
dim.e poco rit.
a tempo.
p
p
leggiero.
pp

BANNER MARCH.

(Fahnen-Marsch.)

L. ORTLEPP, Op. 1.



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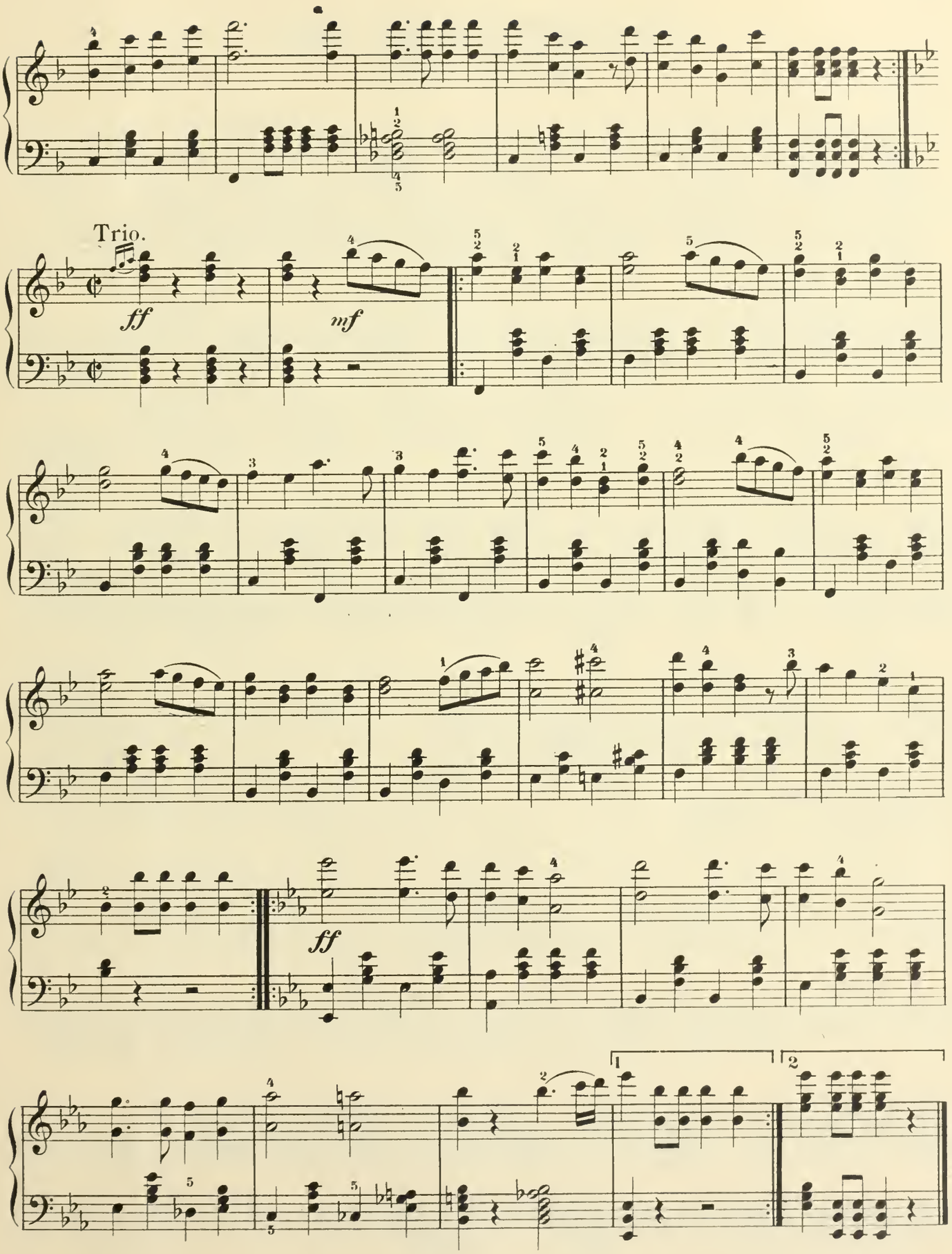
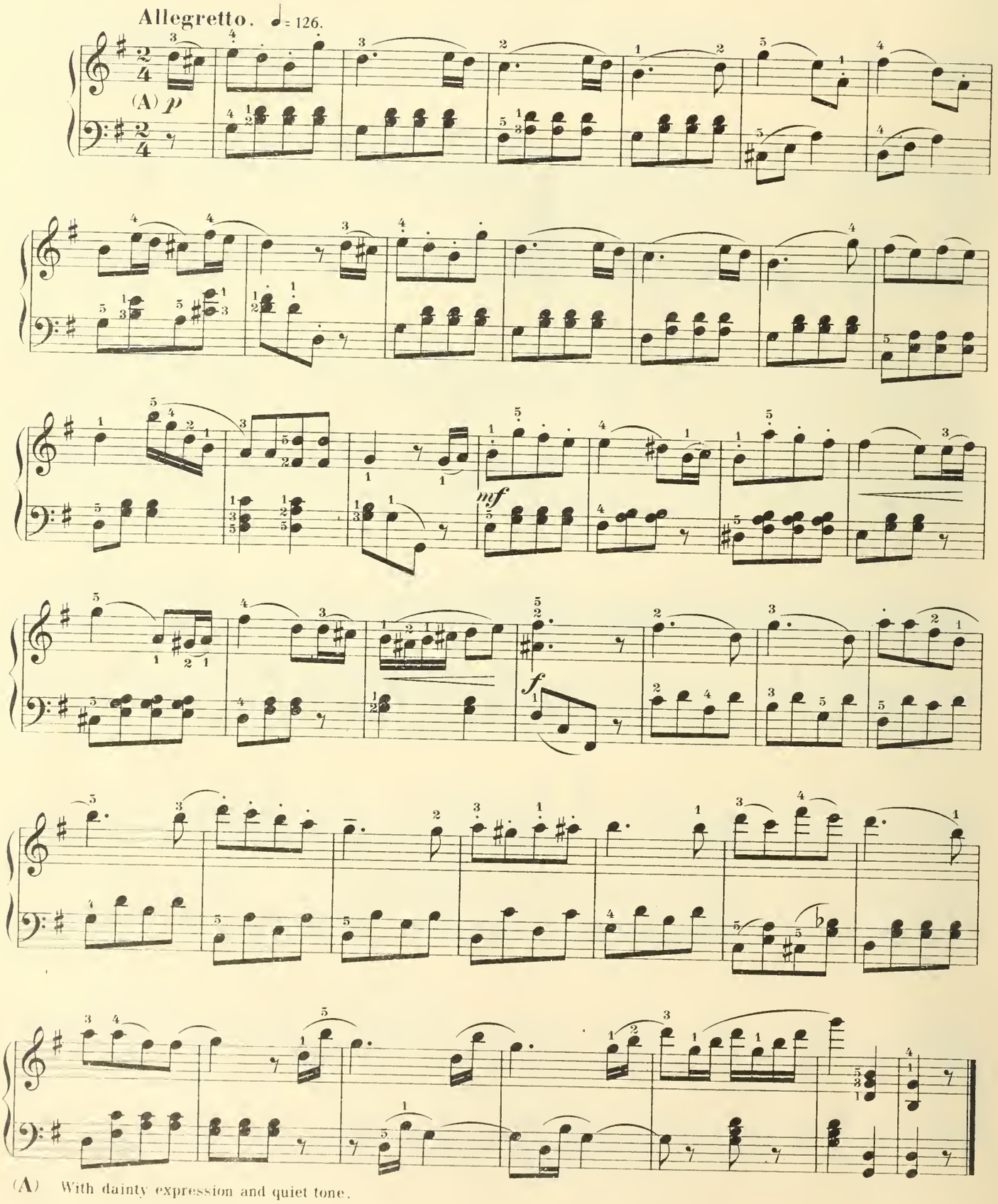

Trio.
ff
mf
ff

The Rabbit in the Bush.

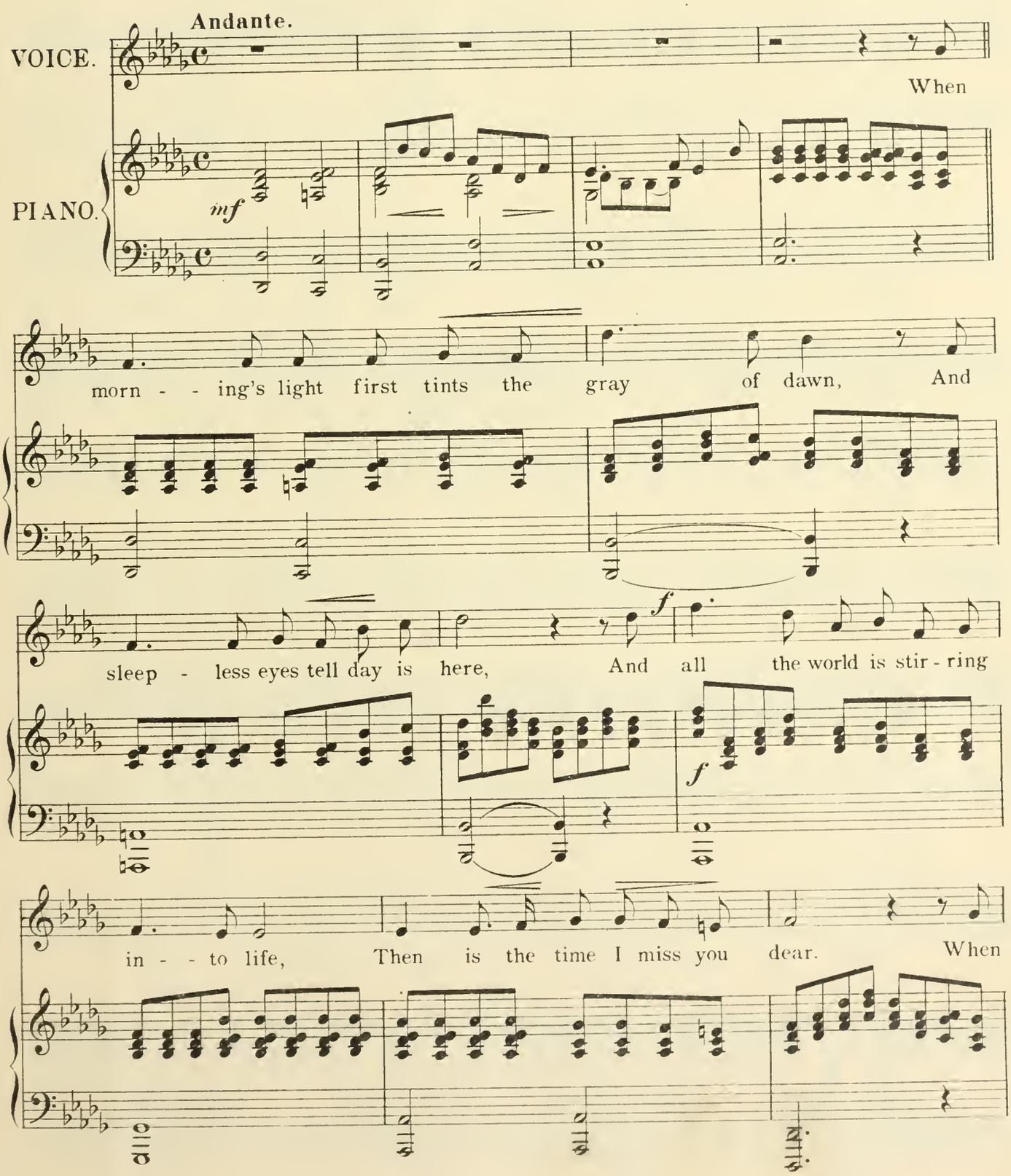
(Häslein im Busch.)



(A) With dainty expression and quiet tone.

I miss You, Dear.

Words by BRUCE WHITNEY. Music by FREDERICK A. WILLIAMS.



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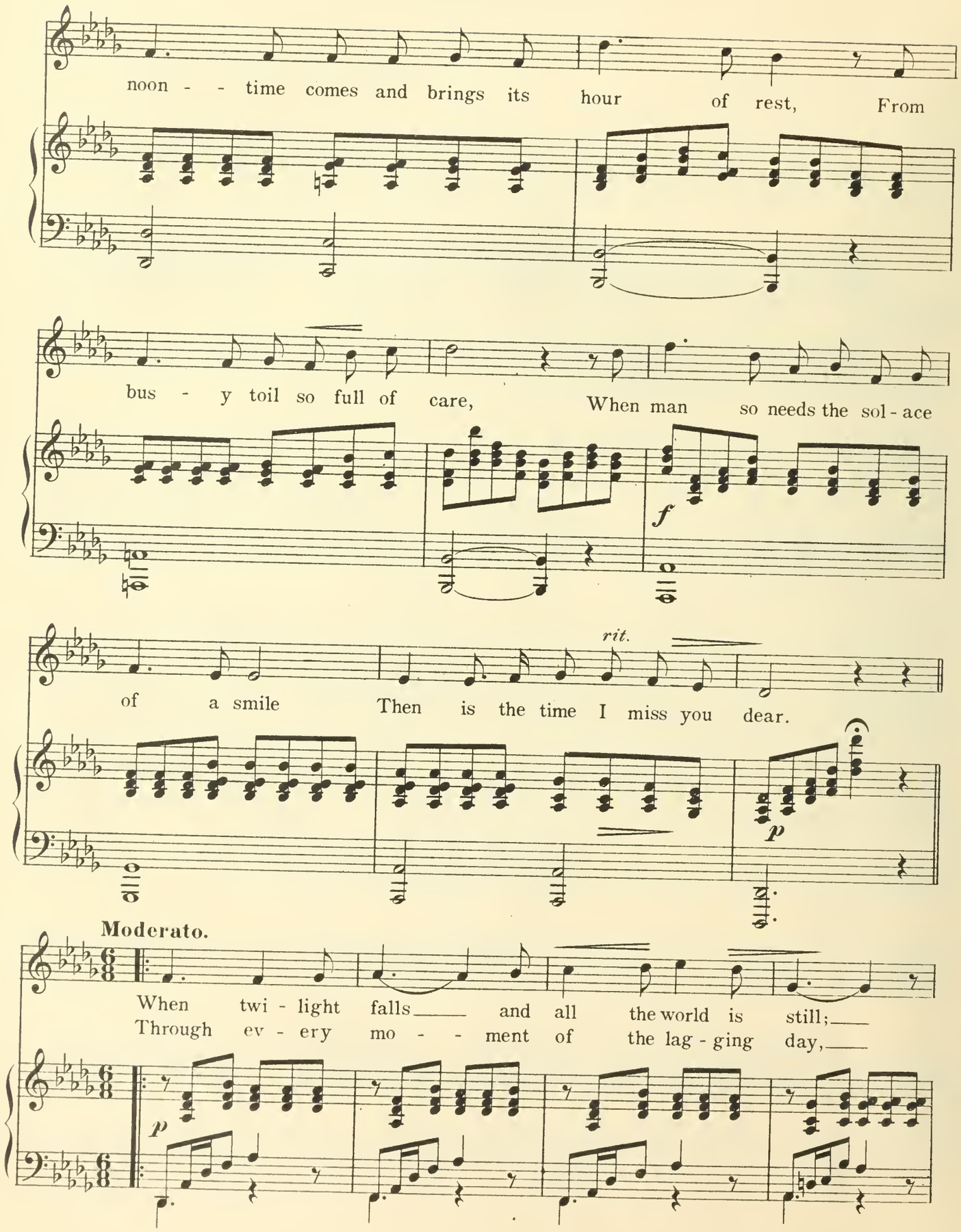
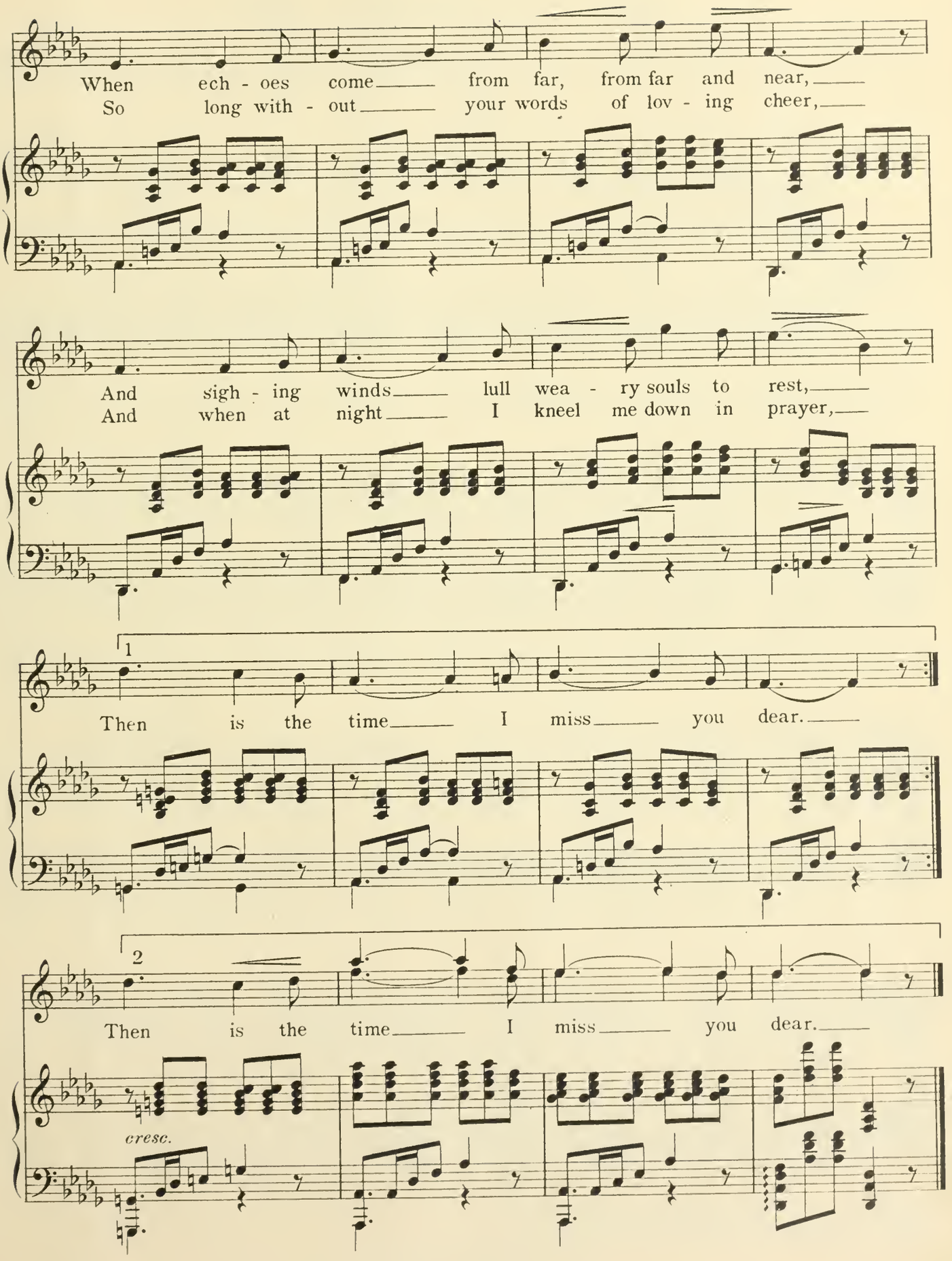
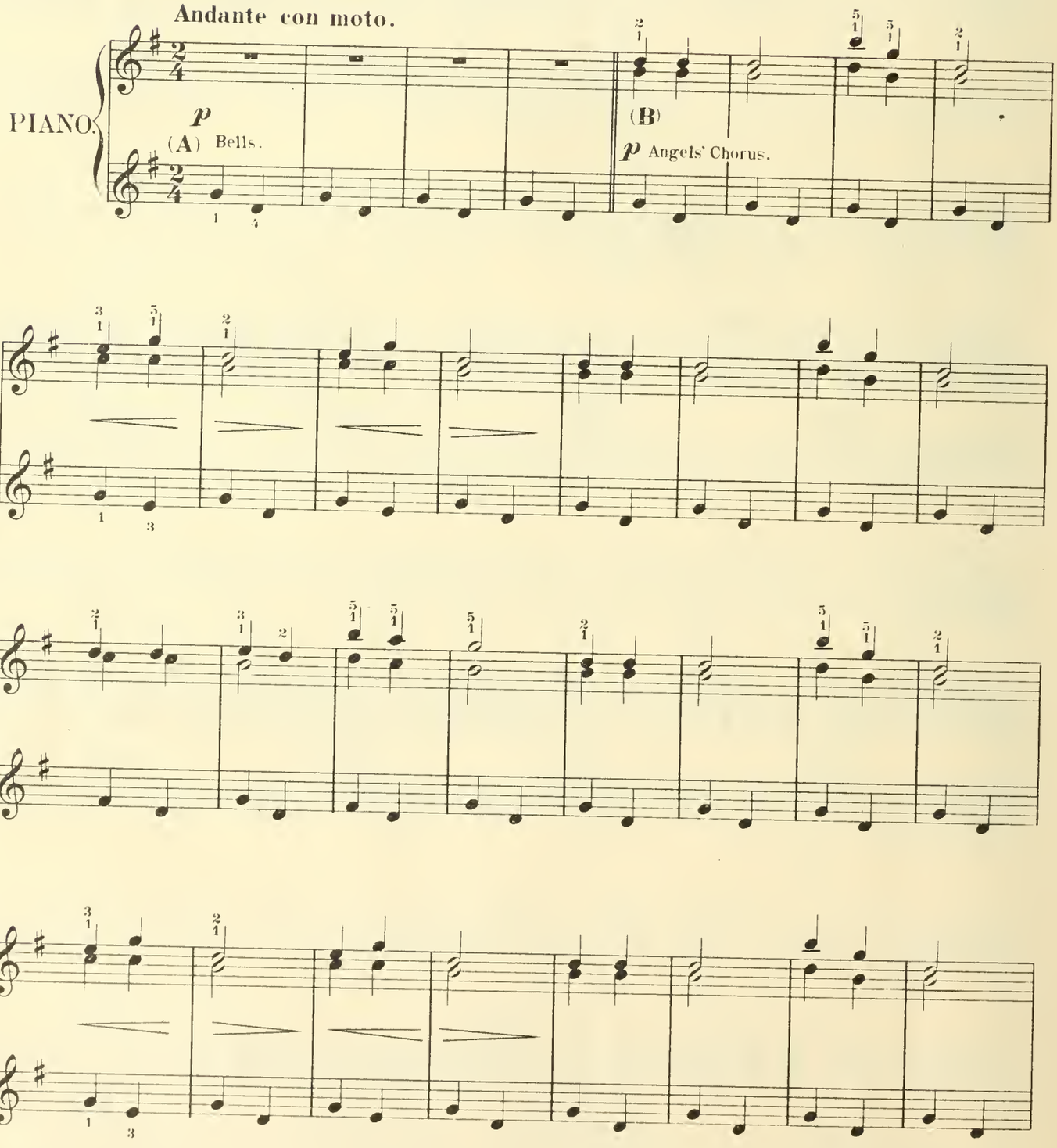

noon - - time comes and brings its hour of rest, From
bus - y toil so full of care, When man so needs the sol - ace
f
rit.
of a smile Then is the time I miss you dear.
p
Moderato.
When twi - light falls and all the world is still;
Through ev - ery mo - - ment of the lag - ging day,
p


When ech - oes come from far, from far and near,
So long with - out your words of lov - ing cheer,
And sigh - ing winds lull wea - ry souls to rest,
And when at night I kneel me down in prayer,
1
Then is the time I miss you dear.
2
Then is the time I miss you dear.
cresc.

Under the Christmas Tree.

(Unterm Christbaum.)

H. DÖRING



(A) *Strike* firmly with fingers: do not push the key down.
(B) Use wrist stroke in playing these double notes.

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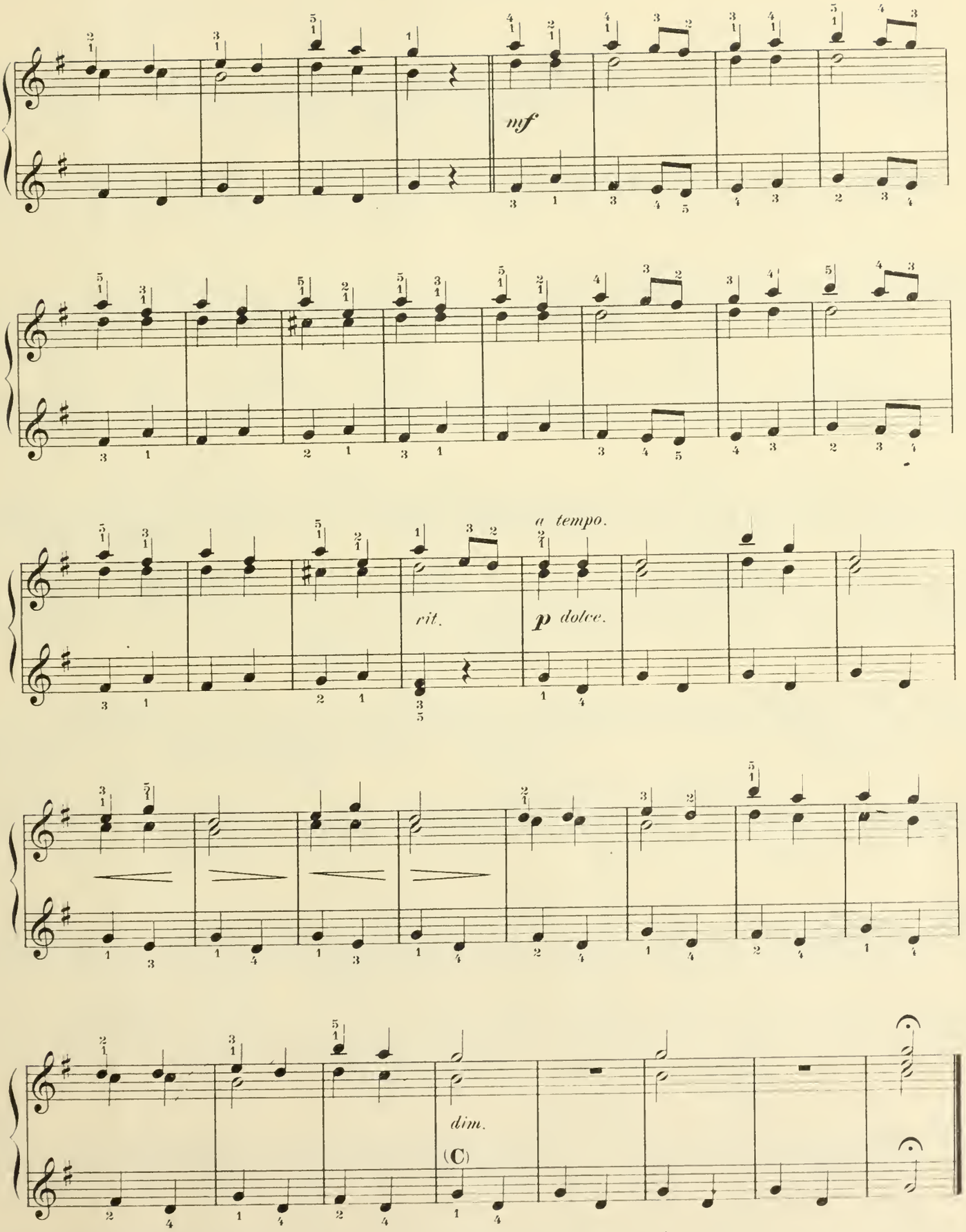


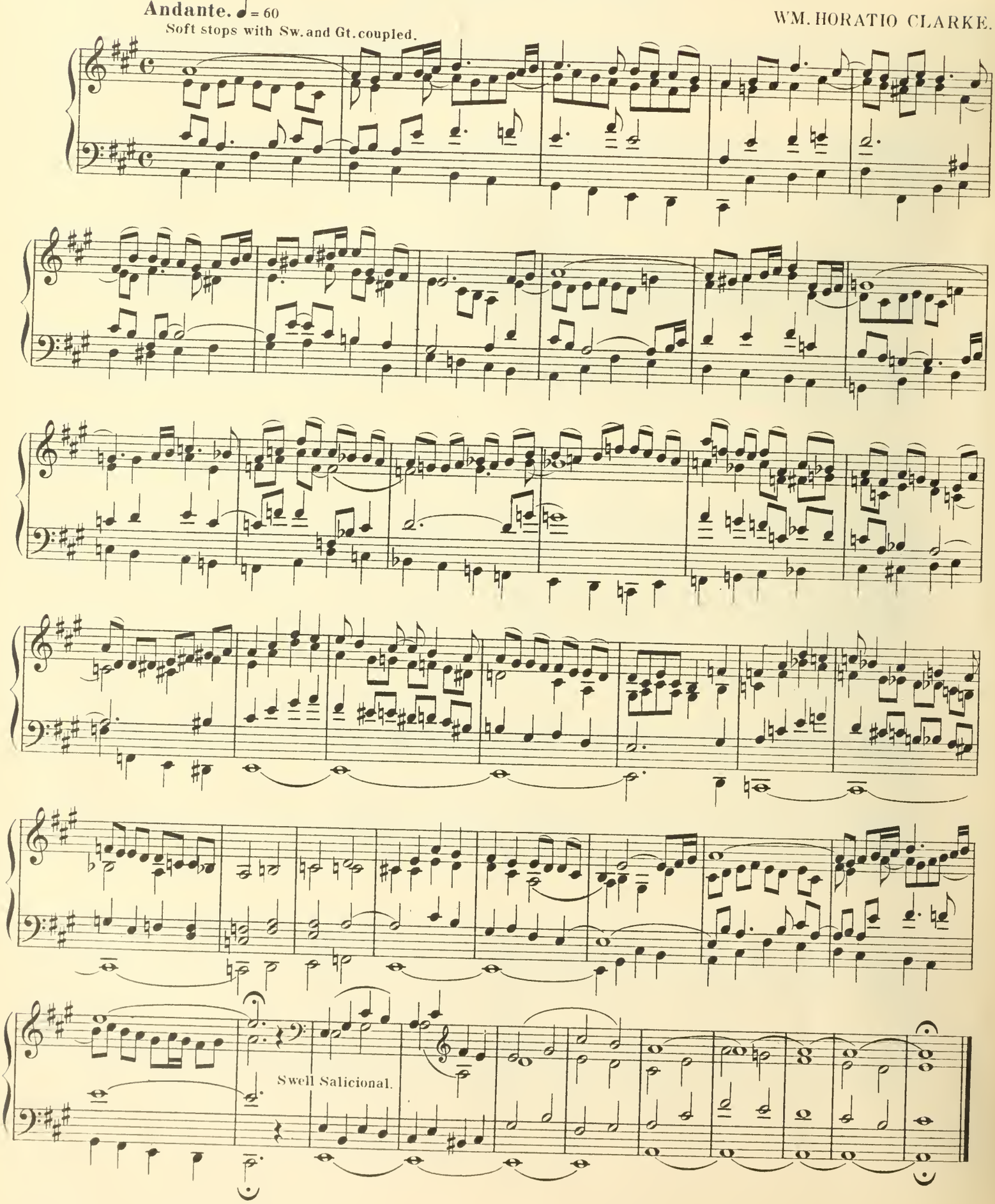
(C) Fainter and fainter to the end.

Short Service Prelude for the Organ.

No. 8.

DISQUIETUDE AND REST.

WM. HORATIO CLARKE.



WOMAN'S PAGE

Conducted by Miss S. C. VERY.

CLUB WORK.

ST. CECILIA CLUB, TERRELL, TEXAS

"Music is a higher manifestation than all wisdom and philosophy."—*Beethoven.*

Such is the theme imprinted upon the first page of the Year Book of 1901–2, which ushers into the club-world another protége of St. Cecilia. "Our club is the baby of the Texas federation," writes its president, "for we were only six weeks old when we joined!"

Thirty enthusiasts are its sponsors, each a musician, who, should she be called away to a nearby town where larger opportunities await the student—promises to leave a substitute; the latter, though merely a member for the time, is eligible to the first vacancy as an active member. Associate members also have been enrolled with all privileges except those of voting and holding office, thus allowing some who are great lovers of music (or even good musicians who feel that they are too rusty in their music to do good work as active members) to be in a musical atmosphere and enjoy the programs. The services of an excellent parliamentarian have been secured for a number of drills during the year and the president is supported by the usual *corps* of officers, a program committee, and an executive board. To Polish music, to characteristic dances and to Texas composers are some original programs given: among names of Texas composers are: MacDonald, Kreissig, Dancy, Arledge, Schuh, Von Mickwitz, Ludwig, Olsen, Francis and Peacock. Of significance is the program to be given April 15, "Complimentary to Terrell Clubs." Here is a Christmas message to club women from an enthusiastic young club—a declaration that not to ourselves alone, should be the enjoyment and benefit of this art of music we call "Divine," but to others also should be participation of that which, declares Martin Luther, is "God's gift to man, and one of his greatest!" Mrs. A. B. Griffith is the president.

IN TOUCH.

Continuing "Club Chat" we quote a declaration from a member of a club in the remotest West. She writes: "We have ideas about music-clubs, but ideas only, therefore desire to be put in touch with the experience of others."

In this connection it is gratifying to the "Woman's Page" at the close of another year to look over the number of new Year-Books received, from clubs which, but a few weeks previous to their coming, had solicited help as to the manner of compiling these very pamphlets. Rivets in a bond linking musical club women over the length and breadth of the United States, they have brought closely in touch workers living at different extremes of the land. Here, for instance, is a club in northern Minnesota, which, in imitation (sincerest flattery) of a South Carolina club chooses to follow its especial program of the year. A Texas club takes as model of its Calendar's cover, the tasteful design of a club—one of the youngest—in northern Iowa. Best of all, here is a course of study, its details systematized by thought reflecting maturity of judgment and experience extended far from its original source, accomplishing an amount of good those who formulated it little dreamt of.

Sister clubs thus working together, in touch—though separated—give the strength of union, advantageous to every cause. We wish time would permit us to arrange a table of statistics showing the number of our correspondents brought together by the Year-Books during 1901.

Having accomplished so much on their mission of song, the continued interchange of Year-Books must redound to good, evincing a spirit among musical club women identical with that of this Christmas season, declaring "Good will to all!"

WOMAN'S GIFTS TO THE MUSICAL WORLD.

We arrived last summer in Brussels, to meet by appointment Mr. Victor Mahillon at the Brussels conservatory in a house adjacent to which is installed his far-famed collection of musical instruments; he, musician, scholar, and enthusiast, is singularly fitted to amass these treasures, therefore his Brussels collection is considered a pattern of what one of its kind should be. In the department devoted to ethnological assortments, is a little nook assigned to instruments from America, and conspicuous there is the label on many curios, "Don de Madame Crosby Brown," showing that Mrs. Brown's gifts have not been limited to the New York Museum which she has enriched. Mr. Mahillon enquired with special interest of the new Brass Room opened by her last year and of many other phases of New York's Collection. Philadelphia boasts of a similar collection, the gift of Mrs. Frischmuth.

Traveling over Europe, the gifts of women in the musical world are constantly in evidence, from southern Salzburg, where are those famous in history, of Maria Theresa to Mozart, up to London where in the South Kensington Museum stands the little virginal decorated with a queen's coat-of-arms; it belonged to Elizabeth, and recalls Burney's statement that as Anglo-Saxons, "We never had so just a claim to equality with the rest of Europe (in music) as at this time." She established a Chair of Music at Gresham College, and vigorously supervised the rendering of music throughout her kingdom. So in America 'twas Mrs. Mary E. Ludlow who made possible in New York City, the Department of Music at Columbia University; for in memory of her son Robert Center she established the chair.

We announced last month the fact that the many charities of the present opera singer, Therese Malten, had induced the township to alter the name of its most beautiful street, calling it after her, in grateful remembrance.

In America, the gift of data relating to music among the Indians, from Alice Fletcher, is most valuable, for in that field the laborers are few and harvests small; in addition to the monograph on the music of the Omahas, published by the Peabody Museum, of which she is the principal author, her latest work, "Indian Story and Song in North America," occupies an important place in the library of club women.

Relatively to donations which have advanced the cause of other arts and literature, those for music are few, but of the few, the share of women is in goodly proportion.

VIEWING AN ACTION.

Annually the Cecilian Club of Freehold, New Jersey, of which Mrs. Theodore Reisig is president, opens its season with a course of lectures, the topics of which are incorporated in its Year-Book. These systematized courses of study in Form, History, Biography and Mechanics stimulate interest in investigations to follow during the year. At every lecture, instruments of the modern orchestra have been seen and handled, the members thus becoming familiar with the oboe, the clarinet, and other instruments known to women usually, only by name. This year the club was given an opportunity to view and handle the action of an upright piano; the beautiful model was expressed to the club direct from the warerooms of Messrs. Strauch Bros., New York. After the lecture the members of the club and their friends gathered about it and permission to touch and handle having been fully accorded by the manufacturers, there was given a "proof positive, a demonstration ocular" of a piano's mechanism. Three keys—two white ones with an intervening black—were seen, with the accompanying mechanism complete in every detail, showing the manner by which a tone is produced from the touch of the finger upon the key up to the resultant stroke of the hammer upon the wire. Introducing the study, Mr. Strauch's own definition of an action was read: "A piano action is a combination of conflicting circles moving in different arcs, so harmonized as to work together without friction, but producing the maximum of power with the minimum expenditure of force—an examination shows us two circles moving in opposite directions in four positions, the key the first, the wipp the second, the fly the third, the hammer the fourth. Yet in these four positions the circles are so brought together as to allow of the greatest freedom and rapidity of action with a minimum of friction, so small in fact, that it is impossible for it to be felt even by the most delicate touch."

"Now, what practical gain is the sight of this mechanism to women?" asks the curious one. Practical gain enough to the busy housewife, who is considered responsible for sticking keys, buzzing wires, and the ravages of dust. Confronted by its simplicity, all mystery ends and no technicalities of a visiting workman can bewilder her. But to the club woman who is a music-lover, what a practical object lesson in that union of science and art, which music exemplifies! We quote again the words of Mr. Strauch: "While it is true that the great evolution of the piano industry has had much to do with the developing of the art of music and nationalizing it, the converse is also true that the workers in the field of harmony and tone production have exercised an immense influence upon the piano industry and its branches, and so have contributed much not merely to create a persistent striving for the highest ideals, but to the great strides made to attain them For the results to-day obtained the players are directly responsible, and it is they who are to be thanked for the high position the American piano occupies. In the effort of the artist to properly interpret the Great Masters, lies the starting point, and the desire of the piano manufacturers to aid in this laudable effort has led him to the endeavor to perfect his instrument 'till it has reached its present high standard. This has forced the action maker to follow in his footsteps, to meet his requirements and the artist's demand."

Ring on and on O Christmas bells!
While on the harmonious swells
The melody we love to hear,
That flings its cadence far and near,
While over hill and vale it dwells
The magic of those Christmas bells.

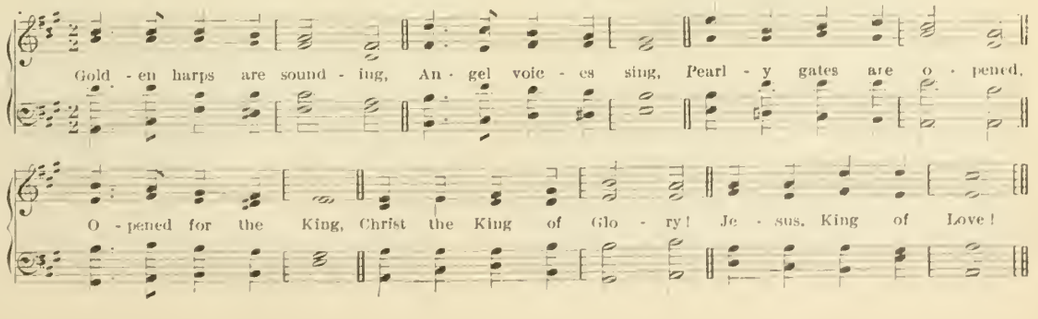
—*Ida Scott Taylor.*

Constant efforts are being made to stimulate interest in the personality of those who, by their works, have enabled the art of music to take rank among other arts, as one of the enobling influences of life, games in music have succeeded in arousing attention, and afterward chaining it to the subject. One of the most successful of these arrives in the Holiday season, and is called by its inventor, Mrs. Elizabeth Marsh, "The Tone Masters and Their Interpreters." Mrs. Marsh was for three years the president of the Music Section of the Amherst Woman's Club, and left a record of success which ensured an active career to the organization. The many bits of unusual information reiterated during the play will prove surprising to older folks than children, and so may this new-comer into educational circles be recommended to women's clubs as well as to the army of teachers, awaiting just such help.

In Würzburg, to Miss Höller has been assigned the position of cathedral organist, a post occupied 'till his death by her father.

Golden Harps are Sounding.

Words and Music by FRANCES R. HAVERGAL. (1836-1879.)



VIOLIN STUDY—PRACTICAL SUGGESTIONS II.

ETHEL LYNWOOD WINN.

There are very few professional violinists who do not do some routine work in the summer vacation. The eminent violinist Professor Joachim, of the Royal High School, Berlin, was once spending the summer in a little village in Southern Germany. One day his pupil and colleague, Professer Halir, who was spending the summer at the same place, heard Professor Joachim playing a Kreutzer Etude.

"You playing a Kreutzer Etude!" the astonished Halir ejaculated.

"Why, of course," the eminent violinist replied. "I know of nothing better than Kreutzer for any artist's technique."

I have frequently found students who had played Kreutzer, Fiorillo and Rode's Caprices and could not play one Kreutzer Etude correctly.

This may seem a very strange thing, but it is, indeed, true that very few violin students "dig" at Etudes. One is never too old for Kreutzer. I dropped it for two months and I found that I had actually forgotten an octave which I invariably play with students from memory; that reminds me that it is a good rule, and one that works well with students, to oblige every student to memorize the second etude of Kreutzer (in C). Supplement the etude with Massart's excellent bowings and you have an opportunity to teach over one hundred bowings "to the same tune." By using Massart, one can easily keep the student working upon the first twelve Kreutzer Etudes for a year, and in that time many important bowings will have been mastered.

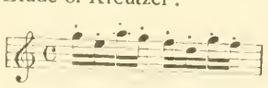
I find it advantageous to insist upon a half-hour of scale practice daily. We take the G scale in three octaves, and use over seventy-five different bowings. In a previous (November) article I gave some of the bowings used. After we have the G scale well under control we take the A♭ scale, then A natural, B♭—and so on to the scale of E♭. Few students master the F and F♯ major scales in three octaves, because they are the scales which only great artists practice daily and find exceedingly difficult for rapid bowings in the last octave.

Foreign teachers of any rank have very little idea how to teach beginners. Professor Jacobsen, the assistant of Joachim, was once asked by an American teacher how early he would start a pupil in Kreutzer. He replied, "O, the second year!" This, of course, is absurd. Hardly any pupil of average ability and talent in America, or in Germany, is prepared for Kreutzer under four years of study. We teach Kreutzer in the fourth or fifth year in America and, indeed, I doubt if any but geniuses abroad ever accomplished it earlier. Tone and technique are two essentials to a command of the Kreutzer Etudes, and I am sure that few students have the technique for Kreutzer before the fourth year. Every year I have to put pupils back into Kreutzer. A faulty bowing, a sluggish technique, a rash tone, are some of the reasons for the review work. We rarely teach the first Etude of Kreutzer. The second in C:

Should be practiced with the most important bowings of Massart.

A pupil came to me some time ago, who had played this etude with the Massart bowings, but he had practiced only the first line over and over with the bowings. This would not do. He found it much more difficult to play the entire etude with a certain bowing and then to repeat the process with another bowing. One etude should always be practiced in its entirety with the most difficult, as well as the easiest bowings, and one should select the bowings in ordinary use.

The third Etude of Kreutzer:



Should first be practiced as I have indicated above, with half bow from middle to point, and staccato. The tone should be clear, firm and even. The student should watch that the bow remains exactly parallel with the bridge and lies on the strings about one inch from the bridge. At the end of a summer vacation a student's bow invariably slips on the strings and the tone is either small or harsh. I always use the third Kreutzer for a week or two, with the bowing indicated, and insist on practice before a mirror. The etude should be practiced at first slowly; then in a few days faster, until a fine, smooth tone is accompanied by a free forearm movement. The teacher has always to watch the pupil's fingers in this etude. The habit of lifting the fingers from the strings, before it is necessary, is a very injurious one. Here are a few remarks which I find necessary to repeat many times during a week:

I. Left thumb in advance of first finger. Let the left thumb precede into the third position.

II. The left hand moves into third position without any extra movement of the thumb. In other words, the thumb goes with the hand, placing itself in third position close to the body of the violin.

III. The fingers fall *vertically* on the strings. If the thumb is placed wrongly, the fingers will fall diagonally and one is never sure of correct pitch in such a position.

IV. In the fifth position, the thumb should be well under the neck of the violin, and the fingers must fall vertically. In all the positions, except the very high ones, in which case the fingers are too large to remain in a fixed position, the fingers should remain upon the strings as long as possible.

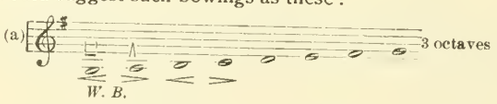
V. The finger should fall upon the string before the bow changes. Paganini used to practice scales without the bow and he heard every tone. When Professor Joachim plays, one who is very near him often hears the fall of his fingers upon the strings, for he throws his fingers with tremendous force.

The bow should touch the strings on the side of the hair, not on its flat surface.

VI. The knuckles of the left hand should be parallel with the bow stick. It is an old system, and it prevents the free action of the wrist, to tilt the right hand in the direction of the violin. The forefinger should rest very little on the bow stick; in staccato work at the point of the bow, and in sforzando work, the finger presses upon the bow stick very firmly.

VII. The real strength of modern bowing consists in the placing of the second and third fingers opposite to the thumb which is slightly bent. The fourth finger merely aids in balancing the bow and should never press too much or be in a constrained position.

VIII. American students seem to have a mania for technique. Cantilena work is not practiced enough. Every student should practice slow scales daily. I would suggest such bowings as these:



(*b*) Crescendo in down bow; diminuendo in up bow.

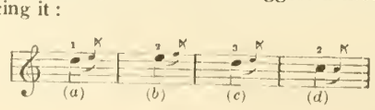
(*c*) Crescendo and diminuendo in one bow.

(*d*) Crescendo four times in one bow.

All this work is invaluable in preparing a student for shading. Tone color is one of the very necessary and too little dwelt-upon side of a violinist's education.

IX. Many teachers ignore the quick action of the wrist in a transfer from up to down bow or *vice versa*. You hear notes detached which were meant to be beautifully bound together—one flowing smoothly into another. Daily practice of scales with wrist movement entirely at the heel of the bow and then the same kind of practice at the point of the bow will aid this fault. I often use the second Kreutzer Etude with wrist bowing at point and heel if a student disconnects his tones.

X. The vibrato, that terrible bugbear of all teachers, should never be used by amateurs who cannot play in tune. Everyone who uses it plays sharp at times. Students come to me with scales vibrato and Kreutzer vibrato, and they really believe that the tones they produce are beautiful. On the contrary such tones are spasmodic, empty, amateurish and detestable. I despise the vibrato in excess in violin playing as much as I despise a man who weeps without cause. Both the vibrato violinist and the man who weeps bear a false and sickening sentimentality. The vibrato should only be used when the sentiment demands, and rarely at the end of a phrase. So many pupils play it incorrectly that it might be well to suggest a method of practicing it:



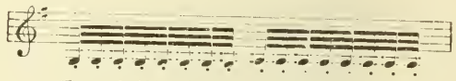
(*a*) Place the finger vertically and firmly on the string. Move it forward and back slowly, evenly and without touching at any point except at the tip of the first finger. The hand should not rest at all on the violin.

(*b*) Practice in the same way.

(*c*) Place the third finger firmly on the string; move it forward and back slowly and evenly, being very careful to hold the violin with the thumb and not to touch the hand at any other point.

(*d*) Practice in the same way.

XI. I generally teach spiccato bowing in the third or fourth year of study. If possible, I defer it until we reach Kreutzer and Massart, for pupils are invariably so fascinated with it that they neglect tone for it. I prefer the eighth Kreutzer Etude as drill work, supplemented by Massart's bowings. The pupil begins the spiccato work just below the middle of the bow, and if, during the year he learns to play it well, he generally plays later toward the point of the bow, about two inches from the middle. Professor Jacobsen of the Royal High School, Berlin, taught spiccato bowing by making his pupils play several swift strokes in the lower half of the bow with a very free wrist. He then took the G scale in three octaves in this way:



(Lower half two inches to an inch from middle.)

Considerable practice on open strings is necessary, and then the pupil should be very careful to keep the bow at a uniform distance from the bridge. The bow should never leap or glance irregularly on the strings.

After the method of bowing is well understood, the Perpetuum Mobile, by Böhm (Kleine Suite) may be given, and I have had the pleasure of presenting it at a pupils' recital this past winter, at which time ten of my youngest pupils played it with much delight.

For more advanced pupils the Perpetuum Mobile, by Bohm, in D major, is worthy of study. I generally double each note as the piece is made more effective in this way.

There are other pieces which are excellent for spiccato training. A few are:

Perpetual Motion, Ries.
Perpetual Motion, Paganini.
Elfin Dance, Popper.
Introduction and Gavotte, Ries.
Elfenspiel, Eberhardt.
Hungarian Poems, Hubay, Op. 27, No. IV.

Staccato Bowing.

This very important bowing is frequently much neglected by violinists. I remember with what despair I once struggled with a passage in the Polonaise, by Vieuxtemps, and it was only because I had not given attention to rapid staccato work when I should have done so. The fourth Etude of Kreutzer is the proper one for thorough drill in staccato bowing. It should be played from middle to point and the first note should always be drawn swiftly and perfectly parallel with the bridge. Students invariably cut the value of the last note of the lesson:

The sixteenth notes should be played with the least length of bow possible. They should be clean-cut, clear and crisp.

The fifth etude may be played with staccato bowing also, and I would advise every aspirant for a good forearm stroke, to play this etude at least five times daily, very fast and very firmly. It develops technique as well as tone.

It is said of Ole Bull that he could play a staccato run quite as well with down bow as with up bow. He also used very little bow for each note and his runs were like pearls, clear and beautiful. It is said of him that he could play 256 notes staccato in one bow with the greatest ease.

I believe the reason why many students play staccato runs badly, is that they have never developed the point of the bow. Some use bows too long for their arm. I use a seven-eighth length bow, and I know only one other professional lady violinist in America who does. I am told that the members of the Boston Symphony Orchestra practice the *martelé* bowing a great deal, and they believe that it gives them a fine command of

passages which require a sudden attack. I should say that surely two-thirds of all the violin pupils I know use bows too long for the development of a fine staccato at the point of the bow. Then the long bow places the hand in a tilting position on the stick, a grave fault. I rarely teach the *martelé* bowing in the first year of study of Kreutzer, but I think it an excellent plan to play the sixth etude staceato with forearm stroke. The last eleven measures should never be allowed to "pass" until perfectly rendered by the pupil.

Etude seven may also be played for staccato training, but I think it more especially useful in teaching a clever use of the bow in transferring from string to string. The elbow should be carefully watched, for every student is prone to hold his elbow in one position instead of raising or lowering it to meet the change of string. Closing the forearm at the elbow quickly is accompanied by a bending of the right wrist and the double movement insures a bowing parallel with the bridge.

For drill work in staccato bowing, I consider the Kreutzer Etudes invaluable, although the staccato should be taught before the pupil is ready for Kreutzer. I frequently use the eighth etude ; my pupils never tire of it and they memorize it easily, using a great many of the Massart bowings.

For young students who desire a few pieces containing staccato work, I would suggest the little Air de Ballet, by Paul Wachs, and the usual collection of Dancla pieces. More advanced students like the works of de Beriot and Leonard, or the more modern Hungarian Dances of Nachez and Hubay.

On one occasion, while doing some critical work with a very painstaking artist, I was reprimanded for clinging to the neck of the violin too much with the thumb. He put me hard at work on the ninth Etude of Kreutzer. A month of this kind of practice obviated the difficulty, and I find that etude very excellent for a faulty movement of the thumb ; and also for crude shifting into the positions. Pupils do not like the etude. While the ninth need not be practiced with Massart bowings, the eighth etude should always be thoroughly studied with these bowings.

And now we come to the wonderful tenth etude which we never allow to be left until mastered. It should be practiced with a forearm stroke from the middle to the point of the bow, at first slowly then more rapidly until, at last, it should be played very rapidly with a short stroke near the middle of the bow.

The eleventh etude is too often played more rapidly than it demands. A very common fault of students is to drag the fingers into the positions. After playing the first three notes :

The second finger should advance quickly to B in the third position and then the fourth finger will fall readily into place on the A string. In the second measure :

The first finger should pass quickly from D to B in the first position—after the first group—and the D of the second group will fall readily into place. The tone will be unbroken and there should be no disagreeable sliding.

And now we come to the twelfth etude, the last one in the first year of study of Kreutzer. I generally spend a month on this etude, supplemented by Schradieck's Scales and the excellent Tonleiter Studieren of Carl Halir. The pupil should practice each group of arpeggios until he masters it. The bowing used is a forearm stroke whose length depends on the technical facility of the player. It was the twelfth etude of Kreutzer that Professor Joachim was playing on his summer vacation.

Every pupil who intends to teach and, if possible, all others who do not intend to teach, should memorize the first twelve Kreutzers. One who teaches Kreutzer should present a model performance of that which he teaches. When a young girl, I played the Kreutzer Etudes under the watchful eyes of Julius Eichberg. I did not know then that the etudes had a beautiful second violin accompaniment. The remarkable part of it was that Mr. Eichberg not only played all the Kreutzers from memory, but he knew the accompaniment also from memory. I regarded his accompaniment as an improvisation, however, and for several years lived on, believing this. I should not advise a teacher to play the accompaniment with the pupil in the first year of Kreutzer study. The second year, when review comes, there will be an excellent opportunity.

All honor to Kreutzer and to his wonderful Etudes !

A PLAN FOR VIOLIN STUDY.

ETHEL WYNWOOD WINN.

I do not suggest this plan as fully complete or entirely comprehensive. A teacher has to adapt the plan to suit the needs of the pupil. I find the studies indicated useful, practical and, in most cases, all necessary.

First Year.

Hohmann's Method, First Book.
Scales with Different Bowings (Lillian Shattuck's Bowings).
Pleyel's Duos, Op. 8.
Pieces of great simplicity : "Harvest of Flowers," by Weiss.
Easy Classics, edited by George Schumann.

Second Year.

Kayser's Etudes, Books I and II.
Eichberg's Method.
Duos : Wohlfhart, Dancla, Mazas.
Scales, Lillian Shattuck.
Easy Classics.
Folios of Classics.

Third Year.

Dont, Op. 37–38.
Casorti s Bowings.
Dancla's School of Mechanism.
Eichberg's Method.

Fourth Year,

Kreutzer's Forty Etudes with Massart's Bowings.
Tartini's Art of Bowing.
Exercises of Carl Meerts.
Viotti Duos, 1087. No. 2.
Classical Pieces in third and fifth positions.

Fifth Year.

Kreutzer's Etudes.
Fiorillo's Etudes.
Scales, Schradieck.
Tonleiter Studien, by Carl Halir.

Sixth Year.

Rode's Caprices.
Schradieck's Scales.
Halir's Tonleiter Studien.

It cannot be stated at what period in the student's work certain pieces should be given. All this depends on the age, environment and aptitude of the pupil. I have pupils who cannot memorize a Kreutzer Etude and yet play with great temperament the pieces that I give them. Their talent is purely imitative and does not promise much for them unless they get down to solid technical work.

I will suggest teaching pieces which I have found useful :

Gavotte, Warner.
Reverie, Warner.
Schirmer Classics.
Slumber Song, Borowski.
Twelfth Caprice, Borowski
Mazurka, Borowski.
Aid de Ballet, Wachs.
Classics—Folios.
Duos, Pache.
Cavatina, Demuth.
Minuet, Demuth.
Serenade Badine, Gabriel-Marie.
First Sonata, Mozart.
Haydn Sonata, No. 6.
Spanish Dances, Moszkowski.
Perpetual Motion, Bohm (Kleine Suite).
Perpetual Motion (in D), Bohm.
Perpetual Motion, Ries.
Gnomentanz, Eberhardt.
Elfentanz, Eberhardt.
Adoration, Borowski.
Concerto in A minor, Bach.
Sonata, Schubert, Op. 103.
Concertos, Viotti (23–20–28).
Scene de Ballet, De Beriot.
Souvenir de Bade, Léonard.
Concertos, Rode (Nos. 7, 8).
Ballades and Polonaise, Vieuxtemps.
Romances, Beethoven.
Romance, Svendsen.
Légende, Wieniawski.
Hungarian Dances, Hubay.
Hungarian Dances, Nachez.
Hungarian Poems, Hubay (Op. 27).
La Folia, Corelli.
Sonata in G minor, Tartini.
Andante Religioso, Thomé.
Pizzicati, Thomé.
The Bee, Schubert.
Introduction and Gavotte, Ries.
Andante from third Suite, Ries.
Berceuse, Godard.

OUR FIRST TEACHERS.

FAY DAVIS SIMMONS.

Not long ago a friend of mine attended a concert where a pianist of note, who had just returned from abroad, was to appear. After I had inquired about the playing of this pianist I scandalized him by asking, "Is her stage presence prepossessing ?" The sarcastic answer was that if she was an artist her appearance, good or otherwise, made "no difference." I think that it *does* make a difference to all those who have eyes as well as ears. Such an art is beautiful, and one longs to have each part symbolic of the whole. A face and figure may be plain by nature, but love of the art, and cultivated grace of motion and of manner, can transform both. An actress who is desirous of arousing the deepest emotions in the hearts of her audience not only cultivates beautiful tones, which express to the ears of the listeners all the feelings her part calls for, but she so studies grace and necessary motions in private as well as in public life that she can satisfy the eyes as well. These attractions at last become second nature to her, and form a part of the art she expresses. So it should be with any art, until the elements become a part of one's very being, and not a robe to be donned on certain occasions, for then self-consciousness will interfere with the art itself.

There are many able professionals, as well as amateurs, whose facial contortions and mannerisms have greatly detracted from their really beautiful playing. I am not referring to defects born with them, but to the bad habits which their first teachers could have corrected. A wise mother is not satisfied with having her child taught only to walk and talk correctly. She endeavors to have it talk with ease and walk with grace (a gradual development of course), knowing that thereby the influence of the personality of the child when grown up will be greatly increased. One could not adopt a poorly-trained child at maturity and expect to make a perfect individual out of it. Neither can a teacher expect to produce an artistic pupil, in work and personality, who has had previous careless training, either in the art or in its mental or physical requirements. A great responsibility rests with the first teachers who lay the "corner stone" for us. Every little detail should be given careful thought. A perfect understanding of the pupil's temperament and needs is necessary, and an ability to inspire that pupil with love and trust ; for affection will go a long way towards keeping friendship and inspiring ambition when a pupil's faults are revealed to him.

Outward grace and beauty first attract us, as do beautiful trimmings and furnishings. And then we look deeper and discover the lasting foundations whose perfect measurements and splendid, solid material makes the outside beauty possible, and enables both to stand forever. The art of music lies safe within the hands of the first teachers who realize the importance of "all things both great and small," and then if all the "foreign teachers" will further fashion the material given them from such hands with equal reverence and faithfulness, the world will possess many more artists—artists whose art and all its accompanying effects remind one of a beautiful picture whose perfect framing has increased the beauty of its different forms and colors.

Music is a great paradox ; it gives and denies ; it consoles one for what is done irremediably, and makes one yearn for that which is unattainable ; it laughs in one's face at one's success, or ennobles one's failure, and, while comforting, dazzles one with triumphs beyond one's reach.

MONUMENT TO BACH, IN EISENACH.

A GLANCE AT MUSICAL EUROPE.

LOUIS C. ELSON.

During a short tour in Italy, France and England, made this Summer, I revisited some of the musical institutions which I knew in former days, and was able in some degree to note the symptoms of progress or of retrogression by observations made upon the spot. It is not my intention, in a short and discursive article, to give anything like an authoritative essay, but rather to note a few recent impressions made upon a musical traveler who has been many times over the European field.

People speak very glibly of Modern Italian music and of the Italian school, but it has become my impression that there are several Italian schools, and that some of the Italian cities differ from each other as much as if they were different nations. Milan and Florence on the one hand, Palermo and Naples on the other, are almost opposites. Milan has a constant succession of good operatic performances and an occasional taste of good orchestral performances and of chamber music. Even the general public there becomes critical in a marked degree. Naples, *per contra*, cares little for the intricacies of musical art, and accepts a happy-go-lucky succession of old works at the San Carlo opera house, and turns a cold shoulder upon instrumental music.

If the taste of a people is to be judged by its folk-song (as Robert Franz wrote me some years ago), then Southern Italy is not very musical. The voices of the people are raucous and harsh, and they sing the same old songs over and over again without any desire of change, until the patient traveler is goaded to insanity. Even the worm (and the barrel-hoop) will turn when trodden upon, and after one hears "Santa Lucia" and "Funicoli-Funicola" from morn till dewy eve, one comes to the conclusion that Southern Italy and Sicily is contented with a rather sparse musical diet, so far as popular music is concerned, and longs to slaughter the executants. A new song—"Alla Francese"—is beginning to become popular, and one dreads to think of how many thousand times the stranger will be obliged to listen to this before the Neapolitan will weary of singing it.

But the church music of every part of Italy is a constant delight to the musician, especially if he be an antiquarian. To study the Gregorian music in its home is something which is worth the while of every musical traveler, even if he has not the Perosi bee in his bonnet. At times one comes upon traces of true antiquity which ought to be preserved to the world. It is not generally known that what we call "Gregorian Modes," have been arranged and altered for us by Glareanus in a work called the "Dodecachordon," printed in 1547, and authorities are not certain as to the exact modes which Gregory and Ambrose established in the fourth and sixth centuries. Once in a while, in Cathedral or Monastery one comes across startling deviations from the progressions which we are prone to accept as true church modes. In Milan Cathedral they occasionally sing certain modes which may be the true Ambrosian chants, filtered down through the ages, in the city where the old Saint sang, and in Monte Cassino Monastery, high up on a mountain, isolated from the world, I heard some very impressive Gregorian chanting that was distinctly different from the conventional chants of the Catholic Church in America. To hear High Mass at 8 A. M. in a vast church in which one seemed to be the only worshipper, outside of the monks who were invisible, was an experience that was worth traveling across seas for.

I found less of the Perosi-worship in musical circles than I had expected. I doubt whether the nephew of the Pope is building himself a permanent niche in the musical repertoire. Certainly his works thus far are neither fish, flesh, fowl, nor good red herring; neither the solidity of the old nor the dramatic dash of the new school is in them.

Among the new composers in Italy I am glad to find Puccini taking the front rank. This is an Italian of Italians, and there is as much individuality in his work as in that of Verdi himself; indeed, I fancy that Verdi's mantle may fall on his shoulders; it would be a very wide misfit for most of the other young Italians. As regards that other prophet of the neo-Italian school—Mascagni—he seems to be a "single speech Hamilton," a man who made one hit and never after was able to repeat it. His "Mascheri" was still-born, and after listening to a series of mediocre operas, the Italians have ceased to expect further flashes of lightning from that cloud. It is said that he has betaken himself to fervidly enjoying the wealth that "Cavalleria Rusticana" brought to him, and that this is the cause of his subsequent failures and semi-failures.

The student of public school music can find a few points of interest in Switzerland. It is not that the children sing better in the schools there than they do with us, but they carry their music into their lives in a way that might be a lesson to our school children and their teachers. On Saturday afternoons one is sure to find many of the schools out on excursions; the steamboat and railway lines give them especial rates and they carry their luncheons along, so that the expense is at a minimum. Wherever they happen to be, on the deck of a steamer, forming a procession upon the street, gathering upon the summit of a mountain, or arriving at the rendezvous in the woods, they sing, and sing, and sing! They take pleasure in their choruses and carry their music

MONUMENT OF ORLANDO DI LASSO, IN MUNICH.

with them on all festal occasions, not merely making a study of it as is almost always the case with us. When we achieve something like that in our school-life we shall have made a pretty long stride towards becoming a musical nation.

In France I found a notable musical point in the celebration of the national Fete-day, July 14. Instead of producing a wild cataclysm of noises, the French enjoy themselves with music. Flying towards Paris, on the morning of the festal day, I noted the bands giving concerts in almost every town along the route. Arrived in the Metropolis, I found bands playing in every public place; not blatant military bands, but (very frequently) good orchestras who interspersed worthy music with occasional dances in which all the public joined with evident zest. Nor was this the only entertainment afforded; the Grand Opera, the Opera Comique, and the theatres gave great musical or

MONUMENT TO HUMMEL, IN WEIMAR.

dramatic performances *free* to the public. Thus the Parisian of the humbler walks of life, instead of setting off a dozen bunches of firecrackers and blowing on a tin horn, could celebrate his day of Independence by going to hear "The Huguenots" or "L'Aiglon."

At the Conservatoire in Paris the musician could not but note the earnestness of the examinations and public competitions. A jury of fine musicians, a good orchestra to support the competing soloists, an array of critics from the leading journals, were a few of the points I noticed, apart from the excellence of the hall and the partisanship of the audience which was largely made up of personally interested members, relatives of the contestants.

In London, one finds the operatic and concert season in full blast long after Philadelphia, New York, Boston and all American cities have ended their tonal matters. But as a whole, the London season, which ends after the middle of July, is not so vastly different from a New York one to merit especial comment. One finds all our old favorites upon the stage there and scarcely any more novelties than the Metropolitan Opera House would furnish in its repertoire.

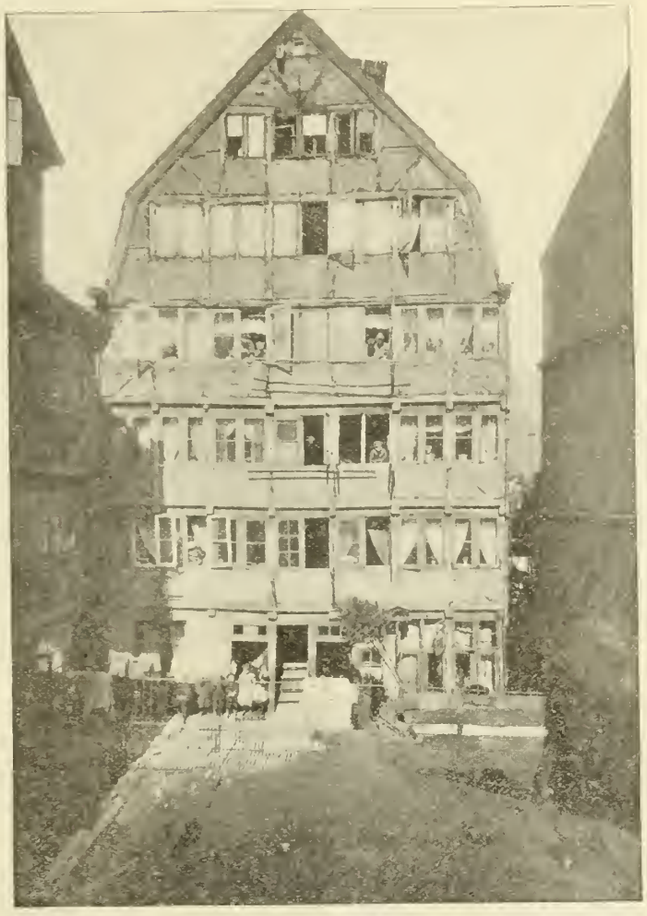
One last musical impression of a European tour may be noted. One cannot get across the ocean without hearing, or assisting, at a more or less awful concert, which takes place on shipboard for the benefit of the orphans of seamen of Liverpool and New York, and for the personal display of such talents as may be possessed by passengers who do not care to hide them from the world at large. Oh, Charity, what crimes are committed in thy name! One sits in a stifling cabin and hears "Annie Laurie" or "Home Again," intermingled with recitations that make one wish that the elocutionist might fall into the hands of the electrocutionist. The ship's piano is always in a state of general debility, and if there is an organ it "ciphers" with a persistency that adds a novel organ point to all its music. If the vessel strikes misty weather during the musical proceedings, the fog-horn adds an intermittent bass that temporarily obliterates the mild-voiced tenor and the the hesitant pianist at one fell swoop. Occasionally one hears a good concert at sea, but it is the exception.

EISENACH.

At the Wartburg—Bach's Birthplace—The Wagner Museum.

Eisenach remains an objective point to the traveller, for its famous castle, to enter which one must—as they did centuries ago—go in upon the old drawbridge, is daily visited by Germans as well as by foreigners. High up stands the castle and only an enthusiastic pedestrian enjoys the walk, a constant ascent, while as concession to tired children en route are its little donkeys for transporting travelers, each with a pet name; its photograph is taken away as souvenir. 565 feet above Eisenach is this ancient abode of Thuringia's Landgraves. Luther having found a refuge here, at the beginning of the sixteenth century, many souvenirs appertaining to his stay, are preserved there; his room, his table, chair and bed, as well as portraits of his family. All are memorials here of the great Reformer, who worked away at his translation of the Bible from 1521 to 1522. The tradition of St. Elizabeth is pictured upon the walls of the Wartburg and a fine mural painting by Schwind, a copy of which is printed in this issue, represents the famous strife of the Minnesingers. The faces of the prominent contestants are taken from life, being reproductions of Wagner, Liszt, Kaulbach and the artist Schwind. For it is an undoubted fact that here Walther von der Vogelweide, Wolfram von Eschenbach and other famous minstrels came as visitors to the court of Landgrave Hermann I.

Coming down from the Wartburg one passes the Wagner Museum—another cause for pride to Eisenach.



BRAHMS' BIRTHPLACE, AT HAMBURG.

The collection—embracing souvenirs from every period of Wagner's lifetime—was started by Oesterlein, in Vienna, bought eventually by Eisenach, and in this connection much amusement is caused Americans by a MSS. on exhibition there, in which fear is expressed that the collection may fall into the hands of the financially-all-powerful Americans. From the Leipzig. time of his birth down to his death (the death-mask being exhibited), is a marvelously detailed collection of MSS., letters, programs, photographs, caricatures, batons, etc., etc.

Bach's birthplace and his monument attract the Eisenach visitor, especially if he be a musician. This little German house is finely preserved, though a passing postman assured us that possibly eight families now occupy the building. His statue is simple but conspicuous in a part of the town through which visitors pass, and tiny children going to and fro to school must needs look up at it daily. As the train leaves Eisenach there is a fine retrospect of the Wartburg, and one sees the long, deeply-furrowed ridge of the Hörselburg where, according to tradition is the Cave of Venus, into which she enticed the knight Tannhäuser.

Not far from Bach's home is the Luther house, where Luther is supposed to have lived, in 1498, with Frau Cotta He not alone was a Reformer but an apostle of hymnody in language of the people.

It is not so important to insist and require from the pupil "much practice," as it is to insist and inculcate the habit of "right practice."

HANOVER.

It was in 1709 when Händel entered the service of the Elector of Hanover. His royal patron afterward became King of England, and the Water Music is the propitiatory offering the recreant knight made to appease his sovereign for his unceremonious leave-taking of service when he went to England, where Händel lived for the rest of his life, except one or two short visits to Hanover.

To the visitor in Hanover to-day the town seems small on arriving, after a visit to Germany's larger towns; but music haunts are many there, and a fine statue of Marschner stands before the opera house in a conspicuous position. For years Marschner, who died in 1861, was conductor of the royal opera. The monument was erected in 1877, its design being that of Hartzer of Celle.

The opera house is one of the finest in Germany and has seats for 1,800 spectators. The principal facade towards the George-Strasse is adorned with a handsome portico, under which there is a broad carriage approach. On the balcony above are placed statues of twelve celebrated composers and poets.

JOHANN N. HUMMEL.

Improvisor, Virtuosi and Composer.

In Weimar is a statue to Hummel. Born in Hungary, he spent the years, from 1820 to 1837, in Weimar. As one passes along the street to Liszt's home, the home of Hummel attracts attention by a tablet attesting the fact. There still reside members of his family, and a most hospitable welcome is proffered all who seek there associations of the well-known musician. At the time of the erection of this memorial in Weimar, the Weimar journal made the statement that "If Liszt be father of piano playing, Hummel is its grandfather." He was a pupil of Mozart, a friend of Beethoven and Liszt, and frequently played for Goethe. Among his own pupils were Henselt, Hiller and Benedict. In his Weimar home are still treasured many of his souvenirs; the pen with which Beethoven wrote his last symphony, a lock of Beethoven's hair and one of Goethe's, a quill of Herder, the piano that the Erard firm presented to Hummel; this is one o ocean wood, finely carved, with a broad piece of wood

MENDELSSOHN'S BIRTHPLACE, AT HAMBURG.

running underneath, from the front to the back, serving as a music-rest; the hammers and dampers are tiny. In the garret are other treasures, among them his harpsichord on which, in Vienna, he took his lessons from Mozart. His grandson and the cousins show the room there in which Hummel died and the garden in which were the many flowers he seemed actually to love.

In the foyer of the Metropolitan Opera House, at Hungary, is also a statue to Hummel.

At the Weimar home is his portrait in oil with those of his wife and two children. A street is named after him, at Weimar, and not the least of her proud boasts as to the many famous ones who have found her haunts congenial, is that relating to Hummel. To meet his descendants there is one of the most charming experiences a musician may have, so generously are facts told and memories related of his life, rich in associations with music's greatest disciples.

HAMBURG.

Of interest in connection with the illustrations in this number is the following sketch of Hamburg. Two great composers were born there—Mendelssohn and Brahms, and there also von Bülow was cremated.

A rich ship-owner, named Carl Laeisz, gave 1,000,000 marks for a concert hall, soon to be erected. At present concerts are held at Convent Garden, this season one of the conductors being Arthur Nikisch, well-known to American audiences.

A memorial is also to be erected for Brahms; sketches have been submitted and the money is ready, while Professor Max Klinger, of Leipzig, has been entrusted with the execution thereof. The monument will stand near by the Stadt Theatre, in the Ganse märkt. At the Hall of Art the three sketches are on exhibition and 60,000 marks is in the treasury for this purpose.

Now Hamburg is a thoroughly commercial city, and musicians there declare that before the statue is erected, there will be one for Bismarck. In early days Hamburg surpassed Berlin, musically, though now it is not so famous. Here, for eight years, was Schumann-Heink a favorite. Here, also, have sung Alvary, Klafsky, etc. Here von Bülow lived directing the Philharmonic concerts, now under the guidance of Barth.

Here, in 1678, the first theatre for comic opera in Germany was opened.

Bernuth is at the head of the conservatory here. In its fine concert hall stands a Blüthner piano, and around the wall are busts of the great musicians. There are many recitation rooms and a fine library.

In the Johanneum, or treasure house of ancient Hamburg, there stands a spinet with tortoise shell keys, and another with ivory keys—both in tune. Another treasure is an old trombone. The quaint tombstone, alluded to by Baedeker, on which is the picture of a donkey playing a bagpipe, is preserved here. Klopstock lived in Hamburg thirty years, and Lessing came to Hamburg to form a national theatre.

The family home of the Mendelssohns was among the patricians, but now the floor is a modest shop where are sold Fetwaaren (pork, cheese, etc.). On the opposite side there is conspicuously displayed the announcement:

GASTHAUS FELIX MENDELSSOHN-BARTHOLDY.

Above the entrance is a tablet with his portrait and an inscription; the buildings about are occupied by stores, and the once aristocratic surroundings are now busy with daily traffic of the poorer class.

Not far away, in a narrower street of still humbler pretensions, is the house wherein Brahms was born; the quaint houses with gables and red-tiled roofs still stand on the right-hand side, while on the left side of the street all such have disappeared and less picturesque ones of modern pattern have been erected. We passed many a tiny shop, in which bread and cheese were sold, before we arrived at number 60; and, indeed, there was only a long entrance to an alley, which led to Brahms' birthplace, a house to the rear of the others. No tablet yet marks the spot, but the occupants tell of the room, on the second floor, where Brahms first saw the light of day.

Picturesque "Vierländerinnen" are constantly met; they are peasants, from the four islands nearby, and wear short skirts and an enormous bow at the back of their large flat hats. Soot everywhere.

BACH'S BIRTHPLACE, AT EISENACH.

THE SINGERS' STRIFE, FROM THE WARTBURG, AT EISENACH

THE MUSICIAN'S WORLD.

The world of the musician is entirely different from this world of reality, but it throws a startling, unescapable light upon realities; it is the world of romance, but it presents the realism of improbable dreams, and what can be more realistic than that? We delude ourselves with "realities." Thought is the only real thing in the world, and though we can enter through our hearing alone, music is essentially a world of thought. All other possessions and pleasures are mockeries.

UNSELFISHNESS.

FAY DAVIS SIMMONS.

"Give unto another what *his* life desires, not what yours has had or missed."

Every student should study, play, and interpret the grandest and best in music—he should ever keep before him the highest standards. He should remember, however, that just as it is with religion, which is used and taught in different ways and degrees in order that the different needs of God's children may be met, so it is with all kinds of music—each kind has a different effect upon the redemption or enjoyment of those who are either in the highest or the lowest walks of life. Though the world is becoming more enlightened, and therefore better, each day, still there are many uneducated souls who could not enjoy nor appreciate a classical selection of music or the singing by any one of our high-salaried church choirs; nor could they be appealed to by religion as it is preached in elegant, eloquent language from many pulpits. We all know that the Salvation Army, with its peculiar presentation of its doctrine, with its songs and band music, has converted and saved many hardened sinners who would have scoffed at a more refined religion and refused to listen to more scientific music. Just as a child at school is educated gradually—beginning with simple stories and advancing to the classics—so must we endeavor to do likewise in religion and music.

There are many people, though, who seldom have an opportunity for a gradual education of taste. To them we should give all the pleasure which lies in our power to give, according to *their* understanding and not our own.

The following incident will explain my meaning. I found that a pupil of nine, who was having her education paid for by a self-denying father (a very poor farmer living in the country) disliked to go home because her parent longed eagerly to have her play on "that horrid little reed organ in the corner" his long-loved hymns and the songs of long ago. A Beethoven sonata would convey to him no more meaning than would Greek to a child; yet his daughter would not "descend so low" as to play his favorites for him. Dear girl you would not be descending, you would be ascending! The divine music you love so well should teach you, first of all, how to open your heart to another's needs, for its glorious harmonies reveal all the depths of the human heart—love, anguish, grandeur, sweetness, faith, hope and charity, "and the greatest of these is charity." The music your father longs for he understands. It speaks to him of all his joys, and also of all which he has missed from his life, but which he has striven to give to yours. Those old hymns are associated with his childhood; their strains recall his manhood, and blend both into his old age whose memories are his greatest happiness. The melodies lead him into the unseen land where earthly and heavenly harmonies will blend forever.

Let us all endeavor to be artists, to stand shoulder to shoulder with the most worthy exponents of the art. But above all let us become nobler by its teaching, and more unselfish by the power and might of its elevating and beautiful influence. Then we can "divine what each soul needs" and give to no one a stone when he asks for bread.

RICHARD WAGNER AT HIS VILLA, NEAR LUZERN.

RICHARD WAGNER AND THE NEW PRINZ REGENT THEATER IN MUNICH.

FREDERIC S. LAW.

Wagner's early life was in marked contrast to that of other great musicians; he showed no musical precocity whatever. As a child he took lessons on the piano, but was wilful and negligent in practice. He never even learned to play a scale with the proper fingering, and in after life his poor piano playing was a source of merriment to himself and his friends. Though one of the greatest masters of orchestration that ever lived, he could play no orchestral instrument. His musical awakening dates from his sixteenth year when he first heard Beethoven's symphonies and overtures in the Gewandhaus Concerts in Leipzig. Their effect was so overwhelming that he resolved to become a musician.

He was greatly averse to sitting for a picture. Consequently, there are not many of his numerous portraits which were taken at first hand. The one accompanying this article was recently procured in Bayreuth. The writer was assured that it was one of the most characteristic, in that it had not been idealized or retouched in any way, which is the case with a great many. It is not generally known, but is considered one of the best by those who knew him. "*So muss er ausgesehen haben*"—"So he must have looked"—said the clerk who sold it, and one can well believe it. The easy, careless attitude—heedless of temporary confusion of attire—the expressive face, the characteristic costume show neither premeditation nor stiffness.

It was taken at Triebschen on Lake Lucerne, and bears the date 1869 when he was fifty-six years old. His sojourn in Triebschen marks one of the happiest and most productive periods of his life. It was there that he finished his *opus magnum*, "The Ring of the Nibelung," and his one comic opera, "The Mastersingers of Nuremberg." Both of them had been projected many years before, but manifold discouragements had prevented their completion. He had been fairly driven from Munich by the jealousy and bitter feeling excited by the favor of the young King of Bavaria, Ludwig II. His project of a special theater for the "Ring," in particular, met with so much opposition that he decided to leave Germany in order to spare the King the embarrassment of his presence. After a stay of six years in Switzerland, he returned in 1872 and made his home in Bayreuth to superintend the building of the Festspielhaus, which has made that little Franconian city second to none as a musical centre.

The recent opening of the Prinz Regent Theater in Munich, is one of the most striking instances of the revenge which time sometimes takes on partisan feeling and passion. It was built under the patronage of Prince Luitpold, Regent of Bavaria, with the avowed purpose of giving ideal performances of Wagner's operas, and after the very plans which he drew up with the approval of the King less than forty years ago. Then Munich would none of Wagner; he was considered a dangerous, visionary fanatic whose influence over the King was of the most dangerous character. Now, in no city is the Wagner cult prosecuted with more vigor.

The new theater is delightfully situated in a park on the right bank of the Isar and contains all the special features which have made the Bayreuth Festspielhaus heretofore unsurpassed for musical and scenic effect, together with some additional advantages gained by experience. Like the other, it is not a large theater; its proportions are the same, but it has fewer seats—1028 as against 1344, in both cases exclusive of galleries—larger and more comfortable, while much more space is given to passages and exits, in which the Bayreuth Theater is deficient. The stage is enormous, being more than twice the size of the auditorium; it is supplied with the latest appliances for stage mechanism, some of which are original with the architect and his assistants. The whole undertaking is due to the energy of Herr von Possart, the director of the Opera at Munich, and to the liberality of the Prince Regent, who gave the project the financial support, the lack of which nearly caused the shipwreck of the Bayreuth scheme. This was only placed upon a firm basis by the production of *Parsifal* in 1882, after the theater had been closed for six years after its opening with the *Ring* in 1876.

COSIMA WAGNER.

Naturally, the Prinz Regent Theater is regarded with no favor in Bayreuth; it is considered a dangerous rival in the field which has been so long occupied by the Festspielhaus. In Munich all intention of rivalry with Bayreuth is earnestly disclaimed. Care was taken not to interfere with it either as to season or repertoire. The latter was confined to works which had not been given in Bayreuth—*Die Meistersinger*, *Tristan und Isolde*, *Lohengrin*, *Tannhauser*—and it was not opened until August 21, directly after the close of the season there. *Tristan und Isolde* was particularly interesting to the many Americans present, since Lillian Nordica sang the part of *Isolde* The season lasted a month, but it is not the intention of the management to keep the theater closed during the rest of the year as is the case with the Festspielhaus at Bayreuth. It is to be open during the winter for performances of the classic drama at popular prices. The Wagner season will be a yearly feature, beginning at the close of the Bayreuth season, so that the two need not necessarily conflict with each other.

All this goes to show that Wagner's influence is not waning, but rather increasing. Twenty-five years ago, after the *Ring* was given for the first time in complete form at Bayreuth, predictions were not wanting that it would never have another complete performance, either there or elsewhere, and for a time there seemed some ground for such an opinion. The financial outcome was so disastrous that the scenery and stage effects had to be sold to satisfy the creditors, and the theater was closed until *Parsifal* rendered it possible to open it again. Now the *Ring* is not only the surest card to draw large audiences to Bayreuth, but is heard on all the principal stages of the world.

After all, Lowell is right when he makes Hosea Biglow say: "Don't prophesy, onless ye know."

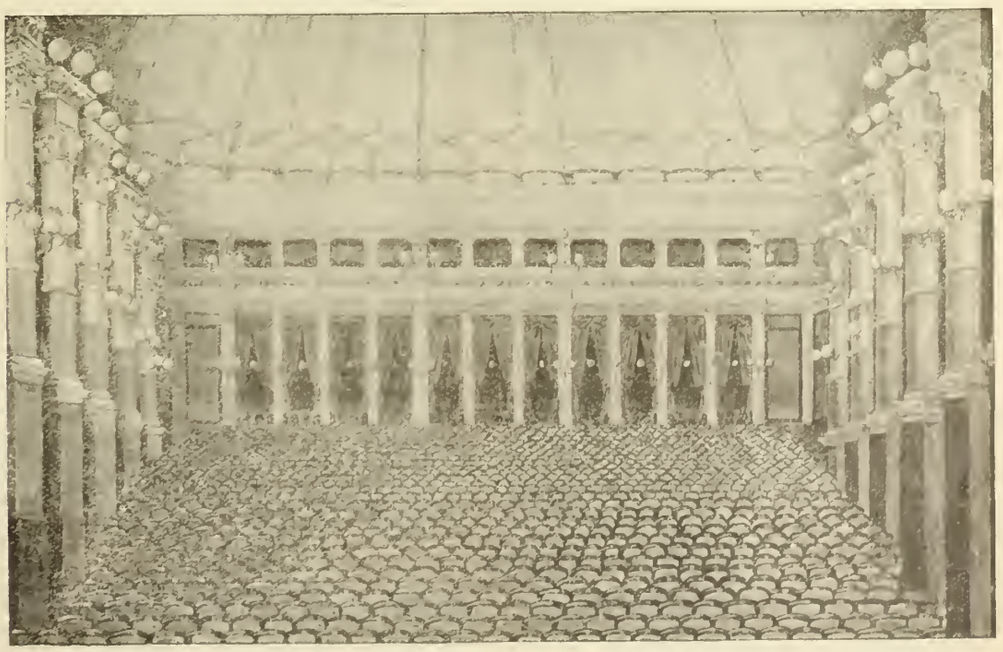
AWAKE.

"Awake!" said the sunshine. "'Tis time to get up.
Awake, pretty daisy and sweet buttercup.
Why, you've been sleeping the whole winter long.
Hark! hark! Don't you hear? 'Tis the bluebird's first song."

"Awake!" call the streamlets. "We've lain here so still,
And now we must all go to work with a will."
"Wake!" said the warm little breeze; "and you, willow-tree,
Come put on your leaves in a twinkling for me."

—*Selected.*

The music a people depends upon their mental and moral development. The advance a people may have made in civilization may easily be determined by the means they use to awaken their feelings, or to gratify them. In the range of fine arts, music and poetry occupy the first place; the latter is the communicating medium of the mind; the former of the soul. All poets of antiquity were musicians. Music without poetry, poetry without music, were things unknown.—*Mainzer*



INTERIOR OF BAYREUTH THEATRE.

AT LISZT'S HOME IN WEIMAR.

PAULINE APEL.

We were in Weimar together—two American women, one a student of literature at the Göttingen University, the other, a musician; each was seeking there objects of interest, different from the other; one, those appertaining to Schiller and Goethe, the other, those appertaining to Franz Liszt, though of course to both, all appealed in a degree. To readers of this page no doubt, interest in that lovely town centers about the little house, the Hofgärtenerei, No. 17 Marien Strasse, in which are three rooms full of objects connected with the life of Liszt. These are shown to visitors by Frau Pauline Apel, whose photograph was sent especially for this page of THE MUSICIAN with the following inscription:

"A souvenir from the Liszt Museum at Weimar, sent by Pauline Apel, for thirty years the servant of Franz Liszt. As a girl of fourteen years old, I came to the Princess Wittenstein, the friend of Liszt; but as I always waited upon him formerly at the Altenburg, so from 1869 to 1886 I kept house for him at the Hofgärtenerei 'till his death. All now is past—only the beautiful memory rests with me. And now, with particular interest, at the Museum, to strangers who visit it, I tell of all those fine days I lived to see."

(This same photograph was secured last summer for an historical museum abroad, as of interest in connection with the famous musician)

When Frau Pauline first opens the door to visitors, one's glance rests immediately upon Liszt's fine piano, a Bechstein grand; another, an upright, stands near. Beside it is his reclining chair, and his bust before which are placed daily fresh flowers ("He loved them so in life!" explains Frau Apel). On his desk, stands as ever formerly, Von Bülow's photograph, a guest-book, the last notes of music he wrote, a paper weight made of an elephant's tusk, photographs, books, and pictures abound, conspicuously among the latter, Munkacsy's famous picture of "Christ before Pilate." In his bedroom hangs the well-worn velvet jacket; at the bedside the picture of St. Franciscus, his patron saint. The dining room is now turned into an exhibition room; exquisite gifts are there shown from kings and emperors; a line of music with "Hail!" in Hungarian, from Bettina von Arnim; letters from Heine, Joachim, and many other famous ones; manuscripts, canes innumerable ("He never used them," says Frau Apel, "for ladies and gentlemen were always hanging upon his arm!"); pipes of all sizes and patterns; reliefs of Clara Schumann and of her husband Robert, and of Chopin; death-masks of Beethoven, Weber, Chopin and of himself. A fine portrait of himself by Ary Scheffer hangs upon the wall.

In 1902 or 1903, a monument, by Hahn, of Munich, will be erected near the house. At present in the Weimar City Museum, is to be seen a design, which gained the second prize.

In leaving, after viewing the many photographs of Liszt's famous pupils, one of the American guests, a student at Dresden, shyly asked for a flower from among those placed before the bust of the Meister: "Gewiss!" exclaimed Frau Apel, and bustling about she presented each of us with one, another souvenir carried back to the Erl Prince Hotel, which announces with pride, "Here, Franz Liszt first made his home in Weimar."

'Tis but a narrow line divides the zones
Where suns are warm from those where suns are cold,
Twixt harmonies divine as cords can hold
And torturing discords lie but semitones.

—*Helen Hunt.*

THE SELECTION OF TEACHING MUSIC.

HAMILTON C. MACDOUGALL.

This is the most discouraging, wearisome, time-consuming task the piano teacher has; experience only can supply him with a list of good teaching music, classified and suitable for all grades and kinds of pupils.

But though it takes time to get a practical knowledge of music fitted for pupils' use, it by no means follows that a teacher can do nothing to hasten the happy day. On the contrary, the day will never come if he does nothing in preparation for it. I remember very well what struggles I had during my early teaching years and how much easier and more satisfactory my work became when I had worked out a practical scheme for the prompt and sensible selection of the next piece or etude. My experience may possibly be of some benefit to others; if it be so I shall be very glad.

In the earlier stages of teaching the main idea is the selection of pieces that the pupil will be able to learn and play well, that he will like and that will be graded with some care. I take it that it is impossible to choose lesson material very far in advance of the time of using; at any rate, if it be possible it is not wise. "Courses" may do well enough for the Woman's Club or the Chautauqua Circle and the like, but individuals can expect little from a "course" planned to cover an extended period. The truth is, that for technical and musical advancement the question the teacher should ask, is not "What is an interesting and good piece for this pupil?" but "What sort of a piece will do this pupil *technical good?*" May I relate, with some minuteness, my own methods and ways of thinking in this matter?

After I had taught a few years and found a few pieces that had a positive technical value and were a source of inspiration to students I catalogued them in this way: I bought a blank-book, about seven by nine inches in size, and devoted two pages to each pupil. At the top of the left-hand page I wrote the name of the pupil. Below, as they were given to the pupil, I wrote the correct titles of the pieces, adding the retail price and the publisher's name. Often editions differ materially and the teacher is caused much annoyance if the pupil does not bring the right copy. On the list the author's name will more conveniently come first and, when it can be easily done, the date of the assignment of the piece.

This will represent the pupil's work from the beginning and from it can be traced his steady growth in technique, in appreciation of good music and in knowledge of musical literature. The teacher can easily remember (or ought to) how the pupil liked the work, whether it brought about technical advancement, or whether it was about the right grade. There was another list of pieces put at the end of the book, perhaps two hundred and fifty in number (exclusive of the standard works like Sonatas), arranged by authors alphabetically. At the end of the book I had a rough but ready index.

This book proved its usefulness in many ways. It enabled me to keep a firm grip on every pupil's past musical history and also helped me to keep the ship always pointed towards port. Every busy teacher finds it difficult to remember what things pupils have studied; the teacher even may forget that a week before he had planned a vigorous campaign against some technical fault. To amount to anything at all, a teacher's work must not only have continuity and cohesion, but his plan must be elastic enough to allow for excursions on side-paths. When a pupil comes into the room I turn to her page in the book and have the whole story before me.

Pupils are of various types, but the types are comparatively few in number. There is the pupil with no positive technique; the pupil with velocity but no singing touch; the pupil with singing touch and no velocity; the pupil who plays conscientiously but with true New England stiffness; the pupil who plays objectively only, and many other types. As soon as a pupil plays for me a few times he falls into one or the other of them; all I have to do then is to find a page devoted to a pupil of that type and see what I did for him.

It seems absurd, but it is true, that a real difficulty in teaching pupils who know each other is to so give them pieces that neither shall be able to "get a line" on another's work! Teachers have often gotten themselves into trouble by giving a certain piece to A six months after B (who is A's cousin) has had it. A's fond mamma at once jumps to the conclusion that the teacher considers B "more advanced" than A and trouble at once ensues. Both parents and teachers are often afflicted with the notion that every piece given should be a little more difficult than the piece that preceded it. Civil war is avoided by the use of the blank-book.

The blank-book will serve as a sharp reminder to the teacher of effective pieces. Is it not every teacher's experience that a good many pieces of great value are forgotten by the teacher and remembered by him only as he chances to see copies in the music store or as he hears them in a neighbor's studio, or as he sees them on programs? Teachers may have a "run" on pieces like Raff's "La Fileuse" or Chaminade's Prelude in D minor or Godard's "La Rouet," but lay them aside after a season and forget all about them. The blank-book oviates all that.

The blank book has still another advantage. If there is one fault in teaching more prevalent than another it is the fault of giving too difficult pieces and etudes. This is the result of an optimistic enthusiasm on the part of the teacher or of conceit on the part of the pupil and his parents. The best teachers will overestimate a pupil's powers occasionally and give, for instance, the Beethoven Sonata in E flat, Op. 3, No. 3, when they should have contented themselves with the first three movements of Op. 2, No. 1. When a teacher finds himself in this predicament he must leave the piece half finished. As the pupil comes, lesson after lesson, and the blank-book is opened to the proper page week after week, the teacher is reminded of his errors and will naturally mark the piece "review" or "give again." It often happens, too, that pieces or etudes, while at first worked up to a playing pitch, are still susceptible later of improvement. A note against the piece in the blank-book secures the proper attention. The importance of reviewing has never been fully appreciated in music teaching; it is much more important that old pieces should be gone over again and again, than that the pupil should be kept hopping and skipping from the last piece by Chaminade to the last piece by Some-one-else.

And this brings me to the principal objection to this whole scheme, viz.: that it gives the teacher a limited teaching repertoire. This objection is more fancied than real, since any teacher's repertoire must, in the nature of the case, be limited. But let us treat the objection fairly. Is it not better that the teacher should limit his teaching to three hundred pieces than to spread himself thinly over ten thousand? I have excluded from my consideration that teaching which aims to give knowledge of musical literature and confined it to that teaching which aims to give technique and musical development. A teacher with a limited repertoire can prepare his lesson much better and teach much better what he does teach; is more likely to be able to give the pupil a well-played pattern.

But, if all this is conceded, it still remains to be shown that the blank-book method does not result in a fixed repertoire for teachers. No, not at all! Every year the better composers—Chaminade, Schuett, Sinding, Grieg and others—add to the stock of the teacher. The less successful pieces on the blank-book lists may be dropped and the more successful ones among the newer compositions added. Additions to the lists, however, should be made slowly and only after the newcomer proves its right to the admission. On the whole, no idea could be more mischievous than this: that a teacher ought to give to his pupils the newest compositions of all the best modern masters; a teacher who has that idea will lose his head and become a helpless, useless sort of person; the teacher ought to know the new things, but they should be for personal consumption only.

Any teacher who has had five or six years of ample experience in teaching the piano may justly conclude that, if he finds the selection of music laborious and time-consuming, something is wrong with his methods

The river carves a channel to the sea,
The channel holds the river in its way.
So Habit carves the course of Destiny.
We are to-morrow what we will to-day.

—*Ernest Neal Lyon.*

Bach, in his extreme old age, in answer to the question how he came in possession of his great learning and the inexhaustible storehouse of ideas, replied: "Through unremitting toil have I obtained the preponderance for which you have credited me. By constant analysis, by reading, by reflection, and much writing I have continually improved—this, and this only, is the secret of my success."

The Voice

MR. FRANK HERBERT TUBBS, Associate Editor.

With this issue we continue the series of answers to inquiries. We have been running articles of a pedagogic nature from which material for study has been derived. Now we purpose giving a very practical trend to this department by answering questions sent us by teachers and students. This instalment shows the helpful character of this department. We will welcome inquiries from all who desire help.—Editor of THE MUSICIAN.

INQUIRER'S DEPARTMENT.

FRANK H. TUBBS.

Can one become a great singer by study in the music department of a college?

One becomes a great singer by developing the gifts of voice and music which are his by and through everything which makes him able to express himself. It is not the school, the teacher or the method which makes the great singer. It is the man himself. If it is in him and he has that control of himself which allows it to come out he will be a great singer. The school or teacher point him his path and keeps him walking in it till he can go alone safely. To answer the question above and be a help to the inquirer, it is best to answer two other questions: How have great singers become such? What help can a college give?

The course taken by Sembrich, Melba, Nordica, Eames and others who are in the first rank has been much the same. It consisted of getting musical education, training the voice, adding to experience, seizing opportunities and being steadfast. They had no more natural gifts than have thousands of others. None of these gave evidence of greatness at the start. It is said that Melba, when she gave her farewell concert at Melbourne, just before she started for Europe to make her way in the world, had just three in the audience. Nordica, in her first concerts around Boston, showed herself to be a pretty singer but no better than many others. When Sembrich sang first in America, and that was after a goodly degree of European success, she was very moderately great. Now they are the leaders of the world—the Queens of Music. How they have done it is told in the course outlined above. Hard work and harder trials have made them what they are. Work and trials such as they have mastered have crushed the ninety and nine.

The college is a good place for getting musical education. The atmosphere is studious; the equipment fine; the teachers good; the discipline excellent. For its purpose and place it is ideal. A young student has such a chance there as he cannot have elsewhere for its purpose. But a college cannot make a great singer. The nature of the case prevents it. When singers are made to conform to a system graded for the majority, it is impossible to bring out the individuality which is indispensably necessary in the great singer. All education systems are based on leveling. Students who have little talent must be brought up to a level. Specially talented pupils cannot be allowed to run far ahead of the class. This compels a level of goodness or of mediocrity. Yet, the training in the college is just what is needed for education. Every great singer should (and if he is great in the best sense, must) be a musician. He must play the piano, understand theory and composition, history of music, and must know how to learn. No place is better for such preparation than the college. When he has gotten a start in these he should get out of the college to be made a great singer. He goes into the world of experience. In that he will meet some private teachers who will help him. Not one teacher but several; not in a small city but in the large cities of America and Europe. Every musician he meets and hears becomes for the moment his teacher; every business he touches will make its lasting impress. All combine to call forth the great singer which is resident in his individuality. No one thing or person will do it. The individual does it for himself and every one who has the talent can make himself what he will.

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When a singer takes part in an orchestral concert, is it the director's right to choose what music she shall sing?

Without doubt the director has the right to decide upon the music, but he would be a daring man who insisted that any given music should be chosen, except when a large work, like an oratorio was to be given. The director always consults the singer about what she has all prepared. He generally finds it to his advantage to use what the singer chooses. One can understand that this way may often interfere with symmetry in programme. A director, having time for consultation and knowing that a singer is capable of singing any certain work, often asks that the work shall be prepared. Programme making is an art and the different selections should be placed so as to present contrast, and at the same time they should harmonize with each other. The interest of the audience must be consulted. There are conditions of hearing that a good programme maker has in mind. For instance, with one kind of audience, the kind accustomed to serious music, would like to have the strongest pieces at the end of the programme. This would only tire a different audience. The other kind of audience must be served its heavy music while it is rested, and at the end of their programme can come the lightest music. If a singer cannot sing music in keeping with any part of such programme as the director is preparing, he cannot be used. To keep the symmetry of correct programmes, a director must command the whole of his forces.

Every artist (singer) has variety in his music. Several selections are worthy place in any programme and from his selections a director can easily make choice of something suitable.

Happily for music lovers there are very musicianly solo numbers at the command of good singers. There are many to which singers must give very deep study. First reading will not suffice to show their greatness. Recently I heard Bemberg's "Hindu Chant" sung in a way which showed the singer had only gotten notes and words but had not realized the greatness of that song. It, like many others, depends upon the expression of the singer. One who can learn such music quickly is a delight to the director, for he can call for what he wants to make up a musical bouquet. It is, certainly, the privilege of the director to insist on the kind of music which he wants.

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Is "musical sense" allied to the five senses?

No, happily it is not. The five senses are physical while "musical sense" is intuitional. Music is that which appeals to the soul and is expression of soul. It is a "sense" of the mind. On this account its revelations are mental and intellectual. We often hear of the "sixth sense." That cannot be a physical sense. The latter are known and fixed. The number cannot be increased or diminished. The mind has its senses. Some correspond to the physical senses. For instance, one "sees" with the "mind's eye." It is actual sight and the things which are revealed to that vision are more likely to be true than are the things revealed by the physical senses. "Seeing is believing" has been proved false many times. We think we see and hear aright, but how often we are deceived. The finer senses of mind which do correspond to physical senses are more to be relied upon. But beyond these are senses which stand by themselves, which are of a high order because they are those of the soul itself. We often speak of them as intuitional. Musical sense is very high in the intuitional senses. It sees, hears and feels all there is in good music. It is possessed by all and can be cultivated very greatly. It enables one who has developed it to reach into the things of greatest beauty and to use music for his highest soul-growth.

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Shall I advise my pupils to sing in a choral society? Why do some teachers object to it?

It is of unquestioned value for pupils to sing choral music. No teacher disputes that, but some teachers object to having their pupils sing in choruses, because they fear they will hurt their voices. Many times I have questioned myself upon the reason of the objection and I admit that I have sometimes sided with the objectors. Students are liable to overwork in choruses. Some sing too loud and none attend to tone placing while singing in the chorus. Then, there is nervous exhaustion from singing with others which can hardly be avoided. The latter gives the most serious objection to chorus singing. It can be guarded so that it is reduced to a minimum and that is the best that can be done. But, in spite of all objections, there are so many things to gain from chorus singing that they outweigh all objections. The first of these is that one becomes expert in reading music and in understanding the large compositions. No one ever succeeded as a solo singer who lacked independence and education. They must be obtained, no matter what may be the expense. The temporary injury to voice, if such there be, is not too much to pay for the facility and education to be had from chorus singing. No matter how good the solist may be as a soloist, he will fail at many points if he relies upon that alone.

Under the direction of a good director, one who understands voices, there will be little danger to voices. We need a training class for directors. Choral societies are increasing in number and there should be a school for preparing directors for their work.

Teachers should give their pupils opportunity to study concerted music under their own direction. Organize quartettes for mixed, male and female voices, and train them. Many pupils expect to take choir positions and so far as solo singing goes they can fill places. They are often deficient in experience in quartette singing. There are duties to students which are often neglected. We have no right to leave students incomplete in their requirements. It is as necessary for them to sing quartettes as it is to make good tone. We attend to the latter and neglect the former. Any objections like those raised against chorus singing do not apply to quartette singing. There is not so much to be said in favor of quartette as of chorus singing, but both kinds should be engaged in for the efficient preparation of the singer.

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Can one sing within ten or fifteen minutes after eating and not injure the voice?

Yes, one can do so, but it is not good practice. When the stomach has received a large quantity of food the powers for digestion are called upon to act and they hasten to the stomach. Much of this force, notably in the nerves, is also needed for singing. It should not be called upon to do double duty. It is best therefore to let digestion be well advanced before taking up singing, as a rule. It takes from a half-hour to an hour to be quite ready for singing. But people differ in digestive power. Some opera singers will not eat for hours before a performance while others like to rise from the dinner table and go directly to singing. Some of them even have food at the theatre.

One reason why it is generally best not to sing immediately after eating is that the singing may hinder digestion (because it calls force away from the stomach) and if digestion becomes impaired *that* will hurt the voice. At least, it will render the voice ineffective. But to sing occasionally after eating, will do no harm either way.

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Will faulty connecting the registers really hurt the voice and is it difficult to overcome?

A voice in which registers are not well connected is already seriously injured. If the voice is used in the same way, without uniting it properly, it grows worse and must eventually be so disjointed as to be unfit for expression. The real purpose of singing is to express. If a singer is watching for the breaks in his voice, he can give no attention to expression. In this connection, although it is not included in the question, it may be well to say that if one can perceive changes in quality of tone as he sings up the scale, there is evidence of weakness which will grow more and more pronounced and the different kinds of voice will become more apparent. Inability to sing a scale in the same quality of tone is often the first warning to the singer that he is using wrong method and it is a warning which it is best to heed. The points of change in the ladies' voice are at about F in lower voice, B in the middle and E at the top. The weakest notes are from B up to E, the notes of the upper medium voice.

It is not hard to overcome this fault if one works in the right way. But without a teacher a student would be sure to use a wrong way. The right way includes adjustment of all parts of the voice so that every one

does its work correctly and in its proper time. It will be seen that that might include the whole of voice culture. The great regulator of the voice is breath control. Seek that and the larynx, in which the breaks are made, is quite sure to take its right place. With these two all right the adjustment of the whole is easy. I have known a severe break of many years standing to be overcome in a half-hour. But that was exceptionally quick. A few days ought to be long enough to overcome appearances of change if one works right.

Often we hear public singers in whose voices most serious division of registers exists. It was said of one well known contralto that she had five voices. It might have been overcome but perhaps she liked it. The cultured listener did not. Yet, there were some singers so foolish as to try to imitate it. Nearly all untrained contraltos carry the chest voice too high and then there must be evidence of change of register. It is the first duty of a teacher when he gets such voice, to get the pupil to make the change of register lower. In most voices it should be at E flat. Never should it be higher than F. If it is not brought down to its proper place the voice is wrongly used and will grow to be harsh and discordant.

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How can a teacher enlarge his business in a small city?

If one could answer this question he would be wise to protect his way by patent. Yet, as the question is one which might come from many, and as the patented way might apply to but a few, it will do no harm to make some general statements. They are but opinions. If good, the teacher who asks the question and others who see any worth in them are welcome to them. As they are opinions let me adopt the personal pronoun. I believe the secret of success lies in making acquaintances and in keeping the list enlarging. I know of no other way to increase business. That is, ways are details comprised in this. Of course, one must be a teacher and know music. He must be able to get results in voices. He must be a person of dignity and character. He must have some knowledge of business and be of good address. These are the details. With them he must present himself to the people. His duty becomes plain. Ways of meeting, personally, the people and of opening up new circles must be devised. No man has exhausted his field of work. In every city there is more work for every one to do if he will devise ways of getting himself into the acquaintance of more people. It surprises everyone who tries the experiment of making a list of the people whom he knows, to find how small his list is. To the teacher who asked the question, I put this one: Do you think you have speaking acquaintance with 500 people? Have you with 250? Have you with 100? Yet your city has over 30,000 inhabitants. You may think that the people know you and that that is enough; that they have seen you in your church choir, at your choral club and walking the streets; that they have seen your name in the paper frequently. That may be true. These things are all good in their way and for their purpose, but they are not the things which really bring business. They pave the way but you must walk over the pavement to them. You must bring your own personality to bear upon the people. Get so you know people by name, are acquainted enough to shake hands with them and to invite them to call on you. That is what tells in getting business. How to get among people must be decided differently in different places. It may require some little scheming to be able to do so. The church, lodge, music club and such gatherings allow you to meet groups of people. Use those and lead from those into other things. To get through meeting all the nice people in a city of 30,000 inhabitants will take many years, but in doing it you will find all the business that you want will come to you. Personal characteristics and personal activity will do the work for you. Circulars by the thousands will not do so much as a few hours a month given to meeting people personally.

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What are termed "frontal tones?"

My answer may not be the generally accepted one, because a term may mean one thing to one teacher and another to others. It would please me to have teachers send me word if they differ from me in this meaning of the word "frontal." The bone of the forehead is called the frontal bone. A tone reverberated far back in the mouth seems to penetrate up through the middle of the head and come out through the forehead. Such tone is called a frontal tone by many teachers. Making tone in this way elongates the vertical dimension of the pharynx by depressing the larynx and raising the soft palate. That part of the voice apparatus is then reverberated generously and the tone, instead of coming forward and flooding the mouth and nasal chambers of resonance goes, as said, upward and then forward. We hear such tones used by baritones and basses generally. They are sombre and often gutteral. To most ears they are uncouth, but they are large and because of that please the singers.

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If it is possible to become what one wants to, why is it so few attain perfection?

That question is culled from a letter which criticises the idea that "all things are possible to them that believe." In other words, the tone of these writings has been "Within you are capabilities far beyond what you thought to be there, and if you would exercise yourself you could become anything." Now, we are taken to book. The question is sent home. Can it be answered without dodging? Must the stand formerly taken be abandoned?

First, why do you say "so few attain perfection?" Do *any* attain perfection? What is perfection? These forms of the same question contain their own answers. Perfection is something which does not and cannot exist, simply because what seems perfection to-day is found, when attained, to be only a pointer toward more and better. To me something is perfect; to you who have more experience and know more than I do, my perfect thing is very faulty. My perfection is not your perfection. When I learn what you know mine is no longer perfect. Perfection has gone to the horizon and vanishes as we approach it. In this way we can understand "There is none perfect—no, not one."

Change the question to "Why is it so few meet their expectations?" and we have something to answer. Words come thick and fast for answer but sum up in this: Everyone places upon himself limitations. Some are discovered and removed while others seem too big to remove. They appear as prohibitive circumstances, controlling surroundings, life's duties, and the like. To each these seem so real as to be insurmountable. They are pondered upon till they become actual. In truth they are self-imposed limitations, and they are what prevent attainment. Every one shakes his head and says, "Mine are real. What can I do without money and friends?" There he then sits and won't try to do anything until money and friends surround him. And they never do that. If they did the poor one would not be capable of using them. Money and friends are to be made and can be made by everyone who has enough knowledge of the true self—the real man—to be able to use these means when he gets them. The stories told to young people to spur them on, about those who have made their own way to successes, are not "fairy tales." They are real life stories, and they are being lived every day, all around us, but we are so dull, stupid and blind that we cannot see them. Sometime we will hear them talked about but we will sneer and say "fairy tale!" when in fact we were in touch with the very thing itself and didn't know it.

Waiting for "something to turn up," is the most unprofitable thing that can come into life. There are a great many "Macawbers" and that disposition prevents attainment.

That which is the most serious cause of non-success is ignorance. We don't like to be called dull and stupid, but if something awakens us to the truth, it is a valuable help. If calling names will do it, please submit. I refer now to those people who try and try and never reach anywhere. They look bright and think themselves very able but, after all, don't amount to much. Why, if one can be what he chooses, do they not attain. Because they don't see how and don't know how even after being told again and again. That is ignorance. The cause is in disposition, bringing-up and pre-arranged beliefs. The curse of the music student to-day lies in his belief that he must practice and work a long time before he can get results. It has been told him again and again until he believes it and he won't try to get out of that belief. He may be gotten to do a given thing and he is delighted. But he goes away with the thought, "If I can only keep that," to return later without it. He has not learned the fault that two and two make four every time and at all times. What got him the result at one moment can get him the result every time he tries. If he can't do it, he is ignorant, stupid or lazy. He can take his choice of names. It is his cause of non-attainment and even if he had once seen a mine of musical wealth within him, he would never "get there" so long as he kept forgetting what was taught him and what he did once or twice.

Indefiniteness of idea is a cause of non-attainment. Whatever of worth one has, and every one has it in him to be great, little of it can come to use so long as the mental perception is indefinite. Ask students what their ambition is and most will reply, "To be as good as I can be!" But that is no good. It were better to say, "I'll become capable of holding a $200 choir position," even if there were a faint hope that some day the student would electrify Paris and Berlin as opera singers. Have something positive.

Then, an idea regarding what one can do must have expression and that is what students don't learn. They have hopes and ambitions which are sometimes definite enough, but don't show to friends intention or that on which they base hope of fruition. An idea dies if not nourished and expression is the best nourishment.

Non-attainment in thousands of cases, or in millions, does not prove impossibility of attainment in any case. Nor does it give evidence but that, if proper leading had been secured, every case would be successful. Garcia said of Jenny Lind: "She succeeded because she never tried to do anything until she understood it. Then she did it every time."

MARCHESI'S "TEN SINGING LESSONS."

W. F. GATES.

Madam Marchesi, the celebrated teacher of singing, has written another book. She calls it "Ten Singing Lessons." Anything that this teacher of *prima donnas* writes will be given a respectful reading by all sufficiently interested in singing to read of the art. And that supposes a good deal of interest.

Madam Melba opens the book with "An Appreciation of Madam Marchesi," one of the appreciative sentences of which occupies a page of 155 words, quite Congressional in style. W. J. Henderson follows with an introduction which is really an enjoyable essay on singing, much more to the point than much that follows in the body of the book. But then, Mr. Henderson is an author by profession. Marchesi is not. This latter the reader does not have to be told, however.

The title is a misnomer. The book is divided into ten chapters called "lessons," but anything like a lesson does not put in an appearance until the fifth chapter. These opening chapters are made up of discursive matter written in a conversational style, evidently about anything connected with the Madam herself, or her work, that happened to come into her head. But it makes a book. And it is mostly interesting reading.

In her half century of musical experience in the capitols of Europe, Marchesi has been intimate with the great musical minds of that period, and what she has to say of Mendelssohn, Garcia, Gounod, Liszt, Thomas, Delibes, Brahms, Hiller, Wagner, and others, makes interesting reading.

Marchesi talks enjoyably of her art. She rambles from this to that and back again with the utmost freedom; but scattered here and there are the truths of vocal use that are axioms of the art; and there is warning, advice, anecdote, and finally, in the latter part of the book, four chapters of make-believe lessons. In these she imagines a half-dozen supposable pupils with the customary vocal ills, and, in a decidedly Gallic manner, proceeds to advise and instruct them. *Mirabile dictu!* In these four lessons these wonderful young ladies progress from the first principles of tone production to the point of singing operatic arias of no mean calibre. Certainly a marvellous method! And incidentally (of course) not a bad advertisement for the modest authoress.

The book is pleasant reading. And a vocal student may get many good points from its perusal. The axioms of good vocalism are there, the things one would expect to be taught by any vocal teacher, but, alas, are not. But the title leads one to expect much more in practical educational lines than the book has to offer. Much room is left for reading between the lines.

Although the American girl, if one judges by the programs given and the frequency of her mention, forms, say, one-third of Madam Marchesi's clientele, she has to shoulder many of the faults and is frequently, in fact generally, the object of Madam's humor; at the same time the American girl, in spite of the gibes at her voice, habits, and manners, seems to come to the front in goodly numbers when Madam gives an "audition" of her concert and opera classes.

CHURCH CHOIR WORK.

F. W. WODELL.

Certain writers have, of late, repeatedly set forth the doctrine that none but "professing Christians" should sing in church choirs. One essayist, if memory serves, has gone further and declared that only a "professing" Methodist should sing in the choir of a Methodist church, a Baptist in the choir of a Baptist church, and so on.

There is no legitimate objection to be urged against the policy of a church in seeking for choir singers whose "views" are like unto those for which the particular church is distinguished from other Christian bodies, provided the interests of the musical part of the services be not sacrificed. This is, however, not only a religious but also a practical question. If the churches generally were to decide, to-day, to employ no singers except those who are professing Christians, many excellent choirs would be broken up, and it would be found a matter of great difficulty to replace them. And if the policy were adopted of employing in church choirs only those "professing" Christians whose theological "views" are like unto those held by the employing church, the difficulty in organizing musically satisfactory choirs would, in many cases, be greatly enhanced

So far, speaking generally, no test as to religious belief has been set up for entrance into American church choirs. If the "professor" of religion be not the equal in voice and artistic skill of the non-professor, the latter is usually given the preference. This is not to say that the churches are indifferent to the important matters of personal character and reputation in connection with the membership of their choirs. Where one church ignores these points, ninety-nine take them into account.

As matters now stand, the position of the church music committee is often a difficult one. The church first appoints as members of the committee grocers, builders, insurance men, etc.—keen business men, rather than those having a knowledge of singing and church music. Next it makes a small appropriation for music. Then it coolly asks a committee so constituted and furnished to provide for it satisfactory church music. If to the present duties of the church music committee be added that of examining singers as to their religious and theological "views," we may expect that churches will find it still more difficult to induce members to serve, and committees will experience added troubles in securing singers capable of giving satisfaction to ministers and congregations.

It is not likely that the churches generally will at once adopt the policy suggested by the writers referred to. What may reasonably be expected is that they will lay increasing emphasis upon good personal character; on clean, honest living upon the part of all who serve them—from choir as well as from pulpit. Church singers must at least measure up to the standard of the *gentleman*—a man who is gentle, kind, considerate of the feelings of others. No gentleman will by word or act, wound the sensibilities of those whom he is employed to serve in the public worship. This does away, of course, with lack of respectful attention to all parts of the church service, sermon included. It is a very poor sermon from which no thought of value can be gotten by the choir singer.

The church singer who has a proper conception of his office will banish the thought of self while performing his duties. As an artist he is an interpreter—one who stands between author and auditor. In addition to his responsibilities as an interpreter of the thought and feeling of poet and composer, the church singer is called upon to voice the praise, aspiration, worship of others. If he thinks of self, of his voice, style, musical hopes, ambitions, while singing, his power as an interpreter is weakened, and he is guilty of effrontery in thus endeavoring to thrust his petty personality between the worshipping congregation and the object of their worship.

So in the quartet choir, if an artistic performance—an adequate interpretation—of the music is to be given, there must be a subordination of self upon the part of each member. Without this there can be no proper balance and blending of the voices. If one voice is allowed to predominate, the effect is no longer that of quartet singing, but of solo singing with vocal accompaniment. There is no possibliity of truly artistic work by a quartet choir in which one singer seeks opportunity for the display of "pet notes," facility in execution or other vocal peculiarities. Sometimes it is the soprano whose vocal specialties "must be considered." Quite as often it is the tenor; less frequently the contralto or the bass. The animating spirit is the same in each case, and it is inartistic, amateurish and wholly inappropriate. It is out of place even in a concert quartet, because it is death to artistic excellence. It is still more to be condemned in church choir work, where the object is not, primarily, to give sensuous pleasure by a concert performance, but to create or intensify a proper mood, or to aid the people in their worship.

MRS. GEORG HENSCHEL.

Mrs. Georg Henschel, wife of the composer, singer, and conductor, Georg Henschel, died in London, November 7. Mrs. Henschel (Lillian Bailey) was an American, and was born in Columbus, Ohio. As a singer she has been scarcely less famous than her husband. As early as 1876 she made her first appearance as a pupil of Mme. Rudersdorff. For a few years she sang much in England, meeting with great favor. In 1881 she returned to Boston, and at once took a prominent place among church and concert singers of that city. At that time Mr. Henschel was conductor of the recently organized Boston Symphony Orchestra. Miss Bailey became his pupil, and shortly after they were married. When Mr. Henschel left Boston and returned to London, the gifted couple became great favorites in the musical circles of that city. For many years they made a specialty of joint song recitals, in which field they were inimitable. A feature of these recitals were their duets, in which their close musical sympathy made possible an almost perfect ensemble. Mr. and Mrs. Henschel have made several tours of America giving song recitals, the last having been only a year ago.

CHRISTMAS EVE WITH MENDELSSOHN AND JENNY LIND.

JULIEN.

During the last winter of Mendelssohn's active labors in the concerts of the Gewandhaus, in Leipzig, the apparition of Jenny Lind fell like a ray of light in the chequered world of phenomena.

Even when a child of three, she seemed like a lark in her parents' simple home; as a girl of nine, she attracted the attention of all lovers of music, and entered the Conservatorium of Stockholm, where her charming voice, her fine ear, her marvelous musical memory, her industry, her captivating modesty, made her a favorite of her singing master—Berg. She appeared in children parts, written expressly for her, and the public was enchanted with the silvery tones that streamed from the lips of the little fairy. Probably her continuous study at so tender an age was the cause of her sudden loss of voice, to the horror of her teacher. During four years did Jenny Lind, with astonishing perseverance, pursue her theoretical and technical musical studies in spite of her voice again being almost entirely extinct; and then the full sweet tones came back as suddenly as they had vanished. Her faithful master greeted with delight the melting tones of that sweet voice of which his beloved pupil had been so long deprived, and again he brought her forward in triumph before the astonished public.

She appeared as Agatha in Weber's "Freischütz," amid an unparalleled storm of applause. But there burned within her soul the longing to learn more, so Jenny Lind went to Paris, in order to study with Manual Garcia, the accomplished brother of Malibran and Pauline Viardot, those wondrous stars of vocal art. The fatigue of her journey and homesickness so affected the delicate voice of the young girl, that the celebrated master after having tried her voice, uttered the well-known verdict, *Mon enfant, vous n'avey pas plus de voix!* Take entire rest for three months, exercise your voice with caution—*et puis je serai charmi de vous revoir!*

After three months, Jenny Lind began to study, under the direction of Garcia, shedding tears on her pillow at night, and dreaming of her distant home.

Like the young palm tree, however, under the pressure of the heavy oak, which everyone thought must have crushed it, so did the regal talent continue to shoot upwards to the blue sky; still no word of praise escaped Garcia's lips, he only commended the industry, perseverance and the flexible organ of his pale, quiet pupil, whose voice seemed to him very feeble. Many other brilliant vocalists were at that time blooming in his pasture, before whose glowing tints the delicate lily paled.

It was reserved for a grand and artistic soul to discover her value, and to transport her from darkness to light. Searching artistic eyes found her out, the most exquisite artistic ear felt the ineffable magic of her voice.

To Giacomo Meyerbeer the world is indebted for the gift of Jenny Lind. He heard her one evening sing Alice's Aria in "Robert"—*Va, va, ditelle mon enfant!* And was deeply moved, and the composer of "Robert" felt that it was tones such as those that had floated in his soul when he wrote down that "*Last greeting* from a departing soul."

Jenny Lind now returned for a short time to her northern home in order to prepare herself in entire seclusion for her first appearance in Berlin. In October, 1844, she made her debut in the Royal Opera House as "Norma," exciting a degree of unparalled enthusiasm.

When she appeared in Leipzig, in December, of 1845, the concert public were in a state of feverish excitement; and when at length she came forward on the raised platform, a slender girlish form with luxuriant fair hair; dressed in pink silk, and white and pink camelias on her breast and hair, and so utterly devoid of all pretension, the spell was dissolved and the most joyous acclamation ensued.

Jenny Lind only looked beautiful when she sang. She was pale and had no freshness of complexion; her features were neither regular nor in any way remarkable. Music alone transfigured her countenance in the most enchanting manner.

And it was thus she sang, on that evening in the Gewandhaus, Bellini's Casta Diva, the letter Aria from Mozart's "Don Juan," and Mendelssohn songs: "On the wings of song," and a flower song. And how must Mendelssohn have felt who sat at the piano and accompanied the fair singer, and from whose soul this lovely flower song had sprung. It was on Christmas Eve after one of the concerts, which was given at Gewandhaus, that Mendelssohn made his appearance as a public speaker, as we learn from the diary of an eye witness, to whom we are indebted for this interesting account.

Jenny Lind had received a deputation from the directors of the Gewandhaus concerts in greatful acknowledgment of her services, followed by a torch-light serenade; and the spacious court-yard of the Brockhaus Mansion, where she was stopping, was entirely filled with musicians. Quite perplexed with this ovation Jenny Lind asked Mendelssohn what she ought to do. He advised her to go down and thank them in a few words, if she wished to give real pleasure to the musicians. Very well, she replied, I will go down, but you must speak for me. Mendelssohn immediately offered her his arm and escorted her into the circle of the performers, who greeted the appearance of their two favorites, with a burst of applause. Mendelssohn then spoke as follows: "Gentlemen! You must not think that I am Mendelssohn, for at this moment I am Jenny Lind, and as such I thank you from the bottom of my heart for your delightful surprise. Having now, however, fulfilled my honorable commission, I am again transformed into the Leipziz music director and in that capacity I say, *Long Live Jenny Lind!*"

A thousand-fold echo responded to this call; the charming and ready manner in which he had addressed them excited the most lively enthusiasm and the singers dispersed to the strains of Mendelssohn's "Waldlied." It was a memorable scene.

THE ORGAN.

ORGAN AND CHOIR.

WM. HORATIO CLARKE.

Ideal Organ Services.

All things which man develops into form first exist in the imagination as ideals. The poet meditates on a glimmering vision of thoughts which he duly embodies in metaphorical rhythm. The painter or sculptor long contemplates the possibilities of evolving his ideal into shape and color. The inventor traces out the cause and effect in the machine which he mentally sees in existence. The architect perceives his completed structure in all its homogeneous details before committing his plans to the drawing sheet. The novelist is familiar with his characters and their connection with the story which exists as a reality in his mind before it is printed for others to read, and the composer hears "the music of wonderful melodies" previous to recording them in notes.

The ideal is a present reality to the mind, and as in mental science there is neither time nor space, so the past and future exist in the eternal now of art in the abstract, from which the concrete form is gradually being developed. These introductory lines are preparatory of an outline of

The Temple of Meditation.

This artistic edifice is located in a quiet section of the city apart from the noise and turmoil of business life. Externally, the building has the appearance of a solid and durable structure in the form of a parallelogram about two-hundred feet in length, without lavish expense in adornment, but the interior is a revelation of the purest Gothic architecture, beautifully designed with esthetic art and skill, as if music were thus congealed into a fitting canopy for peaceful thought.

Independent of the organ depth and the vestibule and anterooms, the auditorium is one-hundred and sixty feet in length, eighty feet in width and eighty feet high to the apex of the roof, which is finished in vaulted arches resting on buttressed columns which extend to the floor, there being no galleries. The tinted windows are placed high up beneath the eaves between the columns, and are shaded to induce a twilight mellowness during the services, which is beneficial to introspection and reflection, and there is a sphere of solemnity and reverence produced upon the mind immediately on entering this sanctuary.

The floor is of tiled mosaic, and the seating is arranged on the sides like the separated choir-stalls of the old cathedral, the seats also being at each end, furnishing an insularity in harmony with silent contemplation, the shadowy dimness precl ding the recognition of others who are present.

Each day at eleven, three, and seven o'clock, there is an hour set apart for tacit meditation, when no voice is heard in preaching, prayer or song, nor is there any communication between persons even in whispered utterance, nor is there any platform in front of the organ for public addresses or singing, the base of the case terminating in massive stall seats. During these fixed hours the doors are closed and there is neither entering nor departing, nor the sound of footsteps. The only rule for admission is that there shall be no conversation nor moving about, nor any disquietude which will interfere with restful thought, so that good impressions may flow into the mind in this temple of meditation while passively listening to

The Organ Music

which is not previously announced. There are no printed programs, neither is the organist or his deputy seen, nor is there any device to attract the attention to the player, nor is the name of the composer previously published or made known, the music being left to exert its influence upon the mind in its universal language as an elevating art independent of its connection with either composer or executant.

The music continues without cessation during the hour, giving courage, hope and consolation in imparting spiritual aspirations for all that is good and true, as the organ sends forth its breath of holy benediction.

In addition to the artistic improvisations of the organist, the most thoughtful, sympathetic and stately compositions of all the best organists of the past and present are interwoven, from the simple communion up to the dignified polyphonic fugue.

The music is held strictly to legitimate organ compositions, written in a serious and thoughtful style, and no ephemeral irregularities, nor transcriptions of operatic overtures and trivial marches are ever introduced to disturb the meditative sphere. Neither is music of a sensational nature, nor anything suggestive of a concert performance ever heard in these services of thoughtful worship, in which the individual spirit communes with its inner degree, and recognizes the Omnipresent Infinite Life of all things, the organ music performing its highest use apart from the conventional religious teachings of sectarian organizations.

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The Organist

is one peculiarly fitted for his sacred position in scholastic attainments, artistic ability and character, who venerates his music and instrument as divinely given to act as an elevating mediator, and whose heart is in the deepest sympathy with this meditative idea.

He is a man of disciplined experience, who through many years of labor and conflict has so learned to subdue his natural love of adulation that he cares not to have his name on programs, or even to be thought of during the hour of meditation. At that time his personality is merged into the idea of he'ping listeners whom he never meets, through his holy profession, and he does not seek to attract any attention to his acknowledged ability, being always subservient to the meditative ideal, so much so that it would not be far from the truth to conjecture that this movement is the result of his inception.

His social and moral standing as a man of integrity, whose word is inviolable, whose motives are never mercenary, who never disappoints any expectatives financially or musically, wins the respect of all, and his influence in private life is so kind and helpful to everyone, that in listening to his music, the knowledge that it is communicated through a pure and refined nature adds to its impressiveness, although he does not come into personal contact with those who gather to receive his heavenly blessing, nor is he ever aware of who is present at the hour of meditation.

His position, with its three daily services and two organ recitals a week, is not that of a sinecure, but his income is adequate for all his requirements, and he holds the office permanently, and will continue to do so as long as his talents respond to the demands.

There is also a deputy organist of his own choosing who is in intimate sympathy with him in the meditative movement, possessing kindred ability and tastes. He assists in the services during his senior's absence, and also co-operates with him at a duplicate console. He also has an ample salary. Both organist and deputy possess such experience in organ mechanism, that they take full charge of keeping the organ in constant order. They are both composers and prepare the music for the two key desks of four manuals and pedals each, placed side by side, which greatly increases the effectiveness of the organ in compositions expressly written for this arrangement.

In order that high standards of pure organ music may be presented as models for organists to follow, regular organ recitals are given each Saturday and Sunday afternoon at five o'clock, independent of the meditation services, no demonstrations of applause or recognition being permitted in the edifice.

●

The Organ

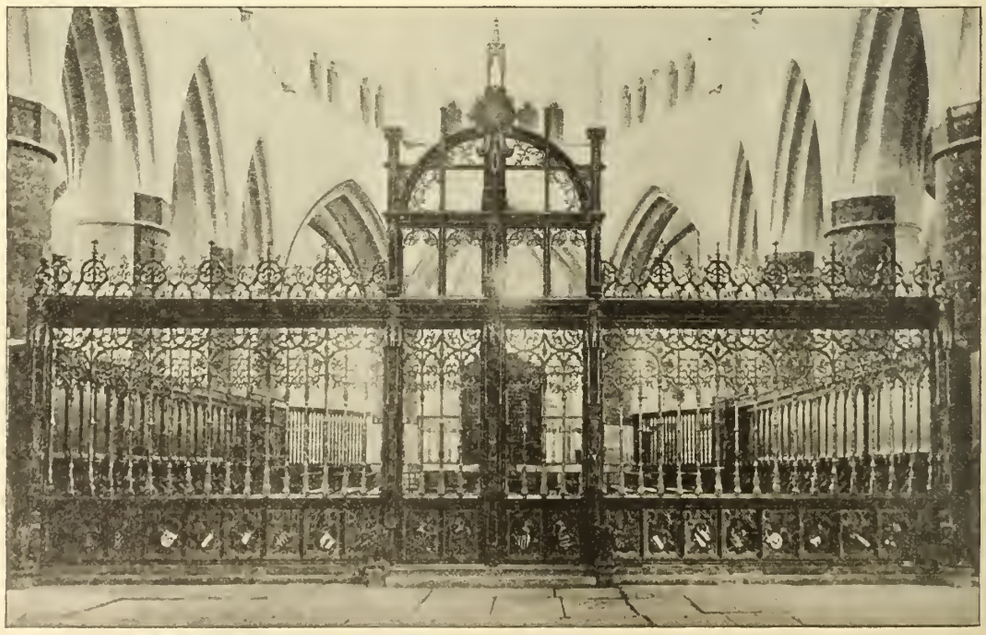
is enshrined in a majestic case of Gothic design, occupying the full width of the edifice, with its central spires running upward the full height, the 32 ft. displayed pipes, as well as the others being grouped in architectural symmetry, interchanged with open tracery work.

The organists are hidden from view, the two consoles being located at the opposite end in a screened Gothic balcony which is entered from the organ studio over the vestibule.

In addition to the general impressiveness of the auditorium, the noble housing of the organ creates an inspiring effect in the mind of the beholder, as its outlines are dimly seen framing the polished pipes as they obscurely glisten with the reflection of the mellow light from the stained windows.

The organ is a standard masterpiece of material and workmanship, where no expense has been spared to produce as perfect a specimen of an instrument adapted for its special purpose as has ever been constructed, no restriction having been placed upon the desires of the organist who had full supervision of its structure, and the instrument does not contain harsh or discordant stops, so that no inharmonious combination can be made.

The auditorium was designed to give perfect expression to the organ as the noblest instrument fashioned by man, in its varied capacity to incite elevating thoughts during the appointed hours of meditation. The dimensions are proportioned to give resonance to the organ tones, and although the room is spacious, it is not intended to seat great audiences, as the number who appreciate these services are limited, and the silent worshippers are so isolated from each other as to afford the retirement and seclusion which meditation



FRONT VIEW OF THE HAARLEM ORGAN.

requires, and there is no social element connected therewith. There is no organization for membership nor fee of admission, neither are contributions received, but all persons have the privilege of entrance who will abide by the rules of silence which the intuitive laws of courtesy inculcate, and those who attend are admitted by tickets procured in advance, the issue being restricted to the limited number of the side and end stall seats, which are arranged in two rows, the rear row being elevated above the other.

The building and organ were both donated to the city by a wealthy philanthropist, who has also bequeathed a permanent endowment fund, the interest of which maintains all of its sustainment, salaries of organists, superintendent and his assistants, and other general expenses.

The mayor appoints annually three trustees, who see that the conditions of the bequest are fulfilled. The building, organ and endowment are to be held in trust as long as the edifice shall be kept sacred to the worship of silent meditation as incorporated by the donor, and this is the first step in the development of the ideal organ service.

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"He who with bold and skilful hand, sweeps o'er
The organ keys of some cathedral pile,
Flooding with music, vault, and nave, and aisle,
Though on his ear falls but a thunderous roar—
In the composer's lofty motive free—
Knows well that all the temple vast and dim,
Thrills to i's base with anthem, psalm, and hymn,
Tuned to the changeless laws of harmony.
So he who on the varied chords of life,
With firm, sweet touch, plays the Great Master's score
Of truth, and love, and duty evermore,
Knows, too, that far beyond the roar and strife
Of Earth's discordant din, in the true time
These notes must all accord in symphonies sublime."

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A Large Organ.

A large organ of four manuals of 61 notes compass and a pedal section of 32 keys is being built for the new Woolsey Memorial Hall at Yale University, New Haven, by the Hutchings-Votey Organ Co., of Boston. It is a gift of the Newberry family of Detroit The case is to be eighty-four feet wide, forty feet high, with an average depth of thirteen feet, and the action is to be tubular-pneumatic throughout. The sixty four ft. "Gravissima" of the Pedal Section, is not a separate set of pipes, but a mechanical combination from the thirty-two ft. Contra Bourdon, which produces a resultant vibration corresponding to the sixty-four ft. waves. The organ is to be finished by Oct. 1, 1902.

I.—Great Section.

16 ft. Open Diapason.
16 ft. Quintaton.
16 ft. Trumpet.
8 ft. *ff* Open Diapason.
8 ft. *f* Open Diapason.
8 ft. *mf* Open Diapason.
8 ft. Trumpet.
8 ft. Stoppel Diapason.
8 ft. Principal Flute.
8 ft. Gamba.
8 ft. Gemshorn.
8 ft. Viol d'Amour.
4 ft. Octave.
4 ft. Concert Flute.
4 ft. Gambette.
4 ft. Clarion.
2⅔ ft. Twelfth.
2 ft. Fifteenth.
Vrks. Mixture.

II.—Swell Section.

16 ft. Contra Gamba.
16 ft. Lieblich Gedackt.
16 ft. Posaune.
8 ft. Open Diapason.
8 ft. Horn Diapason.
8 ft. Viol d'Orchestre.
8 ft. Stopped Diapason.
8 ft. Flauto Traverso.
8 ft. Salicional
8 ft. Quintadena.
8 ft. Æoline.
8 ft. Viol Celestis.
8 ft. Cornopean.
8 ft. Oboe.
8 ft. Vox Humana.
4 ft. Principal.
4 ft. Flute Harmonique.
4 ft. Violina.
2 ft. Flautino.
Vrks. Dolce Cornet.
Tremolo.

III.—Choir Section (Enclosed in a Swell-Box.)

16 ft. Contra Dulciana.
16 ft. Contra Fagotto.
8 ft. Open Diapason.
8 ft. Gamba.
8 ft. Melodia.
8 ft. Lieblich Gedackt.
8 ft. Unda Maris.
8 ft. Dulciana.
8 ft. Clarinet.
4 ft. Viola.
4 ft. Flauto Traverso.
2 ft. Piccolo Harmonique.
Tremolo.

IV.—Solo Section.

8 ft. Tibia Plena.
8 ft. Tuba Sonora.
8 ft. Rohr Flute.
8 ft. Dolce.
8 ft. Orchestral Oboe.
4 ft. Hohlpfeife.

Pedal Section. (Augmented.)

64 ft. Gravissima.
32 ft. Open Diapason.
32 ft. Contra Bourdon.
32 ft. Contra Bass.
16 ft. Open Diapason.
16 ft. Open Diapason.
16 ft. Violono.
16 ft. Bourdon.
16 ft Dulciana.
16 ft. Lieblish Gedackt.
16 ft. Bombarde.
16 ft. Contra Fagotto.
8 ft. Gross Flute.
8 ft. Octave.
8 ft. Violoncello
8 ft. Gedackt.
8 ft. Tromba.
4 ft. Super Octave
4 ft. Flute.

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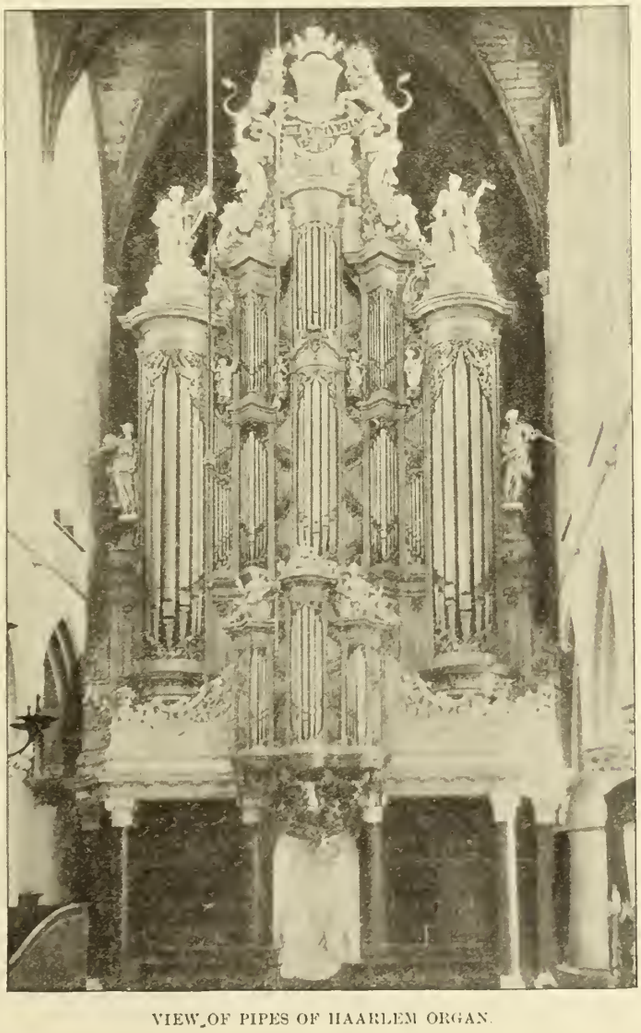
Angmented Pedal Section.

The word "augmented" is used in modern specifications to indicate an increase of musical capacity by means of a mechanical device. When applied to the Pedal Section it is to be highly commended as a legitimate method of increasing the efficiency of that portion of the organ which is the underlying support of the instrument, and which on account of its greater expense has been too much restricted.

For the benefit of church committees who are not organists, or fully informed concerning details of construction, a desire has been expressed from correspondents that there shall be a clear explanation of this improvement.



VIEW OF PIPES OF HAARLEM ORGAN.

In past years, two and three manual organs have generally been limited to three pedal stops:—16 ft. Open Diapason, 16 ft. Bourdon, and an 8 ft. Violoncello. Forty years ago, some builders also included a loud 16 ft. Trombone, which of late years has been discarded, excepting in organs of large size, because its loud tones did not blend well with the combinations, and its expense was greater than its usefulness.

The first attempt to increase the power of the Pedal Section was by means of a Pedal Octave Coupler, by which the notes of the lowest fifteen or eighteen pipes could be doubled in the 27 or 30 notes of the pedal keys. This mechanical stop has not been satisfactory, excepting in the full organ, when its effect was equivalent to "Pedal Doppio," or playing the pedals doubled with the feet an octave apart.

This old device has now been superceded by a very simple coupling movement which doubles the efficiency of the Pedal Section in this manner: When there are 30 pedal keys, each pedal stop has 12 more pipes added to the upper compass, giving 42 pipes to each stop. Thus, where there is a 16 ft. Open Diapason, it has its own compass of 30 pipes answering to each pedal key. Now if an 8 ft. Pedal Octave, or Flute, as it is sometimes called, is desired, independent of the 16 ft. Open Diapason, on pressing the lowest pedal key, the tone CC will sound, and the corresponding pipes belonging to an 8 ft. stop, the full compass of the pedal clavier. In this case the 16 ft. tone is shut off by closing the stop, and if both the 16 and 8 ft. tone are desired together, it is only necessary to draw both the 16 ft. Open Diapason and 8 ft. Octave, and the coupling mechanism is brought into use in simply drawing the 8 ft. Octave.

There is no deception in this arrangement, because an honest builder, in his specification, indicates his intention by inserting the word "augmented." As chords are not played from the pedal keyboard, the use of this device cannot be discovered in the musical effect, and it obviates any need of double pedalling in difficult passages. The only way it may be perceived would be by playing the pedals in octaves, with the 8 ft. Octave drawn—in the upper octave of the keyboard, but as the doubling of each note of the Pedal Section is already legitimately provided for by the addition of 12 upper pipes, there is no demand existing in organ music which is not fulfilled by this augmentation.

With the 16 ft. Bourdon, it also provides an independent or combined 8 ft. St. Diapason from the 42 Bourdon pipes, but its greatest use is in providing for a 32 ft. Sub Bourdon, at the least expense. This stop should be in every organ in which more than $3 500 is to be invested. By simply extending the 16 ft. Bourdon downward 12 pipes instead of upward, a complete 32 ft. Sub Bourdon of 30 pipes may be obtained, in addition to, and independent of, the 16 ft. Bourdon, and by having on the same chest 12 more upper pipes, making in all 54 pipes, where electric or tubular action is used, the three stops, the 32 ft. Sub Bourdon, 16 ft. Bourdon and 8 ft. St. Diapason may be played from these 54 pipes singly or in combination. With a 16 ft. Gamba in the Pedal Section, which, with a draught or dowel beard is much more useful in organs of ordinary capacity than a 16 ft. Trombone, a strong 8 ft. Violoncello may be obtained by this augmentation, which may also be used as such singly or united. Where there is an 8 ft. Violoncello without the 16 ft. Gamba, a 4 ft. Viola may be obtained by this method. But as a rule 4 ft. pedal stops, excepting in large organs, are not essential, because the effectiveness of the pedal organ in its individuality, apart from its coupling with the manuals, rests in the 32, 16, and 8 ft. tones, the pipes being of larger scale and having a greater pervading quality than the manual stops.

As a summary, church committees need not hesitate in accepting a specification where "augmented" is specified, because there is no prevarication implied; but they should fully understand what "grooved" or "channeled" basses mean when affixed to the name of a manual stop in a specification, as such a word means that the legitimate bass is omitted, and that the bass of one stop is made to answer for two, an item constantly found in low priced organs where the apparent capacity is measured by the number of stop-knobs. If this is understood and accepted by a purchasing committee beforehand, there is no "grooved" dishonesty on the part of the builder.

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Slotted Pipes and Horizontal Swell Ladder.

W. H. P.—"I wish you to know how much I have enjoyed your articles on the Organ, now running in THE MUSICIAN. I have "Clarke's Outline of Organ Structure," which was sent to me eighteen years ago, when I lived at Mendota, Ill. I also have "Hopkins and Rimbault," and "Robertson's New Treatise," in addition to a number of smaller works, and have read them all many times and always with pleasure and profit.

"You have stated some things that were new to me, and in other instances told things that were old, yet in such clear language, that I understand them better

than ever. I have worked around organs more or less since my boyhood, my first experience being with the late Ira Bassett, in Chicago, before the fire of 1872. I have also done some setting up of new instruments, moving, repairing, etc., although organ work is not my regular business, being a teacher of music, having studied with the late Eugene Thayer in '76 and '77.

"I most heartily agree with you in regard to 'Mixtures,' but love a *good* reed stop. I know they are a bother, but I am willing to take all the trouble necessary to keep them in order. I want plenty of 8 ft. stops, with just enough above and below to balance the tone when power is wanted.

"F. E. Robertson, in his excellent Treatise, condemns the practice of slotting string-toned stops, see page 113, paragraph 191, where he says 'Slotting imparts a peculiar hard or horny quality of tone, and should never be employed unless that quality is deliberately wished for.'

"I should like your opinion of that matter, and hope you will consider it worth mentioning in THE MUSICIAN.

"In my organ it is quite difficult to get at the reeds and, still worse, to get at the rest of the swell pipes. I have remedied this trouble by placing hinges on one of the top panels of the swell box, so that I can open it by merely turning a button, and have put in an iron ladder (instead of a walking-board), which is suspended from the top of the box, as shown in the enclosed sketch, and can now reach any pipe with ease. I think many organists have the same trouble and this suggestion may help them."

Answer.—Thank you for your encouraging words, which are always gratefully appreciated. In regard to slotting string-toned pipes, much depends upon the width of the slot, its distance from the top of the pipe and the length of the opening. A long, narrow slot gives a somewhat nasal quality to the tone, and such pipes draw into tune with stronger toned pipes. It is true that there should be an object to be attained in the slotting of pipes, which has relation to the timbre, independent of the tuning, which the voicer must know in determining the scale of the slot. Some builders are so particular with the quality of the open Diapason, that they will not allow any slotting or cutting into the top of the pipe, preserving a smooth edge, slightly turned in, as in flatting a pipe. A pipe thus coned in will stand in tune and hold its own pitch better than one which is flared out as in sharping. For this reason the temperament pipes in the "Octave" or 4 ft. Principal are never slotted, but are tuned with cones.

Your plan of a suspended iron ladder in the Swell Box is an excellent one. The open ladder can follow the curve of the pipe tops, as low down as is required, without shading them.

All organists who have introduced practical helps, by force of circumstances, are invited to communicate with this department and express themselves freely.

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Service Prelude No. 8.

This andante movement illustrates a phase of musical thought independent of registration, in which Disquietude and Rest are pictures. In the first eighteen measures the bass is in constant motion, first with its figure in A, then modulating in the same form to G and F until it rests in a prolonged pedal point first on the dominant of A, and then the dominant of F. This bass theme was the first which occurred to the mind of the composer, to which a counter theme was adjoined.

When the bass arrives at its pedal point, its theme is introduced in the treble with syncopated passages, first in A and then in F, until suggestions of the original theme again enter in the bass, and the prelude closes with imitations of this theme in augmentation.

In playing this prelude, the groups of eighth notes should be separated when not tied together; no ties being introduced save where they are intended.

There are a number of methods of interpreting this prelude with varied registration. All the notes may be reached by the hands independent of pedals, but when the pedals are used, the treble and alto may be played upon one manual and the tenor upon another with varied and contrasting soft stops. The only place where a consistent change can be made is at the rest at the end of the thirty-fourth measure, when the finale, beginning with the thirty-fifth measure should be taken upon the softest swell stops.

[CORRECTION. In the Service Prelude No. 7, "Devotion," in the November MUSICIAN, the typographical error on the first note of the treble and alto in the eleventh measure should be changed to F♯ in the treble, and D♯ in the alto, two degrees lower than printed, an inadvertency which every musician would immediately recognize as unintended.]

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Accompanying Congregational Singing.

Although choral tunes belong to the simplest order of sacred music, it is more difficult to lead and bind together a mass of uncultivated voices with the organ than is apparent. As it is the perfection of true art to conceal art, so the accompanist in this line of service must be able to perform his work in leadership without the least appearance of his efforts.

To a cultivated organist it is not a pleasant task to accompany congregational singing, compared with the scope of registration and expression which choir singing permits. He must forego all solo work and play the simple chords of the tunes, using combinations which give the dynamics, represented by *ff*, *f*, *mf*, *mp*, *p*, *pp*, according to the sentiment of the words and number of voices, which degrees of power must be left to his judgment. With the ordinary two-manual organ having a 16 ft. Open Diapason and 16 ft. Bourdon in the Pedal Section, these dynamic indications might thus be represented.

ff. Full organ with all the couplers, and Swell opened.

f. Full organ with reeds and mixtures off and Swell closed.

mf. Gt. manual with 8 ft. and 4 ft. stops with Swell closed.

mp. Gt. 8 ft. Melodia, Dulciana with Swell closed.

p. Full Swell closed

pp. Swell 8 ft. flue stops and 4 ft. Harmonic Flute with Swell closed, and 16 ft. Pedal Bourdon.

In all the combinations excepting *pp*, the 16 ft. Pedal Open Diapason is to be used.

To attempt to accompany the voices of a congregation distributed throughout the audience room, with a softer combination than indicated would not be practical, as the organ would not be heard, and people would cease to sing.

Unless all voices sing the melody, it is not right to vary the harmony from the printed notes, as it would give offence to any who are singing other parts, but an organist is at liberty to vary the harmony when a choir is singing a hymn or chant in unison.

It is an ancient custom to "give out" or play the entire tune through before singing, but it is only essential to play the first line which gives the indication of the melody and the tempo, and after a complete cadence has been made, following a distinct rest, a signal note of the melody a beat or two in advance, according to the accent, will direct the voices to begin with the organ chords, without delay or hesitation. Some organists play a pedal note in advance, but this is not so definite as the melody note which most of the voices take up.

Each note of the melody should be played distinctly, and not held when there are two notes on the same degree. The pedal part should not be held at the end of the line, nor any of the chords, and there should be a separation of the chords between the last note of a line and the first of the next without loss of time. Sometimes there are natural pauses at the end of lines which are conventional, which the organist favors in his playing. Different congregations vary these natural pauses according to traditional custom, and an organist will not succeed who makes an innovation on these methods.

I knew a prominent organist to lose a good position because he would not yield to these points in congregational singing. He was so inflexible in his musical strictness that he insisted on playing the tunes just as written, independent of the congregation, to such an extent that he was courteously told that his services were not needed, and he was succeeded by a player who had the faculty of adaptation.

Many excellent congregational tunes are printed in notes of too high a tonic, and the organist must be able to readily transpose these into a lower key. Sustained melody notes shonld not range higher than D, although E flat may be reached now and then without effort. It is very exhausting and depressing for a mass of voices to sing through four verses of a choral pitched too high.

In regard to interludes, where a short one is played between the verses, and especially after two verses, it is restful to the singers. Where an organist has an educated gift in improvisation, and can make an appropriate connection between the verses in keeping with the style of the music and sentiment of the hymn, such interludes are very acceptable, if not too long, concerning which a player must constantly be on his guard not to exhibit himself while the congregation await his cadences. Where an organist has not the gift, the last line of the hymn may be played on another manual, at the end of every two verses with good effect.

At the end of each verse the last note may be held just beyond the length of the verses, the chord never ending abruptly, but the sustained notes ceasing after the manner of a descending arpeggio, transferring the hands in an artistic maaner to the softer manual, with the pedal note sounding last. In addition to this manner of ending, at the last verse, there should be a diminuendo of the stops to the softest, and ending with the 16 ft. Pedal Bourdon, but at the beginning, after the signal note, there should be a decisive chord without arpeggio.

GRADED CHOIR MUSIC.

Grade I.

Hymn Anthem—"God of Evening, and of Morning." A. Mine. Key of C. 4-4 moderato. 2½ minutes. 2 pp., 8c. Soprano to F♯. Begins with voices in unison leading to a soprano solo in A, ending with a responsive chorus effect.

Hymn Anthem—"Not a Sparrow Falleth, But It's God Doth Know." Carl Bruche. Key of G. 4-4 andante con moto. 2 minutes. 3 pp., 8c. Soprano to E. Solo for soprano or tenor followed by quartet or chorus.

Hymn Anthem—"Abide With Me." Felix Holt. Key of B♭. 2-4 andante. 2 minutes. 3 pp., 8c. Soprano to F. Duet for soprano and tenor; trio for soprano, alto and tenor, followed by bass solo and quartet or chorus.

Hymn for Vesper Service—"Lo! 'Tis Night! and Earth is Hushed in Silence." Beethoven. Key of B♭. 2-4 andante. 2½ minutes. 3 pp., 8c. Duet for soprano and tenor, followed by quartet or chorus.

Hymn Anthem—"Sweet the Moments, Rich in Blessing." Felix Holt. Key of E♭. 2-2 andante sostenuto. 1½ minutes. 2 pp. Soprano to F. For quartet or chorus, with duet for alto and tenor.

Vesper Service Hymn—"Saviour, Breathe an Evening Blessing." W. F. Sudds. Key of G minor. 4-4 andante. 2½ minutes. 4 pp., 8c. Soprano to F. Solo for mezzo soprano or alto; duet for soprano and tenor, and quartet and chorus.

Hymn Anthem—"O Draw Me Nearer Thee, O God." G. W. Haskell. Key of E. 4-4 moderato. 2 minutes. 3 pp., 10c. Soprano to E. Soprano solo followed by quartet or chorus.

Hymn Anthem—"Come, Holy Spirit, Heavenly Dove." W. F. Sudds. Key of B♭. 3-4 andante. 3 minutes. 3 pp., 8c. Soprano to F. For quartet or chorus, with soprano solo.

National Hymn Anthem—"Our Land, O Lord, with Songs of Praise." P. A. Schnecker. Key of B♭. 4-4 allegro. 3 minutes. 6 pp., 12c. Soprano to G. Chorus with soprano and bass solos.

Grade II.

Anthem—"The Lord is My Light." A. J. Davis. Key of F. 3 4 allegro moderato. 2 minutes. 3 pp., 8c. Soprano to A. Chorus or quartet with soprano or tenor solo.

Anthem—"O Be Joyful! Sing and Rejoice." Haydn. Key of A. 4-4 allegro. 2 minutes. 6 pp., 10c. Soprano to G. For chorus throughout with short phrase for soli. Transposed from the "Credo" of the First Mass.

Anthem—"Raise Your Heads, O Ye Gates." A. J. Davis. Key of C. 4-4 maestro. 4 minute. 8 pp., 8c. Soprano to G. Full chorus without solos.

Anthem—"How Beautiful Upon the Mountains." W. F. Sudds. Key of D. 3-4 animato. 2½ minutes. 5 pp., 8c. Soprano to G. For chorus throughout, without solos.

Hymn Anthem—"Lord, Remember Me." G. Lange. Key of D♭. 6-8 andante. 3½ minutes. 4 pp., 8c. Soprano to F. Soprano solo and quartet or chorus. Theme from a popular pianoforte composition.

Anthem—"Like as a Father Pitieth His Own Children" W. F. Sudds. Key of B♭. 4-4 andante. 2½ minutes. 5 pp., 8c. Soprano to F. For quartet or chorus, with alto and soprano solos.

[THIS LIST WILL BE CONTINUED IN THE JANUARY ISSUE.]

IN THE MUSICAL WORLD.

AMONG OUR SCHOOLS AND TEACHERS.

Miss S. C Very has concluded a successful course of lectures at Freehold, N. J. They were given under the auspices of the Caecelian Club.

An interesting program was given at Pomona College School of Music, Claremont, Cal., October 21. Mr. William Irving Andruss is the director.

Pupils of Walter S. Sprangle gave their twenty-fifth recital, October 30 (place uot named). Evidently the pupils are interested in their work.

Wellesley (Mass.) College has a course of musical lectures and concerts during the season, at which the best lecturers and artists appear. The present season was opened on Monday evening, November 18, by Carl Ambruster, the English lecturer. His subject was "Modern Composers of Classical Song." Illustrations from Liszt, Franz, Brahms, Rubinstein, Grieg and Jensen were sung by Miss Pauliue Cramer. On December 2, Mr. Sherwood gives a piano recital.

Mr. Perley Dunn Aldrich gave the following program at a recent recital at the Granger Place School. Jockey to the Fair, Richard of Taunton Dean, The Lass of Richmond Hill, O Mother Mine, (Old English). Peace, (Norris). Nina, (Pergoles). Auf Fluegel des Gesanges, (Mendelssohn). Eliland—A Song Cycle; (Silent Woe, Frauenwoerth, Roses, Secret Greetings, On the Shore, Children's Voices, Moonlight, Dreams, Anathema, Resignation), (Von Fielitz).

Professor Fenelon B. Rice, director of the Oberlin Conservatory of Music, died late in October. Very impressive fuueral services were held on October 29, when the universal esteem in which he was held, both as a man and a musician, was voiced by John H. Barrows, president of Oberlin College, Rev. Dr. H. M Fenny, Dr. L. C. Warner and Prof. H. C. King. To his great exeeutive abilities Oberlin Conservatory owes its success, and his pure manhood exerted an influence of ever widening rauge.

At the Ohio Wesleyan School of Music, Delaware, Ohio, J. Warren Andrews played the following program at an organ recital November 5: Toccata and Fugue in F, Book 3, No. 2, J. S. Bach; Gavotte. in F, Martini; Vesper Bells, W. Spinney; Suite Gothique, Op. 25 (Introduction Choral, Menuet Gothique, Priere a Notre Dame, Tocatta), L. Boellmanu; Marche Funebre et Chant Seraphique, A. Guilmant; Largo, Händel; Reverie of Home, Andrews; Pas orale, from Sonata in D minor, A. Guilmant; Gavotte (Mignon), Thoma; Tocatta, Fifth Symbony, Widor.

At a recital given Wednesday evening, October 30, in the Concert Hall of the Broad Street Conservatory, 1329-31 South Broad Street, Philadelphia, by some of the professors of the Conservatory, Mr R. E. S. Olmsted, the well-known New York baritone who has just been added to the Faculty, was heard In selections by von Fielitz, MacDowell and Foote. Mr. Olmsted has a beautiful voice which he uses with skill. His enunciation and phrasing were particularly good. Mr. Stanley Addicks, the pianist, played a group of Chopin numbers and some compositions by Haberbier, Schuett, Moszkowski and himself. He also played the Schumann Souata in D minor with Mr. Witzemann. Mr. John K. Witzemann, the violinist, played the Vieuxtemps Concerto, the Russian Airs by Wieniawski and the Hungarian Airs by Ernst. His playing was distinguished by its emotional warmth, accuracy of iutonation and breadth of tone.

The following items indicate the musical activity at Ann Arbor, Michigan: The choral union, a chorus of mixed voices, numbering about three hundred members, has commenced rehearsals on Gounod's opera, "Faust," which will be given at the May festival here next year. The chorus will also give Gluck's "Orpheus" and either Wagner's "Flying Dutchman" or "Tannhauser." The choral union is composed chiefly of university students and school of music pupils, and has been for many years under the able direction of Prof. Albert A. Stanley, Professor of Music in the Michigan University, and also Director of the University School of Music. Miss Minnie M. Davis is accompanist for the chorus. Theodore Thomas' Orchestra gave the opening concert Monday evening, November 4, in the series given under the auspices of the choral union. The Treble Clef Club, a chorus composed of about sixteen ladies' voices, under the direction of Mr. Griffith Gorden, has resumed rehearsals. The club is preparing to give a fine program next Spring. Miss Marian Smith acts as accompanist.

A school of Church Music has been established in connection with the Chicago University. It is intended to benefit both ministers and church musicians. Carpenter Chapel has been rebuilt to meet the requirements of the school and the following course of study is outlined: *Outline of Course of Study.*—1. Hymnology and Liturgics, or the Conduct of Public Worship. In this course all the parts of the service employing music will be studied theoretically and practically. Attention will be given to Voluntaries, Hymns, Anthems, Chants, Responses, etc., and to the adaptation of all the varied kinds of worship-music to the other parts of the service. 2. Analysis of hymn tunes and easy anthems, with study of the elements of musical expression. This course is given in the Seminary, and will be open to music students desiring this more elementary and fundamental work. 3. Choir practice. Study of selections to be rendered in Chapel Service, and conducted as normal work with reference to use in Churches. 4. History of Church Music A course of lectures illustrated by typical compositions representing different periods. 5 Ear-training. Giving familiarity with pitch, melody, rhythm, chords and modulations, and also with various qualities and registrations of the organ. 6. Private lessons in theory of music, organ and piano with special reference to church playing and choir accompanying. *Faculty*—President, Rev. J. H. George, D. D Rev. W. B. Chamberlain, D D., Dean and Professor of Hymnology and the Offices of Worship. Walter Spry, Lecturer on the History of Church Music, Composition and Criticism and Instructor in Organ, Pianoforte and Accompanying Playing. Miss Emeline Phelps Farrar, Chapel Organist and Teacher of Organ. H. Augustine Smith, Teacher of Singing. Miss Mana Dana, Assistant Teacher and Illustrator (Piano). *Lecturers*—Prof P C. Lutkin, Director of Music Department North Western University, Lecturer on Modern Church Compositions. Mr. Felix Borowski, Chicago Musical College. Interpreter of Chicago Orchestra Concerts. Rev. W. A. Bartlett, D. D., Pastor of First Congregational Church, Chicago. Lecturer on Music in the Practical Work of the Church. Rev Wm. E. Barton, D. D., Pastor of First Congregational Church, Oak Park. Lecturer on Preparation of Special Church Services. Rev. Frank W. Gunsaulus, D. D., President Armour Institute. Lecturer on Music and Poetry as Inspiration for Preaching Mr Norman S Patton, Architect. Lecturer on Church Architecture in its relation to Music and Worship Dr. Louis Falk gave a fine organ recital on November 14, in connection with the school.

Mrs. H. J. Hull gave a recital at Kearney, Neb., which included a somewhat novel feature. Each number on the program was accompanied by a verse, which gave a clew to its meaning. The recital was well attended, the audience paying a small admission fee.

Purils of Mr. Clarence Hamilton, of Providence, R. I., gave the following program at a recent musicale. Miss Zoie M. B. Morse, soprano; Albert T Foster, 'cellist were the assisting artists: Trio, Op. 55, Allegro con fuoco, Romanze, Minuetto, Allegretto, Hofmann; "The Fauns," Chaminade; "The Maiden and the Bird," (with violin obligato), Spohr; Nocturne, Op. 32, No. 1, Chopin; Etude in B flat, Foote; Humereske, Kiel; Sonate in A, Searlatti; "When the Swallows Homeward Fly," Maud V. White; Polonaise, Tschaikowsky; Serenade and Scherzo from Trio, Op. 3, Hamiltou.

The second course of the Hanchett lecture recitals given in the Assembly Hall of Adelphi College, Brooklyn, is attracting as much interest as the first course of the autumn. "Musical Contrasts" will be the subject throughout the season, with sub-topics for each individual lecture recital. The sub topics for the present course are: November 11, "The Vitality of the Older and Newer Music;" November 18, "'Faust' Music;" November 25, "The Sonority of the Older and Newer Music;" December 2, "The Tone Colors of Classic and Modern Composers." Dr. Henry G. Hanchett gave the lecture on November 11, and in the illustrations he was assisted by Miss Laura Phelps, violinist, he himself giving the piano numbers. Dr. John Cornelius Griggs, who is the instructor of musical history at Adelphi College, gave the second lecture last Monday afternoon. Dr. Hanchett will deliver the third next Monday afternoon, and also the fourth, which, however, will be given in the evening. At the closing lecture Dr. Hanchett will have the assistance of Maxwell Hood's orchestra, Miss Carolyn At Lee, soprano, and Mr. Andrews, baritone. Mr. Hanchett's articles on the Study of a Sonata, which have just appeared in THE MUSICIAN, will be remembered by our readers.

AT HOME.

Leonora Jackson, the violinist, is making a very successful tour.

Miss Mary Hallock, a Philadelphia pianist gave a very successful recital in New York in November. Her Schumann playing was very much praised.

Jean Gerardy, the young 'cellist, has won a triumph with the Boston Symphony Orchestra. His playing is marked by beautiful tone and thorough musicianship.

Miss Abbott, who is said to be a protege of Jean de Reszke's, and who has been trained here under Mme. Ashforth, has been engaged at the Grand Opera in Paris.

At a recent Kneisel Quartet concert in New York, a new sonata for violiu and piano, by Henry Holden Huss, was played. The work, which is still in manuscript, is highly praised.

Among the artists who will visit America this season is Harold Bauer, the pianist. He represents the best there is in pianistic art. His coming is anticipated by musicians with the greatest pleasure.

Eugene Schmitz, the recently elected mayor of San Francisco, was leader of a theatre orchestra in that city. He was the candidate on the labor union ticket. Who can say that honors are not in store for musicians?

William J. Henderson is delivering a course of lectures on History of Music before the students of the New York College of Music. The first was on the afternoon of Monday, November 18, and they will continue on each Monday during the season.

The complete list of symphonies for the season to be played by the New Haven Symphony Orchestra are: November 14, Schubert's Unfinished Symphony in B minor; December 12, Mozart's Symphony in G minor; January 16, 1902, Beethoven's Third Symphony, kuown as "The Heroica;" February 20, Beethoven's Eighth in F major; March 13, Tschaikowsky's Symphony in E minor, No. 5; April 24, Schumann's Symphony in B flat, knowu as "The Spriug Symphony."

The initial performance of the new symphonic song cycle, "The Trend of Time," lyrics by William H Gardner, of Boston, and music by Harry Girard ("Victor Kemp") of New York will be given early in the month of December, in New York City, with Mr. Victor Harris, acting as conductor, and the following well-known artists assisting: Mrs. Seabury Ford, soprano; Miss Marguerite Hall, contralto; Mr. McKenzie Gordon, tenor, and Mr. Harry Girard, baritoue.

Jan Kubelik, the violinist, made his first appearance in America at Carnegie Hall, New York, on the 2d instant. He was assisted by the Paur Symphony Orchestra and Miss Jessie Shay, pianist. Herr Rudolf Primi was the accompanist. The program follows: Overture, "Der Freischutz," Weber; Concerto, D major (with cadenza by Sauret), Paganine, Herr Kubelik; Larghetto and allegro-agitato, from Henselt's Concerto, Miss Shay; Concerto, No. 8, Spohr. Herr Kubelik; Scherzo, Litolff, Miss Shay; Carneval Russe, Wieniawski, Herr Kubelik.

Kreisler, the well-known violin virtuoso, will sail for this country on December 5, and will first be heard in Baltimore at the Peabody Institute on December 20. He will give several recitals in New York during the Christmas holidays On January 3 and 4 he will be the soloist with the Pittsburg Orchestra, with the Choral Symphony Society in St. Louis on the 9th, and with the Thomas Orchestra in Chicago on the 10th and 11th. He will give recitals in Detroit on the 14th, Peoria on the 16th, and in Philadelphia on the 18th. Kreisler will give only two recitals in Boston this season They will be on the 23d and 25th. On January 31 and February 1 he will be the soloist with the New York Philharmonic Society. During the month of February Kreisler will play with the Boston Symphony Orchestra, in Boston 14th and 15th, Brooklyn on the 17th, Baltimore on the 18th, Philadelphia on the 19th, and in New York on the evening of the 20th. During the latter part of February and during the month of March Kreisler will make a tour of the Pacific Coast.

Mme. Lillian Nordica, of operatic fame, is making a recital tour during the present season. She will not sing in opera, but will confine herself to these recitals. She is traveling in a private car, and if comfort has any virtue she should sing well. The car has been luxuriously fitted and furnished, so that Madame Nordica may experience as few discomforts as possible in her long journey that will cover four or five months and many thousand miles. A brass bed takes the place of the ordinary berth in the room devoted to Madame Nordica's own use and a bath opens out of it There are several other sleeping and dressing compartments, and aside from these the car is divided into a commodious observation section, in which are the piano, library and writing conveniences and dining room and kitchen and necessary paraphernalia Every possible means to lend enjoyment to the trip has been provided, and Madame Nordica left New York November 13, with enthusiastic anticipations for her season of song recitals, when she will be relieved from all exactions of operatic performances even though she provides the whole program for each appearance.

Josef Hofmann arrived on November 13 and began his labors at once, playing a recital in New Haven on the evening of the 14th. He will play with the Boston Symphony Orchestra on November 30. His season is already well filled with engagements.

Simeon Bissell, a well-known musician of Pittsburg, Pa., has suggested that a proper tribute to the memory of Frederic Archer should be placed in the Carnegie Music Hall, where he was organist for seven years. Mr. Bissell believes that it is due to the great organist that the memorial should be placed in the hall, either from the proceeds of a subscription from the general public, or by the board of managers.

Edwin H. Lemare, a celebrated English organist, is giving organ recitals in this country. He is a very fine organist. The following program was played in Boston on the Symphony Hall organ: Overture, in C minor, Hollins; (*a*) Die Antwort, Wolstenholme; (*b*) Meditation, in flat, Lemare; (*a*) D Prelude and Fugue, in D major, Bach; (*b*) Fugue a la Gigue, Bach; Improvisation: Vorspiel, "Parsifal," Wagner; Symphony in G minor (opus 35), Lemare; (Allegro Moderato, Adagio Cantabile, Scherzo, Finale).

It may not be generally known that, like the Boston Symphony Orchestra, the Pittsburg Symphony Orchestra also makes periodical tours. The first tour of the orchestra this season begins, November 18, at Sharon; November 19, Akron, Ohio, heard the orchestra, under the auspices of the Akron Tuesday Musical Club Wednesday afternoon, November 20, the Oberlin University gave a concert and at night the orchestra played in Cleveland. Nordica was the soloist. There are to be two more concerts this season at Cleveland, at one of which the piano virtuoso Zeldenrust will be the soloist, and at the other Schumann-Heink.

Gregory Hast, an English tenor, made his New York debut Monday afternoon, November 18, in a program of twenty-one numbers. A large audience greeted the artist, and among those who applauded him were the leading singers and musicians of the metropolis. The list of songs presented by Mr. Hast showed a wide range of schools, and at the same time established the singer as an artist of uncommon taste. His program follows: Es hing der Reif, Brahms; Die Mainacht, Brahms; Lockruf, Rückauf; Ein Ton, Cornelius; The Self-Banished (old English), Dr. Blow; Ma Mie (old French) (arranged by A. L.), ——; How Deep the Slumbers of the Floods (arranged by A. L.), Löwe; Ich wanderte unter den Bammen, Schumann; Minnelied, Brahms; Gone; The Letter (from Tennyson's Songs of the Wrens), Sullivan (1870); Le Baiser, Goring Thomas; Phillis Has Such Charming Graces (old English), Anthony Young (1625) (arranged by Lane Wilson); Rose Kissed Me To-Day, Dal Young; Ye People Rend Your Hearts (from Elijah) (by desire), Mendelssohn; If With All Your Hearts (from Elijah) (by desire), Mendelssohn; She is a Maid of Artless Grace, Taylor; Immortal Love (MS.), Arthur Nevin; O Were My Love Yon Lilac Fair, Somerwell; The Sands o' Dee, Clay; Roses in the Garden, O'Neill; To Mary, White. Mr. Hast's voice is a real tenor, his distinct enunciation, correct phrasing, sincerity, all commend him, and he has temperament.

ABROAD.

A statue of Liszt is to be erected in Stuttgart. The plan is fostered by the well-known Stuttgart pianist, Frau Kluckerfuss.

There were only thirty-seven concerts in Berlin's large halls last week, against thirty-nine the week before. This won't do. The musical season is simply going to the dogs.

Berlioz's "Benvenuto Cellini" was given its first performance in Stuttgart last week, and the fact was again demonstrated of the growing popularity of the composer in Germany.

The house in which Mendelssohn was born in Hamburg, it is said, is about to be destroyed. No one has been found apparently who could or would rescue this valuable relic to the world.

In Dessau, two new oratorios were heard, "Judith," by Herr Klughaidt, and "Ekkehard," by H. Rohr. Both were highly successful and are booked for a hearing in four other cities.

The court proceedings anent the estate of Brahms have been complicated afresh Another will is supposed to have been found among other papers, one of which is a letter to the publisher Simrock.

Gregorowitsch, the Russian violinist, who made a tour of this country five years ago, has arrived for his tour. He plays with the Philadelphia, Chicago and Boston symphony orchestras, and in Cleveland, Dayton and other cities.

Staveuhagen's appointment as director of the Munich Conservatory seems to have brought new life into the moth-eaten old institution There have been many changes in the personnel of teachers. Frau Professor Schröder-Hanfstaengel will conduct the vocal department, and Prof. Martin Krause has been added to the piano staff. The composer Beer (!) Wallbrunn will teach harmony and counterpoint. (The fact that Herr Wallbrunn is named Beer, and lives in Munich, should suggest an interesting psychological study for James Huneker.) The board of directors are also negotiating with a violinist of international reputation

Lilli Lehmann, Josef Hofmann, Ellison Van Hoose and an orchestra under the direction of Rheinhold Hermann, were the features of the first of the season of popular concerts, given by C. L. Graff at the Metropolitan Opera House, New York, on the 1st inst. Mme. Lehmann was heard, for the first time since her return, in the Wagner music she has sung so frequently in that city. With Ellison Van Hoose she sang the duet from the first act of "Tristan und Isolde" and the final scene of the opera. She also sang Beethoven's "Ah Perfido." Josef Hofmann performed the Rubinstein Concerto in G major and numbers by Chopin, Liszt and Moszkowski, accompanied by the orchestra. Mr. Van Hoose sang "Celeste Aida" and the prize song from "Die Meistersinger." The orchestral numbers were "Les Preludes," Liszt; ballet "Vineta," Herman; and the prelude to "Tristan und Isolde."

Col. J. H Mapleson, formerly a well-known operatic impresario, died in London, on November 14. Col. James Henry Mapleson was born in London in 1832. At the age of 21 years he entered the London Royal Academy of Music, and two years later was playing first violin in the orchestra of Her Majesty's Theatre. In 1849 he went into the provinces as manager of a troupe containing singers then famous. He spent several years cultivating his own voice, but an affection of the throat, followed by an operation, put a stop to his hopes as a vocalist's career In 1856 he translated Balfe's "Bohemian Girl" into English, and in 1858 he became the recognized director of Italian opera in London, at the Drury Lane Theatre. In 1861 he lost $15,000 while manager of Adelina Patti, and the next year he returned to Her Majesty's Theatre and began over again. June 11, 1863, he first produced "Faust" in London. He made his first tour of the United states in 1878 and made other visits in 1880, 1881, 1884 and 1885-6. No other manager ever had business relations with so many great artists and produced for the first time so many important works. Some of his new productions included "Faust," "Ballo in Maschera," "Carmen," "Hamlet," and "Falstaff." Col. Mapleson was the author of "Mapleson Memoirs," published at Chicago in 1888.

PUBLISHERS' COLUMN.

The music supplement of this number contains ten pieces, retailing in sheet form at from 20 cents to 50 cents each—amounting to a total of $3 40. Following are the ten pieces referred to above:

Yuletide Charm—A Descriptive Fantasie. H. Engelmann. Op. 540.
An interesting composition by a well-known writer; written especially for this number.

How Oft, When Watching Stars Grow Pale. Song. W. D. Armstrong.
Brilliant serenade for soprano or tenor. Words by Thomas Moore.

In the Gondola (Sweet Remembrance) F. Bendel.
Charming theme and graceful treatment; great favorite with good pianists.

The Mission of the Wind. Song. A. H Behrend.
Beautiful subject, and the limited compass makes it very useful. Words by Clifton Bingham.

Sleigh Ride (Troïka Fahrt). P. Tschaikowsky. Op 37, No. 11.
Descriptive composition of much merit and beauty; careful playing is required of each performer.

Banner March. L Ortlepp. Op. 1.
Spirited, quick march; a pleasing composition.

The Rabbit in the Bush. E Hasse. Op 52, No. 6.
From a collection of ten easy pieces entitled "The Childrens' Corner."

I Miss You, Dear. Song. F. A Williams.
A song of sterling merit, dignified and attractive. Words by Bruce Whitney.

Under the Christmas Tree H. Döring.
Pretty sketch, all in the treble clef—double notes in right hand, single notes in left.

Short Service Prelude for the Organ, No. 8. W. H. Clarke.
For description, see Organ Department of this number.

As it is our desire to include those compositions which will prove most useful, we solicit and hope to receive the opinions of our readers in reference to selections for future numbers.

***

The holiday number of THE MUSICIAN bears indubitable evidence of its especial importance. In addition to its increased size, it contains a great number of illustrations, some of which are published in this country for the first time. To crown all, the contents are of an unusually important character. Teaching problems of fingering, how to teach, playing in public, cultivating the memory, habits of observation, the time and manner of teaching touch, selecting music for teaching purposes, are discussed by the most prominent musicians in the professional world to-day. With the best wishes for a Merry Christmas and a happy and successful New Year, the publishers sent it on its mission.

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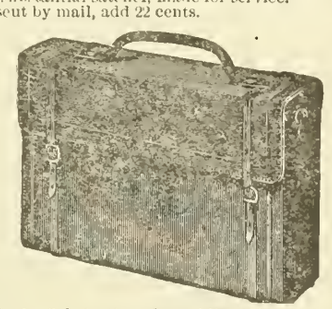

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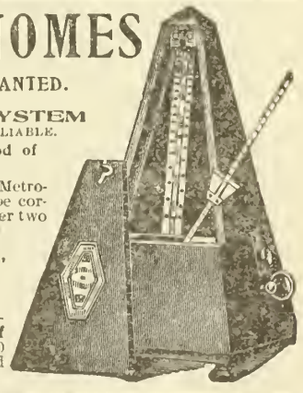

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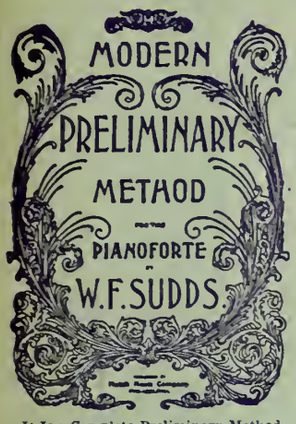

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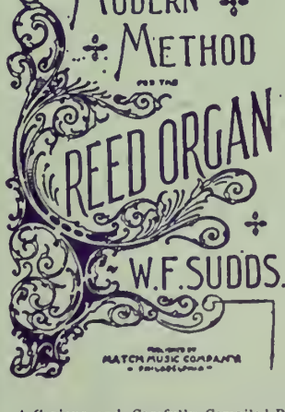

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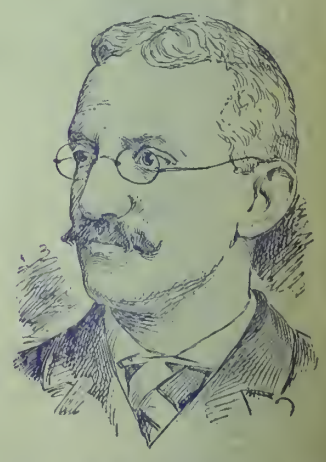

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